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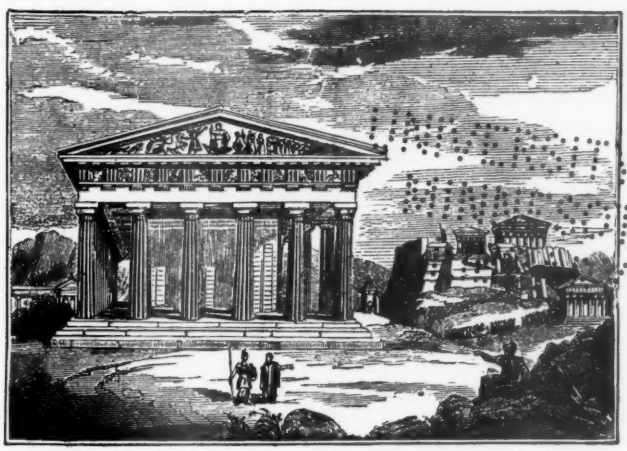
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LITERATURE

Law and Opinion in England. By A. V. Dicey. (Macmillan & Co.)

IN the field which Prof. Dicey has chosen for himself he has no rival. The elucidation of the legal structure of English civilization by acute analysis of contemporary circumstances, combined with a wide power of generalization and knowledge of the relevant historical facts, makes his books unlike those of any other writer. More of a philosopher than Sir William Anson, less, far less, of an historian than Prof. Maitland, Prof. Dicey does what the latter does only for a distant, and the former only in a very limited field. He lays bare to the general reader the dominating influences, intellectual and moral, which characterize the general body of law-making or are operating to change it. The spirit of the constitution and its relation to the English temperament are the real subject of what probably will remain his greatest book. In the same way this volume, which is not, except very incidentally, concerned with constitutional questions, affords in a small compass invaluable aid to all who are interested in the inner significance of the last seventy years of English civilization. It is not professedly a history of the dominating social and political theories of the time; nor is it merely an account of the general trend of legislative development; although on both these topics more illuminating essays have hardly been written than Prof. Dicey's sixth and seventh chapters. But the professor's objects are those neither of the historian of pure law nor of mere thought. What he seeks to do is to display the constant relation between legislative action and the currents of public opinion; and to show that the ebb and flow of individualism, even the hesitations and confusions of the public mind, tend to find expression in the statute book.

It is in this recognition of the change of general opinion, and in the illustrations he offers of it, that lies the originality of the book. Prof. Dicey meets the suggestion that the legislative development of the past century means simply the progress of democracy by pointing out that this rests upon the absurd assumption that democratic opinion is constant. He shows how it differs in different countries—is, in fact, as distinct as national character—and points out that democratic feeling in one set of conditions may be simply conservative, in another strongly individualistic, in another collectivist. This, of course, is true of all forms of purely legal democracy; but it might be argued that the fundamental doctrine of pure democracy being that of equality, it is likely in the long run to be hostile to individuality, and even to property. As Acton said: "The doctrine of equality must, in the end, destroy both liberty and religion." This, however, is a theoretic point, and there is no doubt that in practice a universal, or nearly universal, suffrage is compatible with any and every view of the ideal of legislative activity.

Mr. Dicey then goes on to divide the dominant forces of public opinion in the nineteenth century into three—those of optimism or quiescence, Benthamite liberalism or individualism, and collectivism or belief in State action. The greater part of the book is concerned with the latter two doctrines, and their mutual relations and reactions upon Parliament. Mr. Dicey is very careful to avoid the "compartment" theory of history, and points out that at no time is any current of opinion more than predominant; it is never exclusive in influence; indeed, very often when its power is at its height its foundations have been already undermined by some opposing doctrine. True throughout the history of opinion, this statement is especially true of the relations between individualistic and collectivist sentiment in this country. Further, it is wisely declared that actual legislation, framed, as a rule, by middle-aged men, reflects rather the opinion of their youth than contemporary feeling, while judge-made law is often that not of yesterday, "but of the day before yesterday," owing to the influences which develope the legal mind.

It is clear that Prof. Dicey's sympathies are very largely with Benthamite individualism, although his criticism of the defects of the philosophic Radicals is trenchant and acute. He points out how very middle-class was the democratic fervour of James Mill, how hopelessly at sea he was in regard to the influence of religion, and how the whole body of individualists hardly even asked themselves the difficult questions involved in the relation of minor associations to both general and individual interests. In regard to the Alien Immigration Bill, he says

"It is impossible for any candid observer to conceal from himself that the Bill harmonizes with the wish to restrain any form of competition which may come into conflict with the immediate interest of a body of English wage-earners";

and in this and other passages displays a strong dislike of all forms of Protection. His account of the growth of collectivism is interesting; but more, surely, might have been said of the influence of Ruskin and even Matthew Arnold. Nothing is more significant of the changed *ἦθος* of educated men than the tone of Matthew Arnold, writing as a lover of education, in regard to State intervention.

The most valuable chapter, however, in the book, and the most original, is that in which Mr. Dicey estimates the debt of collectivism to Benthamism. He points out that the modern believer in State action owes far more than he is willing to admit to his despised predecessors of *doctrinaire bourgeoisie*. He says, and says truly, that they owe to Bentham a legislative dogma, the principle of utility, dubbed "dangerous" in the eighteenth century, a legislative instrument, parliamentary sovereignty, without which *laissez faire* could never have had its heyday; and a legislative tendency, the improvement and extension of the mechanism of government. He points out that the belief in *laissez faire* had only to give way before desire for governmental action for all these assets to be used in a very different way from that contemplated by Bentham and his disciples, and he concludes the chapter with some remarks universally true in the history of ideas:—

"The effect actually produced by a system of thought does not depend on the intention of its originators; ideas which have once obtained general acceptance work out their own logical result under the control mainly of events. Somewhere between 1868 and 1900 three changes took place which brought into prominence the authoritative side of Benthamite liberalism. Faith in *laissez faire* suffered an eclipse; hence the principle of utility became an argument in favour not of individual freedom, but of the absolutism of the State. Parliament under the progress of democracy became the representative, not of the middle classes, but of the whole body of householders; parliamentary sovereignty, therefore, came to mean, in the last resort, the unrestricted power of the wage-earners. English administrative mechanism was reformed and strengthened. The machinery was thus provided for the practical extension of the activity of the State.....Benthamites, it was thus seen, had forged the arms most needed by Socialists."

This process is analogous to that by which a "plebiscitory republic" may come to mean an imperial autocracy. One further point is to be noted. Prof. Dicey rightly refuses to treat the relations of public opinion and law as unilateral; he points out that law by crystallizing often intensifies public opinion, and gives positive illustrations. He has also an exceedingly valuable chapter on judge-made law, in which he shows that the courts no more than Parliament are exempt from the all-pervading influence of opinion. In a final lecture the professor attributes the decay of Benthamism to three main causes—to the general disintegration of beliefs, which weakens the absoluteness of individualism, even where no other social faith is substituted; to the apotheosis of sentiment or instinct, which is contemptuous of the narrower utilitarianism, and appeals to strongly ideal ends, like nationality or

empire; and, lastly, to the growth of the historic sense, which is essentially hostile to the Benthamite habit of digging up all institutions by their roots, and reinstates "prejudice" in Burke's sense, and treats social development organically rather than rationalistically. It is, indeed, another world, as Luther said, in which the present generation lives. We have lost the optimism, and also the narrowness, of our grandfathers. The facile faith in the "cash nexus" to reform the ills of society has disappeared, and we are beginning to learn that the lasting elements of national life are spiritual. We are not so contemptuous of one another, we have less belief in ourselves (unless we are confessed Socialists) than of old. As Mr. Dicey says, the collective management of business, companies, and, still more, trusts, gives the *coup de grâce* to the old individualism on its chosen ground. The world, at least, seems ready for some changes. Are we coming back to an organization of life on a model similar to the mediæval, in which reasonable wages and corporate control formed the basis of the economic structure, and spiritual forces were admitted into the general relations of society? In other words, Western ideals seem inadequate for human life. Are we once more to learn of the Easterns?

Demeter: a Mask. By Robert Bridges. (Oxford, Clarendon Press.)

In 'Demeter,' which was written for performance by the ladies of Somerville College in June, 1904, Mr. Bridges returns to the form of his early "mask in the Greek manner," one of the best of his dramatic poems, 'Prometheus the Firegiver.' 'Demeter' is full of grave beauty—the beauty of graceful thought, of sober meditation. It brings the Greek myth before us with respect for its essential qualities as a Greek myth; and if it does something to interpret that myth to us, it adds nothing, it spoils nothing. When Tennyson recast Malory for the early Victorian public, he deliberately altered the outlines of the design; he did not merely fill them up according to his own taste. But Mr. Bridges has given to the learned ladies of Somerville College no modern woman, learned like themselves, but a Greek maiden who has been in the shades, "and keeps their fallen day about her," and a Greek mother who has learnt a mysterious wisdom through sorrow. The Oceanides are bright, unthoughtful creatures, and except for their chatter on pp. 33, 34, speak in blithe song. The main part of the play is written in a very simple, very easy and adequate blank verse, which is as plain as prose, and lacking in none of the formal qualities of poetry. There are several choruses in Greek metres, and there is some lyrical verse spoken in dialogue.

Perhaps the most beautiful passage in the mask is the speech of Persephone gathering flowers. It begins:—

> Thou tiny flower!
> Art thou not wise?
> Who taught thee else, thou frail anemone,
> Thy starry notion, thy wind-wavering motion,
> Thy complex of chaste beauty, unimagin'd
> Till thou art seen?—And how so wisely, thou,
> Indifferent to the number of thy rays,
> While others are so strict? This six-leaved tulip,
> —He would not risk a seventh for all his worth,—
> He thought to attain unique magnificence
> By sheer simplicity—a pointed oval
> Bare on a stalk erect: and yet, grown old
> He will his young idea quite abandon,
> In his disheveld fury wantoning
> Beyond belief.....Some are four-leaved: this poppy
> Will have but four. He, like a hurried thief,
> Stuffs his rich silks into too small a bag—
> I think he watch'd a summer-butterfly
> Creep out all crumpled from his winter-case,
> Trusting the sun to smooth his tender tissue
> And sleek the velvet of his painted wings:—
> And so doth he.

This is grave and dainty verse, fit for Persephone, who speaks of flowers with a sisterly intimacy. Yet is there not, even here, that lack of vital heat which we find almost everywhere in Mr. Bridges's dramatic verse? We have only to think of any single line of Perdita among the flowers to see what ecstasy can come into poetry at any flicker of vital heat. Persephone repeats poetry with charm and naturalness; but on the lips of Perdita poetry is born, as if no lips had ever spoken it before.

It is in his lyrical works that Mr. Bridges is at his best, and many of his 'Shorter Poems' are among the most beautiful songs that have been written in our time. They are best when they are simplest, both in substance and in form, and it is not without regret that we see Mr. Bridges more and more intent on various kinds of elaboration, metrical and other. He has written admirably on prosody, and has done much by his own work to loosen English metre, to make it more flexible, less sing-song, more definitely expressive. But of late he has been experimenting in new directions. Not content with English metre as English metre, he has tried to bring new cadences into it out of Greek, forcing himself, with a difficulty which he admits, to "measure the length of syllables by ear." There are three choruses in this mask written in classical metres; each is pleasant as a lyric, and interesting as an experiment; but is it not to some extent an argument against the wisdom of the experiment when we find in this work scarcely a suggestion of the ripe and exquisite quality of the best of the 'Shorter Poems'? An experiment in classical metres is but poor compensation for an achievement in English ones.

Mr. Bridges has several pages of notes in defence of his practice of "occasionally using certain Greek accents to determine the pronunciation of certain syllables in the verse"; but it does not seem to us that he succeeds in justifying a practice which, in our opinion, is either needless because the verse is clear without it, or worse than needless because the verse, not being clear without it, cannot become good through its help. Poe has rightly said that "it is the business of the poet so to construct his line that the intention *must* be caught *at once*"; and it has hitherto been a part of Mr. Bridges's own theory

> "that there shall never be a conventional or imaginary stress—that is, *the verse cannot make the stress, because it is the stress that makes the verse.*"

When, in the pages before us, he prints:—

> I claimed from Zeus that of the fair immortals
> One should be given to mè to grace my throne,

his accent is needless, because no one who read the lines for their sense could help laying the emphasis on "me"; and the same is true of the only slightly more difficult line below it:—

> And of mere justice thêre had granted me
> Whome'er I chose.

It is not accurate to say that the circumflex accent on "there"

> "distinguishes the word from the unaccented *there* which often occurs before *had*: as in such a sentence as this, *Without the accent there had been an ambiguity.*"

No such distinction is necessary, because it is obvious, even at a first glance, that a sentence in which the "had" is governed by a previous "he" could not carry the sense, and therefore could not carry the sound, of a sentence in which "there had" might be written, as Mr. Bridges says, "thér'ad." But in the next instance of accentuation the line

> Poseidon's chariot whên he rebukes the waves,

which occurs in a chorus written in the metre of

> Mæcenas atavis edite regibus,

has an accent on "when," in order to show that "he" is "enclitic or proclitic, and consequently a short syllable"; and Mr. Bridges says that if this were not shown it would be quite as natural for some readers to stress the verse with the accent on "he," making it a long syllable. But again, how could any reader, reading for the sense, emphasize the word "he" in such a sentence as that in which the line occurs? No one, reading for the sense, could; but it is one of the dangers of writing in classical metres that to unaccustomed ears there is an instinctive attempt rather to balance syllables according to a realized metre than to listen simply for the metre as it comes out of the strict sense-accentuation of the words. Thus it seems to us that a line like

> Thereat shé will adorn Zeuses honor'd banner

is really a bad line, because here the accent is necessary, or would be, certainly, if the line stood by itself. And thus it seems to us, further, that what Mr. Bridges calls a "freak" and an "experiment" in the rhymes which he has added in the second stanza of this chorus is, on the contrary, an act of wisdom, if not a necessity, if verse written according to classical accentuation is ever to be wholly clear to English readers. In such lines as these:—

> Now all bursteth anew, wantoning in the dew
> Their bells of bonny blue, their chalices honey'd,

we get at once a metre plainly English, a metre very little different from Nash's in

> The palm and may make country houses gay,
> Lambs frisk and play, the shepherds pipe all day.

The Oxford, Gloucester, and Milford Haven Road. By C. G. Harper. 2 vols. (Chapman & Hall.)

Mr. Harper's industry and devotion are worthy of all praise. He is already the author of some dozen books on the road, and apparently he is bent on pursuing his self-imposed task to the pleasant end. For what work could be pleasanter than this, which involves the leisurely itinerary of a route filled to overflowing with historic memories? Mr. Harper very properly

ridicules the phrase "historic county" applied to Buckinghamshire by Lord Beaconsfield, asking what English counties are not historic. The road which is the subject of these two volumes, agreeably illustrated partly by Mr. Harper himself and in part from old prints, runs out of London by Oxford Street and the Bayswater Road, and is two hundred and fifty-six miles in length. Virtually it started at Tyburn, when the old toll-gate separated town from country. We cordially endorse the author's view that it would have been better to retain the old St. George's cemetery in the Bayswater Road. There was no necessity to turn it into an open space, with the innumerable acres of the park facing it; and it was positive vandalism to destroy the old chapel, as was done in 1892.

The first coach to Oxford ran in 1661, and for long these coaches were under licence from the Chancellor. Notting Dale seems to have inherited its present bad repute from an evil past under the *régime* of highwaymen. Mr. Harper recalls that in 1895 there was an agitation to change the name of Shepherd's Bush, on the ground that its reputation was unsavoury. The movement was not without precedent, as one remembers that the south side of Euston Square blossomed into Endsleigh Gardens, at the instigation of residents who were tired of reading about Euston Square murders. But the agitators were unsuccessful in respect of Shepherd's Bush, despite the grievance they had against Miss Braddon for "locating" her objectionable characters there. And since the institution of the Central London Railway, Shepherd's Bush has parted with its associations.

The highway to Oxford is not so favoured with traditions as some other highways. The poet Waller was born and died by Beaconsfield, and, of course, Oxford itself is full of associations. This was, naturally, too big a business for Mr. Harper to tackle. But he devotes some space to the University city, and is disappointing. Oxford seems to leave him cold, if we may judge from this:—

"New College also includes shocking examples of this eighteenth-century fury, set beside William of Wykeham's fourteenth-century work, and suffering horribly by comparison. There are quads in New College more hideous and depressing than prison exercise-yards, and some in Trinity the very picture of squalor; but Worcester College.....certainly possesses the grimmest and most desolating forefront of all."

Mr. Harper's method of criticism, which is too often mere denunciation, lacks taste. For example, one of the finest works of the late Onslow Ford was an effigy of Shelley, which has found place in the University which expelled him; and on this Mr. Harper remarks:—

"The Shelley memorial is indeed one of the outcomes of the damnable modern doctrine that genius is superior to the laws and customs guiding and restraining ordinary humdrum mortals, who pay their taxes, settle their butchers' bills, and remain faithful to their wives. Jones, who is no poet, and cannot, by reason of impecuniosity, render unto the local and Imperial Cæsars, who compounds with his creditors, passes through the Bankruptcy Court, or deserts his wife, receives no posthumous praise, and, if he be remembered at all, is just a figure of obloquy. But your poet may outrage all the laws of God and man, and yet garner sheaves of honour."

This is so perverse that it is not worth comment. It is not an unfair example of Mr. Harper at his worst. His style is common; it sets the teeth on edge over and over again; and it is only because of his unquestionable knowledge of and interest in his subject that you push on. Why should he write "quite privately, between you and me and the gate-post"? It is not funny; one doubts if it is even used nowadays on the music-hall stage. Why should he write, "It was at Ealing that Spencer Perceval, Prime Minister in 1812, was living—ahem! residing — when shot by Bellingham"? And why, once more, should he write, "We shall, I promise you, early have a bellyful of Gilbert Scott on this road"? One must, however, accept Mr. Harper with his limitations.

In 1874 Ruskin engaged the enthusiasm of a number of young men in a return to the dignity of labour, and the result of their road-making near the village of Hinksey is thus described:—

"When the short stretch of less than fifty yards was completed, the wayside bank was planted with primroses, and Ruskin looked upon it all, and pronounced a professorial benediction. And then? Why, as the 'road' had been made merely with dirt, without any foundation of 'hard core,' the last state of that meadow was very speedily worse than the first, and the rustics in the succeeding winter waded through such depths of mud as they had never before known."

On the whole, Mr. Harper must be pronounced more interesting and less open to criticism when he reaches Wales. This part is not so well known to the ordinary Englishman, who is not wont now to go by road so far afield, and consequently Mr. Harper's information, conscientiously accumulated, comes gratefully. It may be as well to point out to him, however, that Edward II. (p. 26, ii.) was not Longshanks, which was the nickname bestowed on his father. The same objection may be taken to these volumes as to Mr. Harper's previous books, that they lack a map, although there is a good index. A map would enable a reader to journey in the author's gossiping company with considerably more pleasure and ease.

Milton. By G. C. Williamson. (Bell & Sons.)

IT is thought, apparently, that the mob of scioliats who read with ease in consequence of modern Education Acts require to be fed with morsels, as children are fed by nurses. Literature is made to descend on them in a gracious rain of pilulous duodecimos. Five-and-twenty years ago the Rector of Lincoln excused his 'Life of Milton' on the plea that Mr. Masson's book contains five thousand pages, while he was writing for clients whose appetites would be satisfied by two hundred. The Sibyl comes to us to-day with a yet further reduction to one-third of the Pattisonian allowance. Dr. Williamson has worked efficiently within his limits in this member of the "Miniature Series of Great Writers." He gives all the main incidents of Milton's life; the savagery of his 'Eikonoklastes' period is handled without Pharisaism; the 'Eikon' authorship is judiciously left undecided; choice extracts from prose and poetry are selected; and a critique of the 'Samson' has a chapter to itself. The little book is illustrated by the best accepted portraits of the poet—is, in short, as good as such a book can be.

We wonder how far these *libelluli* answer their very laudable purpose. Messrs. Bell's "Art Manuals" were meant to be, and are, useful guides to the intelligent artisan who haunts picture galleries on a Saturday afternoon; but what about their literary series? How many men have bought, or will buy, a Chaucer or a Milton or a Spenser as the result of reading these? Take Milton alone: you must know him intimately or not at all — must, as Ruskin has pointed out, enter not only into his thoughts, but also into his heart, abiding with him till you share his passion. This outcome of prolonged and disciplined study comes to boys and girls essaying examination, comes to adult attendants on Extension lectures, wherever the teacher's knowledge is creative and his enthusiasm contagious; rare, indeed, are the unguided learners who can achieve it for themselves. Foreigners know more of him than we do; Germans pore upon him till they pass within the veil and assimilate him; the modern Greek, we are told, who does not care for Shakspeare, annexes Byron greedily, Milton patiently. We have already noted the very interesting fact that Mr. Maurice Baring found 'Paradise Lost' popular throughout Russia amongst peasantry and private soldiers. When John Bright used to harangue half-educated audiences, and spouted Milton, as was his wont, in reverent solemn tones, his hearers thought that he was quoting Ebenezer Elliott. Yet all who have steeped themselves in his immortal verse, and felt it pulsate through their intellectual and moral being, understand the cleansing influence which intimacy with him, as with all our greatest poets, must needs exert upon the meanness and the sordor of society. And since a tiny fire may burn up a vast forest, as says the Apostle James in a passage which our translators have done their best to spoil, let us hope that these minims of literary biography may kindle ordinary readers to study for themselves and make their own one or other new planet as it swims into their ken.

Duly to understand Milton's writings, to see how the suppressed instincts of the poet gave white heat to the 'Areopagitica,' and how the blighted hopes of the patriot lent pathos to the 'Paradise Lost,' we must be acquainted with his life; and the research of his biographers should lie not so much in notation of its events, which interest us chiefly as having befallen him, as in extracting his inner history from his writings. Externally he was aloof and solitary beyond any other great English writer. His character, like his genius, is awful; it is reflected in that lurid portrait by Van der Plaas, which of itself explains to us why his wife and children ran away from him. Through life he had no mate. Marvell, Skinner, Ellwood, admired him, but sat at his feet as juniors.

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He was Cromwell's secretary, but there is no trace of personal intercourse between them. His literary knowledge was unbounded, but he consorted neither with scholars nor with poets; a deep philosopher, he shunned the acquaintance of Hobbes; a theologian of the highest order, he corresponded neither with loyal nor with Presbyterian divines. Like the beloved son of Jacob, he was through life separate from his brethren. His soul, says Wordsworth, was like a star, and dwelt apart; but such a star as, in his own words, with fear of change perplexes monarchs. And if he coldly repelled intimacy of equals; if he lavished on those who presumed to differ from him all the coarse vituperation which the Latin language, enriched by centuries of clerical controversy, enabled him to wield, a deeper resentment still was reserved for all who, at college or in the world, in Church or State, claimed to exercise over him official or personal authority. He was a born rebel, his ideal of life was to live *sans entraves;* he hated prelates, kings, magistrates; hated press censorship; hated even, because it was compulsory, the *irrupta copula* of the marriage bond. "My master? My master is in heaven," said angrily the proud Highland Duinhé-wassel to Waverley; in heaven, not in any corner of the earth. This feeling forged the link between all Milton's treatises; not so much defence of liberty as defiance of control; this is the key-note of 'Paradise Lost.' Satan is, we know, its hero — dauntless, self-contained, unmurmuring in defeat and fall. That we all can see; it is no less certain to the present reviewer, though pointed out less often, if at all, that in his intellectual might, his unbroken energy, his sedate and godlike patience, his calm dependence on himself amid overwhelming sorrows from without, the Titanic form of Satan is a mask through which we see the face and hear the speech of Milton's self.

Macaulay has remarked upon the strange sensation, experienced from no other writer, which affects us in reading Milton: an incantation he calls it, a magical influence, an occult power. It is due, we think, to the agency of sound alone. In Milton, above all English poets, burned the flame of musical genius; he had it in him, subject to the imperfect instrumentation of his time, to become a Handel or a Bach. The vein remained scientifically unworked, but the latent creative force developed it in the structure of his poetry. The laws of sound are still occult, the rhythm of poetical intonation has never yet been formulated and measured. If ever this triumph is achieved, it will be seen that Milton is the Beethoven of written verse; that over and above the intellectual charm with which the creations of his genius enthral us, his utterance has power to unlock those springs which respond to perfect harmony, with a readiness and a certainty that we ascribe at present only to the great masters of the orchestra and the organ.

And not his poetic utterance alone: the same mysterious spell is exercised by his prose. Commentators impugn his sentences as inordinately long:—"it shall to the barber's with your beard!" Careful analysis of any one amongst them will disclose a more elaborate mechanism than in the written eloquence of any contemporary writer. The two great masters of style whom we should name with Milton are, we suppose, Jeremy Taylor and Hooker. Taylor's periods are pure melody; stroke succeeds to stroke, image to image, like a bird's consecutive trills. His sentences are all co-ordinate; some perfectly simple thought is heaped upon with illustrations, and embroidered with cumulative ornaments. In Hooker equal melody is present, but enshrined in stately and harmonious framework; thoughts and sentences are balanced, contrasted, antithetical; rhetorical artifice is consciously employed. Read aloud, from the 'Holy Dying,' the description of the rising sun, or the changing aspect of the dead with its simile of the rose—from the 'Ecclesiastical Polity,' the rhapsodies on Law, or the inscrutableness of the Divine Nature. Then take up and examine one of Milton's colossal paragraphs. See how he strays from the path, squanders his gorgeous epithets, loses himself seemingly in irrelevant ideas; how statement is obscured by qualification—qualification outrivalled by simile, till by and by the master hand comes in, links the entanglements, resolves the discords, justifies the digressions, sweeps the grand phrase to its close in a diapason of satisfying yet unexhausted harmony. If Taylor's be the music of the song, Hooker's of the chorale, Milton's is the music of the fugue.

Purple patches abound in his least eloquent pamphlets: in 'The Reason of Church Government' there are his Apologia and the forecast of his poetic mission; his youthful study of the poets in the 'Smectymnuus'; but above them all soars the 'Areopagitica': the "sevenfold choruses and harping symphonies" interspersed throughout the other essays vibrate here continuously. Many years ago we were in company with Sir Henry Taylor. Well-read men were present, and the talk turned on the relative merits of seventeenth-century prose. There were *quot scriptores, tot sententiæ;* Hooker and Taylor, of course, but also Bacon, Hall, Fuller, found champions, while others pleaded, with ourselves, for Milton. The old man listened, playing with his vast grey beard. Presently from his lips came forth in deliberate, sonorous cadences, "They who to States and Governors of the Commonwealth direct their speech, high Court of Parliament"—the long opening sentence of the 'Areopagitica.' And Milton, as we listened, gained the day: *tu missus abibis* was said to every other claimant. And the opening sentence is perhaps the least majestic. Sustained and unflagging as is the whole, it rises from time to time into empyreal heights of inspiration; as in the likening of books to men, the comparison of a fugitive and cloistered with a battle-soiled and tested virtue, in the parable of Typhon and Osiris; grandest of all, perhaps, in the "noble and puissant nation." Is there anything in the Greek or Latin orators and poets so elevating to the literary taste, so purging to the literary style of an English learner, as texts like these or parallel splendours from the poems? Yet thousands of boys pass from our public schools, adepts in Demosthenes and Virgil, having never critically read a line of the 'Areopagitica' or 'Paradise Lost.' It used once to be thought in France that no warmer eulogy could be passed upon a promising young student than the words "il sait son Rabelais"; will the time ever come when a far higher tribute to the scholarship of a young Englishman is to say that "he knows his Milton"?

Anecdota Oxoniensia. — Classical Series. Part X. *The Vetus Cluniacensis of Poggio.* By Albert C. Clark. (Oxford, Clarendon Press.)

It cannot be denied that the majority of scholars in England who are interested in classical literature are repelled by inquiries into the history of ancient texts. But we hope that many will go out of their way to read this original and laborious monograph. It supplies an admirable example of the profit which strict scientific method and unwearied industry may yield when applied to textual problems. Mr. Clark has added greatly to the debt which Latinists already owed him. For the most part, the results which he has attained in his latest investigation are solidly established, and afford little opening for criticism or controversy. In the main, therefore, our notice will consist of a *compte rendu.*

Mr. Clark begins by quoting from Voigt ('Die Wiederbelebung des Classischen Alterthums') a statement concerning the famous Ciceronian MSS. discovered at Cluni and Langres by Poggio. The former contained, among other Ciceronian orations, the 'Pro Sexto Roscio' and the 'Pro Murena,' previously unknown to scholars. The latter is commonly thought to have revealed eight new speeches, which have often been entitled 'Orationes Lingonenses,' but Mr. Clark gives good reason for thinking that of these only the 'Pro Cæcina' was actually found at Langres. Next, inquiry is made into the date and circumstances of the discovery of the Cluni codex. Attention is drawn—apparently for the first time in this connexion — to an entry in the twelfth-century catalogue of the Cluni Library, in which a volume is mentioned comprising the speeches for Milo, Cluentius, Murena, and "certain others" (*quibusdam aliis*). As the Cluni Library is the only one known to have possessed the 'Pro Murena' before Poggio's discovery, and as his Cluni MS. certainly had in it a copy of the 'Pro Cluentio,' it is highly probable that his codex is the one mentioned in the catalogue. Hence we have the important conclusion that it also contained the 'Miloniana.' As the lost 'Cluniacensis' is the sole known source for the speeches in defence of Sex. Roscius and Murena, it becomes a matter of moment to trace the pedigree of its existing descendants. Mr. Clark shows that the task has never been seriously taken in hand before, and that some MSS. which have figured prominently in the critical editions of these speeches have often been treated unscientifically. Next follows a description of a MS. in the Laurentian Library, which guided Mr. Clark on a long journey of discovery. It owes its origin to Bartolommeo da Montepulciano, the friend and colleague of Poggio, though it is not, as has been supposed, in his handwriting. Among

its contents are excerpts from five orations, four of which, there was already reason to believe, formed part of the 'Cluniacensis.' The fifth is the 'Pro Cælio.' The presumption is very strong that Bartolommeo, who copied the famous St. Gall codex of Asconius which Poggio unearthed, also borrowed from him the 'Cluniacensis,' and made from it these excerpts. This presumption is rendered a certainty by detailed examination of the evidence, which yields several interesting conclusions. As regards the 'Cluentiana,' the text of that speech has, since Classen's time, rested mainly on two manuscripts of the fifteenth century, which are superior to one of the eleventh (a not very uncommon phenomenon). The 'Excerpta Montepulciana' agree with the better source. In the 'Miloniana' they coincide remarkably with the Harleian codex of which Mr. Clark gave an account in an earlier number of the 'Anecdota Oxoniensia.'

The next step taken was to examine at Paris a MS. which was once the property of the Abbey of St. Victor. This (which Mr. Clark denotes by Σ) presented a striking feature. The texts of the 'Pro S. Roscio' and 'Pro Murena' had obviously been taken from a MS. which was very hard to read. Lacunæ had been left at first in many places, which had been filled in later by matter intended to represent the original in graphic facsimile. The condition of the parent codex agreed therefore remarkably with that of the 'Cluniacensis' as described by F. Barbaro, who declared himself unable to read a word of it. Mr. Clark's conclusion that Σ was copied from 'Cluniacensis' early in the fifteenth century, before Poggio saw it, will not be questioned, and its importance is obvious. Among other things, it turns out that a Wolfenbüttel MS., which has figured largely in the *apparatus criticus* of editions of the two speeches, must now retire from notice. It is derived from Σ, of which, even so, there exist two better representatives. And Σ is also important for the text of the 'Cluentiana,' the 'Cæliana,' and the 'Miloniana,' not because of the readings given in the body of the MS., but on account of copious marginalia and supplements, which are drawn from the 'Cluniacensis.' Unfortunately some corrector has wholly or partly erased many of the marginal additions. It is possible that on the discovery of these erasures some telepathic influence proceeding from Mr. Clark disturbed the repose of that corrector's soul. A very interesting feature of Σ in the 'Pro Cluentio' is that "the first four lacunæ have been filled up by pages or half-pages stitched into the MS., written in the same hand as the marginalia to the rest of the speech."

We cannot follow very closely the remaining stages of Mr. Clark's inquiry. He examined a great number of MSS. with the view of finding out to what extent scribes had resorted to a fresh examination of the 'Cluniacensis.' Only a few interesting details can be mentioned here. Incidentally a statement authorized by Prof. Robinson Ellis appears, withdrawing his objection to the identification of Dr. Peterson's Holkham MS. as a former possession of the Cluni Library. As to the text of the 'Pro Cælio' presented by the 'Cluniacensis,' it is shown to have agreed notably with that of the two palimpsests (A, T), and to confirm in a noteworthy manner conjectures made by scholars, Madvig in particular. It also renders "a signal service" in vindicating certain passages omitted by the oldest extant MS. (of the ninth century, at Paris), which have generally been regarded as interpolations. Many lessons of the kind are to be drawn from the history of codices, but scholars have been slow to learn them. The 'Pro Cælio' has been a favourite playground for the game of hunting after glosses. Perhaps Mr. Clark himself may be inclined to modify the opinion he once expressed that the 'Miloniana' is "honeycombed with glosses."

There is only one portion of Mr. Clark's monograph which seems to us to challenge criticism. His examination of the errors of transcription presented by the 'Cluniacensis' has led him to the conclusion that in date "it cannot have been later than the end of the eighth century, and may have been considerably earlier." The evidence is, we believe, very far from proving the conclusion. Among the long array of mistakes which are quoted are many which might well have originated many centuries later. Of the confusions in the earliest Virgilian MSS. which Ribbeck tabulated, there are a large number which might have come into existence *de novo* with equal ease centuries after the Carolingian reform in orthography. An example to illustrate this may be taken from Mr. Clark's list. It is true that to confuse *c* and *g* by visual error is not easy in the Carolingian script, but it was easy in English script; easiest of all, of course, in capitals and uncials. Yet the interchange has often come about in late MSS. through blundering of another kind. It may well be that the scribe of the 'Cluniacensis' (or a near predecessor) who wrote *re agitaretur* for *rea citaretur* in the text of the 'Pro Milone' (§ 50) was merely trying to produce what he thought to be sense after having wrongly divided the words. Among Mendelssohn's MSS. of the letters 'Ad Familiares,' the Harleian alone gives in 13, 68, 2, the reading "Cagius" for Gaius. It is exceedingly improbable that this came into existence in the age of the oldest MSS. of Virgil and persisted down into the Harleian. There was probably a vulgar form *agio* for *aio*, actually heard in speech. It may have lived on far into the Middle Ages; but the *g* may also have arisen in many instances by graphic mistake arising out of the spelling *ajio*. Two spheres of error in which scribes wandered—the one consisting of mistakes of the ear, the other of mistakes of the eye—are hard to delimit. Ribbeck criticizes Schuchardt sharply at several points. In all these matters it is doubtful whether canons leading to precise dates for vanished codices can ever be established. Occasionally a strictly statistical method may afford some foothold. The Carolingian reform did not, as Mr. Clark seems to assume, clear away at once forms which were undoubtedly archaic. On the contrary, many of them survive in quite late MSS. For example, the confusion of *c* and *q*, which was never easy in any script but the capital, is found a good many times in the later of the Palatine MSS. (A, B) of Cicero's 'De Finibus,' and other works (*e.g.*, *corum* for *quorum*). It has given rise to a remarkable reading *cauod* for *quod* at one point in the 'Cluniacensis.' As a rule, the removal of archaisms was gradual, but there are not a few exceptions. Sometimes an archaic form came into existence again by mere chance. That we take to be the case with *pepugisset*, which the 'Cluniacensis' gave in 'Pro S. Roscio,' § 60. Gellius does indeed declare that Cicero used the form. But, like many another archaist, he occasionally discovered philological mares' nests. Even if he found *pepugisset* in a Ciceronian MS. it may have been due to a mere blunder. And, curiously enough, Diomedes the grammarian quoted *pupugisset* from this very passage of the 'Pro Sexto Roscio.' The best evidence of an early date for the 'Cluniacensis' is its illegibility; this, however, is not conclusive. But we cannot pursue details further, and must here part unwillingly from Mr. Clark's monograph, which is bound to meet with high approval from all who have any acquaintance with investigation such as he has undertaken.

La Domination. By the Comtesse Mathieu de Noailles. (Paris, Calmann-Lévy.)

IN 'An Unsocial Socialist' there is a sentence to the effect that the race has not yet produced in its evolution a man fit to be loved, or who can be loved if known thoroughly. To read Madame de Noailles one would think the paradox a truism. Her new book has but one likeness to that of last year, 'Le Visage Émerveillé'—the worthlessness of men in face of the absolute preoccupation of her women with sex. It is not even the case of the drones and the female insects, for the latter, at all events, provide for nature's chief claim upon them, while the heroines of Madame de Noailles fall short in this respect of the non-human standard. She named, in her book of 1904, St. Clare as having been inspired by human passion, and not, as St. Clare herself thought—poor lady!—by divine love. If it were so, we should like to cross-examine Madame de Noailles as to whether St. Francis, then, was not a male type. We might feel inclined to go on to ask her great master, and infinite superior, "G. B. S.," who knows better than he sometimes pretends to teach, whether St. Francis was not worthy of the devotion he inspired.

The genius of Madame de Noailles has hitherto displayed the blending of the extraordinarily diverse races from which she is sprung. Her new book—the best in the finish of its style—is spoilt by the weakness, before the mere desire of the male, of the women who people the world depicted by her. We cannot think that this is really modern teaching, as our author evidently believes. To many who live among women who take their own share in the daily work of life it seems as much out of date as the daydreams of Obermann or the sorrows of Werther. To us, then, Madame de Noailles appears to present an ignoble picture, but one so veiled in poetic language as to seem at first sight beautiful. Her vain male hero provokes the love

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of every woman that he meets, and then both makes a scientific law and afterwards establishes a philosophy, based on his inconstancies. When the British Philistine says, shortly, of such a book that there is not a character in it "that ought not to be shut up," he is perhaps not altogether wrong, and can defend his view either from a consideration of the existing order of society, or from that of the ideal Socialist State. It is possible that we are living in a bastard revival of the worst phases of a pre-Revolution period, with its wish to know and to experience everything, without the trouble of taking a single step towards deserving such felicity. The attitude is wholly different both from that of Hellenism and from that of the Renaissance, and apart from the beauty of the style would be merely vulgar and pretentious.

Madame de Noailles has taken far more pains with the early part of the present volume than with any of her former work. But the later parts strike us as somewhat stilted, and she seems to have become bored with her own book, of which the ending is weak.

HISTORY.

A History of Modern England. By Herbert Paul. Vol. III. (Macmillan.)—The third volume of Mr. Herbert Paul's survey of modern English history begins with the formation of the Russell-Gladstone Ministry after the death of Palmerston, and ends with the Tichborne case, which is included, strange to say, in a chapter headed 'Intellectual and Social Progress.' Though written with the ability and impartiality of its predecessors, it is not so well proportioned. Military reform does not interest Mr. Paul overmuch, and therefore the labours of Cardwell are dismissed with brief, but hearty praise. Ecclesiastical matters do, and so we get not only a full summary of the reports of the Ritual Commission, but also elaborate accounts of various cases in which High Church clergymen, like Purchas or Bennett, were charged with illegal practices. The effect is to make Mr. Paul's account of the developments in the Establishment too much a history of exceptions, to attach undue importance to the few who were unfortunate or misguided enough to come into collision with the authorities, and to ignore the many who performed their duties in reasonable contentment with existing circumstances. He is also disposed to be too severe on Gladstone for declining to submit ecclesiastical affairs to the review of Parliament. After the Purchas case had been decided, "the proper course," we read, "would have been to secure future uniformity in the Established Church by fresh legislation." But, when Parliament did take the Church in hand a few years afterwards, the Public Worship Regulation Act was far from producing concord; nor is it quite fair to argue, as Mr. Paul appears to do, that the appointment of Lord Penzance as judge in the new court was chiefly to blame. The debates had excited popular passions to a most unhealthy heat, and such indecorous displays as the Hatcham riots were the direct outcome of the oratorical duels between Gladstone and Sir William Harcourt, and Disraeli and Lord Salisbury. Mr. Paul's estimate of individuals, on the other hand, deserves high commendation. Nothing could be happier, for example, than his remark that "there are men for whom the Church of England is too large, and others for whom it is too small," but that "it was exactly the right size for Mr. Keble." Dean Church and Harold Browne, a most characteristic product of Anglican theology, would, for that matter, fit this description quite as appropriately.

Mr. Paul's ecclesiastical disquisitions have led us astray from his politics, which cover, of course, such important legislation as the Reform Bill of 1867, the Disestablishment of the Irish Church, and Forster's Education Act. His materials are naturally more abundant when he comes to examine the motives of Liberal statesmen than when he deals with those of their Conservative rivals. Sir Spencer Walpole, Mr. John Morley, and other biographers have disclosed the inner workings of the Cabinets over which Lord Russell and Gladstone presided. But we are never, apparently, to have a life of Lord Derby based on the family papers, and Mr. Monypenny has still to produce the evidence illustrating the most fascinating passage in Disraeli's strange career. What did he mean by educating his party? Mr. Paul puts the question, and justly observes that "unless education consists in the object-lesson of voting one way in office and another out of it, the metaphor or analogy is obscure." When Disraeli's correspondence is published the process will become clear, no doubt. Meanwhile the conjecture may be hazarded that his reference was mainly to the logic of events. If the Adullamites had joined the third Derby Administration it might have been possible to dispose of Reform, for the time being, by some half-and-half measure. But when they refused there was nothing for it, in Disraeli's opinion, but to adopt household suffrage, or to incur the odium of opposition to the enlargement of the franchise in any shape or form. His conversion was, we think, much less abrupt than it is popularly supposed to have been, and his difficulties arose less from the bulk of the party than from his colleagues Lord Cranborne, Lord Carnarvon, and General Peel. Mr. Paul declares, and with much truth, that for Disraeli the supreme test in human affairs was success, and if he succeeded he attributed hostile criticism to the pique engendered by failure. But his confidence in the measure termed by Lord Derby, with inconvenient candour, "a leap in the dark," came out in the spirited defence:—

> "I think England is safe in the race of men who inhabit her; that she is safe in something much more precious than her accumulated capital, her accumulated experience; she is safe in her national character, in her fame, in the tradition of a thousand years, and in that glorious future which I believe awaits her."

From the party point of view, Disraeli was justified by the general election of 1874. But there can be no doubt that by that time age had told upon him, and he was content, accordingly, to leave the work of active legislation to his colleagues. Mr. Paul will surprise a good many people by calling the Cabinet of that year "one of the strongest that had ever been formed in England," and, to our thinking, he decidedly overestimates the value of Lord Derby as Foreign Secretary. Still, it was a combination strong in administrative ability, and its record, which Mr. Paul sets forth with striking impartiality, by no means stands to its discredit.

Mr. Paul's incursions into foreign and imperial affairs are a trifle perfunctory. His account of the causes of the Franco-German war is accurate so far as it goes, but it is based too exclusively on De la Gorce. The movements of labour as exemplified in the consolidation of their position by the trade unions, and Mr. Arch's agitation on behalf of the agricultural labourers, are fully treated, with the one exception of the wave of discontent which swept through London in 1872, embracing carpenters and masons, gas-stokers, and even the police. The literary estimates, as always, sparkle with happy phrases, though Mr. Paul might have mentioned that Robert Buchanan apologized for 'The Fleshly School of Poetry'—his blundering attack on Rossetti and Mr. Swinburne—in the preface to 'God and the Man.'

Historical Memoirs of the Emperor Alexander I. and the Court of Russia. By Madame la Comtesse de Choiseul-Gouffier. Translated from the original French by Mary Berenice Patterson. (Kegan Paul & Co.)—From America comes the first translation into English of the once popular memoirs written by Madame de Choiseul-Gouffier. This lady, who was of Polish origin, had married a Frenchman, and published her work in French at Paris three years after the death of Alexander I., her great hero. The value of the book consists in the graphic social sketches and interesting conversations which are reported at a great crisis in Russian history. They at once attracted attention, and the edition of 1828 was soon exhausted; the interest in the subject, however, gradually declined, and a new edition was not demanded till 1862. About twenty years ago a translation into Russian appeared, which was issued as a supplement to that very meritorious literary journal *Drevniaia i Novaia Rossia* (*Old and New Russia*). The central figure of the 'Memoirs' is Alexander, who is portrayed with the greatest enthusiasm. Although a Pole of the family of Tiesenhausen—we think the spelling Tisenhaus cannot be correct—she was overpowered by the generous utterances of the Russian Emperor. Alexander is still to most readers a sphinx, and Prof. Bestuzhev Riumin, in the chapter of his 'History' in which he enumerates foreigners who have contributed valuable information about Russia, tells us that implicit credit cannot be placed in these 'Memoirs.' There is too much rosewater. About no sovereign have opinions varied so much as Alexander; according to some he was an arch-deceiver, mendacious, and false as a Byzantine Greek, as Napoleon said, who had in vain attempted to outwit him. On the other hand, his admirers see in him every virtue. It seems to us that the truer view is that of Schilder in his valuable 'Life' of the Emperor. He treats him as a man of feeble will, who had good intentions, but was unable to cope with the discordant elements around him. His plans for the welfare of his subjects and the newly annexed kingdom of Poland seem to have been benevolent, but they did not succeed. His reign began with many liberal measures, but towards the close a reactionary spirit developed itself, and such men as Arakchéev were all-powerful. The conversations with Alexander recorded by Madame Choiseul-Gouffier place him in a very agreeable light. He seems amiable and playful, and shows a refined and well-cultivated mind. Among other figures which the author presents to us is the Empress Elizabeth, who is described much more favourably here than in the pages of other memoir-writers. It is well known that the marriage of Alexander was not happy; the bride had few personal attractions, and the husband and wife lived apart, and were reunited only a short time before their deaths. The picture drawn of Elizabeth by Madame Smirnov in her interesting memoirs, which appeared a few years ago, is not pleasing. She was a little, lean woman, with a bad complexion, and older than her husband. Marie Feodorovna, the wife of Paul, was, on the contrary, a very handsome woman. Madame Choiseul-Gouffier describes at some length the condition of Russia in the time of Paul. Volumes of anecdotes might be written dealing with his tyranny and caprice. Many accounts have been published of the circumstances of Paul's death, but in reality very little has of late been added to our knowledge. The account of Sablukov, one of the officers on guard at the palace during the fatal night, is interesting.

Much of the matter contained in the book is gossip such as a fashionable lady of the period would write. Alexander evidently suited his conversation to his interlocutor, and seems to have almost invariably been a favourite with ladies. If we read contemporary memoirs written by ladies—among others those of Miss Wynne, edited by Abraham Hayward—we find nothing but praise. Miss Wynne extols the manners of Alexander as being so much more gentlemanlike than those of the other allied sovereigns. Her *bête noire* appears to have been the King of Prussia, whom she calls a boor. The visit of the allied sovereigns to England is described at some length in this book. Degrees were conferred upon them at Oxford, and poems recited in their honour. The 'Memoirs' furnish very pleasant reading, even if they do not greatly add to our knowledge. The translation is fairly well done. A few of the names ("Ogisinski" for *Oginski*, &c.) are oddly misspelt, but it seems this must always happen where Slavonic words are introduced into English books.

Mathilda, Countess of Tuscany. By Mrs. Mary E. Huddy. (John Long.)—Mathilda, Countess of Tuscany, the friend of Gregory VII., has found in Mrs. Huddy a biographer as enthusiastic as her contemporary panegyrist Donizo, and not less uncritical. It is obvious at the first glance that this book has no serious value, and must be charitably judged as a popular work by one who has no historical training and few qualifications except zeal for her self-imposed task. Her first-hand knowledge of the authorities of the period is virtually limited to Donizo's poem. She follows it with simple faith, apparently unconscious that it has to be used with considerable reserve, since it was intended for Mathilda's eye. The best, indeed, that can be said for her effort is that it supplies a fair paraphrase of Donizo. The specimen of his work which she presents on p. 189 does not illustrate the "quaintness" of his verse or the "glow" of his pen, but rather ominously suggests the extent of Mrs. Huddy's acquaintance with Latin. Her own pen is fluent, and her book will be a source of considerable pleasure and profit, we have no doubt, to readers who have no knowledge of the subject, and are able to put up with, or even enjoy, sentimental exuberance, misplaced rhetoric, and remarks of an edifying nature. The style is, indeed, irritating. Mrs. Huddy appears to think that it is ornamental to describe the Normans as "valiant sons of Mars," and that by substituting for Mathilda's name here "the great Countess," and there "la grande comtessa," she has achieved a pleasing variety of diction. It is exciting to learn that "the cardinals are not angels, but men subject to the usual infirmities of flesh and blood." We are curious to know whether the theory which this statement controverts is widely prevalent.

THEOLOGICAL LITERATURE.

Christian Character. By J. R. Illingworth. (Macmillan.)—Mr. Illingworth's high reputation as a thinker and writer is well sustained by this book. At first it strikes the reader as a little thin and commonplace, neither so original nor so important as the author's other works. But on reading further this impression disappears. The fact is that in this book, or rather in the standpoint and methods of this book, is the true reply to Mr. G. E. Moore's 'Principia Ethica.' Part of that fascinating and original piece of dialectic was occupied in showing that fixed systems of moral rules, based on alleged immutable ethical foundations, are of no permanent value, for neither the superstructure nor the foundation is really secure. A great deal of the destructive criticism of Mr. Moore is, in our opinion, perfectly legitimate, though it must be a very hard nut to crack for the believer in Kantian ethics. But this is not the case with Christian ethics rightly conceived. They are, or ought to be, founded on those personal affections which Mr. Moore declares to be with artistic pleasures the sole real "goods." It is true that Mr. Moore would repudiate with scorn any such notion as the Christian ideal of holiness, of union with God, or love to a Christ still living. But that does not alter the fact that Christian ethics are not a system of moral rules logically deducible from an original principle, and as certain or uncertain as its fundamental proposition is well founded. Christian ethics are not the mathematics of conduct. They are the spirit of lives directed by love to a living person. That is their idea. It will readily be seen that against this idea the shafts of Mr. Moore's ethical criticism break in vain, or rather they are not directed against it. His object is to destroy all systems of immutable ethical maxims, and to substitute the ideal of life for that of geometry—at least, so it seems to us. Now that is exactly what the Christian thinker ought to be doing, and Mr. Illingworth does it. The gulf, or rather the abyss, that separates Christian from philosophic and deductive ethics, was never so well expressed as it is by Mr. Illingworth. It has been the fashion on both sides either to ignore this gulf, or to make futile attempts to throw over it temporary bridges. But there is all the difference in the world between the mere principle of altruism and loyalty to a friend, however much the two may result at times in similar conduct. The same fact is largely the cause of certain discredited forms of Christian ethics. Casuistry and the sophisms of the Jesuits are deservedly despised. Yet their fundamental justification is surely this—the essence of Christian conduct being personal loyalty, not submission to an abstract standard of perfection, all maxims are merely rough and inadequate generalizations, useful in most cases, but to be disregarded in the limiting positions when the essential principle of love to Christ conflicts with the moral maxim, which is merely its fragmentary and imperfect expression. How dangerous it is to speculate on these limiting positions the history of Probabilism affords evidence. Yet the fact that they exist is due to the fundamental conditions of our thought, to the truth that all propositions are abstract, while life is concrete, or, in other words, that all codes of morality are inelastic, while the principle of all morality, being personal love, is sensitive to every breath of our spiritual atmosphere, and alive to every change of the moral climate. It is this fundamental character of Christian morality, its relation to a person, which Mr. Illingworth so nobly expounds. We have heard much of the resemblance between Christian and non-Christian ethics. It is time we realized that if the resemblance be great it is on the surface, while the difference is unfathomable, because it goes down to the root-idea of the religion. This is an equally welcome truth whether or no we accept that root-idea. Mr. Illingworth's book is, we hope, the first of a new series of works in which this distinction and all that it implies will be more completely elaborated.

The Life of Christ: a Continuous Narrative in the Words of the Authorized Version of the Four Gospels. With Introduction and Notes by Joseph John Scott. (Murray.)—Canon Scott desires to assist students and teachers who are "becoming afraid of the inroads on the Bible made by modern criticism, and shaken in their belief in its reliability." A few pages of the introduction are devoted to such subjects as 'Textual Criticism' and 'The Higher Criticism,' and the work itself takes the form of a Diatessaron. The Diatessaron ought to be of advantage to readers of the New Testament, since it arranges the different parts of the Gospels, with the variations of these parts, in the form of a continuous narrative; and there are many helpful notes on difficulties presented in verses of the Gospels. It is not easy, however, to understand in what way the work, with or without the notes, can calm those who are afraid of modern criticism; though it may safely be commended to those who wish to see the Gospel narrative as a whole, and at the same time to appreciate the significance of the variations of the parts. Thirteen pages of the introduction are devoted to the subject of the Higher Criticism, and little can be done in such a space to explain, establish, or refute the work of a host of eminent scholars dealing with the Gospels. Canon Scott himself ventures on criticism, and is "inclined to put the date of S. Mark's Gospel.....between A.D. 60 and 64." The determination of this date requires the acceptance of the tradition "that S. Peter wrote his First Epistle from Rome between A.D. 58 and 64, and that he died at Rome in the Neronian persecution." The acceptance of the tradition, however, is surrounded by difficulties. Then, again, in the section of the introduction dealing with the Higher Criticism, Canon Scott speaks of St. John, and asserts that "during some period of his life, either in the time of Nero or Domitian, he was banished to Patmos, and wrote the Apocalypse or Revelation." It is enough to point out that care should be taken to distinguish between tradition and historical fact.

In another part of the introduction attention is given to the question of the inspiration of the Gospels. Canon Scott has little to say on behalf of inspiration, beyond this—that none of the ascertained facts of Modern Criticism "is opposed to the doctrine that the Evangelists were taught and aided by the Holy Spirit." He offers, indeed, one far-fetched and extraordinary argument. He accounts for the comparatively small use of the Gospel of St. Mark by Christian writers of the second century, and proceeds to say that

> "at this very period this almost disused, almost lost Gospel was rescued by the Church, and even in its mutilated form included in the Canon of Scripture as one of the authorized Gospels. Here the action of the Church appears independent of her teachers and congregations. How is it to be accounted for? Was it not a guidance? An inspiration? And if the Church were thus guided in the formation of her Canon, does it not stand to reason that the same guidance or inspiration would be extended to the authors of the books which are thus to be included in the Canon?"

The inclusion of the second Gospel in the Canon does not require to be explained by any theory of inspiration; but what does require to be explained is the idea of the Church in the second century "independent of her teachers and congregations." In any case the argument for the inspiration of the canonical books rests on a most insecure basis, if that basis be nothing more than an inference from an assumed inspiration of the Church in a given period.

The Word and Sacraments. By T. D. Bernard. (Bemrose & Sons.)—In the interval which has elapsed since we received this book from the publishers its author has passed away from the scene of controversies and party struggles. We think that those who loved him could hardly wish for a better legacy than the widespread perusal of this slight but not unimportant volume. No controversies are so dreary as ecclesiastical, or seem so devoid of the spirit of Christianity, so squalid and futile. Yet from time to time even controversy seems to attract the best energies of some superior mind, and we

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are furnished with evidence (as in the case of Hooker) that circumstances are not the matter but merely the material for noble thinking and high ideals. This book is an example of this. Papers written for the "Ladies' League" would not be, in anticipation, agreeable reading. Even if we approved their principles, we should expect (as is natural in a purely party warfare) the expression to be acrid and contemptuous, and the motives of adversaries to be equally evil and imaginary. Nothing of the kind is here. The author simply seeks to go to the bottom of the various matters that were concerned in the ritual dispute; to show himself the true meaning, and therefore the necessary limits, of sacramental life, the appeal to the Scripture, the need and importance of Church order, the nature of the religious society, the place of the layman. He does this in a style singularly graceful, and with a very evident note of distinction. To use a common phrase, he takes us into higher air. It is not his opinion, but the spirit in which he expounds and justifies it that is so valuable. Nor is there a page without the mark of a fine and delicate intelligence.

At the same time the book read in connexion with others is very noteworthy. If any one will read this book, Dr. Gore's 'Body of Christ' or 'Lux Mundi,' and Dr. Rashdall's 'Christus in Ecclesia,' he will see evidence that there is far more agreement among the superior minds of the three great parties in the Church than the correspondence of the religious newspapers or the utterances of the rank and file lead him to expect. We find in the Chancellor of Wells, along with a strong Evangelical grasp of personal religion and inward life, a marked sense of the value of order; the need of outward dignity and beauty in worship; and the claims of the Christian society on the allegiance of the individual. The spirit of the writer is that of a lover of truth, not a controversialist, and he shows how a higher mind could harmonize differences that seem irreconcilable to the mere partisan, and unify points of view that ignorance calls contradictory. It is difficult to analyze the charm of this book, and to state in a few words its outcome. But the charm is very definitely a fact; and we trust that its influence will be no less a reality.

EDUCATIONAL BOOKS.

The Principles of Education. By T. Raymont. (Longmans.)—Prof. Raymont has written an interesting and comprehensive treatise on education—and education, he tells us, is an applied science—founded on the experience of the schoolmaster and the theory of the psychologist; and he seems, happily for his readers, to follow a *via media* between the two sources of information: "the final word" in the study of education "cannot rest with the empiricists," nor must educational theory "be content to trot at the heels of psychology, but must vindicate its claim to an independent position." A result of this sane outlook in educational matters is a volume which may be commended for perusal to persons who are about to adopt the profession of teaching; and more strongly, perhaps, to parents and guardians who are perplexed by the question of a school for youngsters when infancy merges into boyhood.

The earlier pages of the volume are devoted to the elucidation of the meaning of education. The author shows that the word itself is used in two different senses, one considerably more comprehensive and less definite than the other; but for the purposes of this treatise we are concerned with the narrower meaning of the term, and the final aim of the corresponding process. Prof. Raymont states that the "ultimate aim of education—that from which the significance of all proximate aims proceeds—is the formation of character." This fundamental notion underlies the whole treatise, and in the author's opinion should underlie the work of all schoolmasters. We might, perhaps, object to this presentment of the subject on the score of vagueness; but in the hands of Prof. Raymont it seems fairly adequate to harmonize the processes and methods of school training.

Schools of different grades and their functions are discussed, and the best relations between education and the State are explained; then follows a suggestive chapter devoted to the study of children themselves. The growth and development of body and mind have been patiently and accurately studied by many competent observers, and already we possess much definite knowledge concerning them; but this treasury of fact is not always directly available for educational use. The results of these observations may be abused as well as used, and many of them are "irrelevant to our purpose." The teacher is warned that

> "the value for educational purposes of the mere presentation of unrelated facts, of anecdotes of child life, or even of particular investigations into certain details, may be greatly exaggerated."

In no part of the treatise does the author sink to the level of an ordinary manual of method, but several chapters bear directly on the practice of education as an art, *e.g.*, the choice and scope of school studies, maxims of methodical procedure, and the like. A chapter to which the attention of teachers should be specially directed is that on the 'Correlation of Studies.' The question of "correlation" has already received considerable attention in our more efficient public elementary schools, and is gaining prominence in the organization of secondary ones; it is undoubtedly a principle which would lighten class time-tables, and infuse greater interest into class studies. We are glad to find that Prof. Raymont considers the "material conditions of teaching," *i.e.*, the arrangement, furniture, and equipment of a schoolroom, a subject worthy of treatment in a work of this kind. He wisely abstains from going too minutely into details of arrangement, &c., but he elucidates the principles on which arrangement depends.

Prof. Raymont, having passed in review the chief material aspects of the school and the scholar, and the scope and methods of satisfactory intellectual development, devotes a few final pages to some more characteristically moral aspects of education—the problems of (moral) training, the authority and influence of the teacher, and the school society and its influence. In the last chapter, which is one of great interest, we read how and to what extent the "corporate life of the school helps to place upon the boy or girl the mark or stamp that we call character." This chapter should be read and pondered by parents.

Report on Secondary Education in Liverpool. By Michael E. Sadler. (Eyre & Spottiswoode.)—The city of Liverpool did wisely in ordering an "inquiry into the work, the aims, and the needs of the secondary schools of all types" within its boundary, and the Education Committee was fortunate in entrusting the carrying out of the inquiry to Prof. Sadler, whose lucid report will be read with interest by educationists, and will be found useful and suggestive by educational authorities in districts remote from the great Lancashire port. From the few remarks made concerning public elementary education we gather that the primary schools of Liverpool are reasonably satisfactory in respect both of sufficiency and efficiency. There is, however, considerable need of improvement in the secondary education of the city—in supply, efficiency of organization, and convenience of local arrangement:—

> "The University has appealed, with remarkable results, to the intellectual imagination of Liverpool. The more charitable side of elementary education has appealed to its benevolence. But secondary education has been its Cinderella, left too long in comparative neglect."

Schools of this grade remain "considerably below modern standards of accessibility and popular support." In the improvement of premises, curricula, and methods of teaching in elementary schools, "Liverpool has been in the van of progress"; but few children pass from the primary to the secondary schools. In this respect Liverpool compares unfavourably with New York, where, in the year ending July 31st, 1903, 24 per 1,000 of the elementary scholars passed to secondary schools at an age between 14·5 and 15 years, while in the same year the proportion of scholars so passing in Liverpool was only 3 per 1,000. We are not aware whether corresponding statistics are available for other large English towns and cities; but it is not likely that the case of other places is any better.

Mr. Sadler describes in detail the secondary schools of Liverpool (including private schools), as well as institutions for the preparation of pupil teachers, and colleges for the training of elementary certificated teachers. He also reports on technical schools and classes and evening continuation schools, and the teaching of domestic science, and gives an account of the municipal schools of art and science. The suggestions and recommendations for the improvement and extension of secondary education are the most interesting part of the volume, and are of general application. The report shows what secondary education now is under the favourable conditions of municipal control in Liverpool; the suggestions and recommendations show what it would be if the principles underlying it were rightly appreciated, and what Mr. Sadler is sanguine enough to expect it will be, under the enlightened control of his Education Committee.

People—many even of those who discuss national educational needs—have not yet adequately realized what secondary education is. They consider it as something that may be tacked or patched on primary instruction—that this, in fact, grows, as stones have been said to grow, by a process of accretion, into secondary education; whereas Mr. Sadler shows that the higher education is a slow growth or development occupying a long period in a scholar's life, the interval from about the age of twelve to sixteen; that it is organically connected with primary instruction; and that while it is very largely concerned with inductive science (experimental and theoretical), it has mainly to do with the humanities. This view is accepted and acted upon in European continental countries and in the United States; but it has hardly yet gained full acceptance with us. As matters stand at present in Liverpool, there are three marked impediments to the advancement of secondary education—insufficiency of salaries paid to assistant masters and mistresses, insufficiency of time spent by boys in school, and excessive attention devoted to the preparation of pupils for local (and other external) examinations. The evils springing from these three causes are manifold; Mr. Sadler traces and explains them, and suggests remedies.

The appendixes which close this very serviceable volume and complete its usefulness contain a rational memorandum by Mr. Cloudesley Brereton on the teaching of modern languages in Liverpool, as it should and might easily be. The utility of many of Mr. Brereton's suggestions is so obvious that we should have thought his advice was superfluous. The second and third appendixes consist respectively of useful notes on the curricula of

secondary schools, and valuable statistical tables.

An Unwritten Chapter in the History of Education. By H. Kingsmill Moore, D.D. (Macmillan.)—The history written by Dr. Kingsmill Moore is that of the Dublin Kildare Place Society, which was founded in 1811, and, after many years of prosperity and successful work, came to an end in 1831, wrecked by the opposition of political partisanship and religious intolerance. The existing Church of Ireland Training College appears to occupy premises that were the house of the Society, but there is no organic connexion between the two institutions.

The Kildare Place Society was formed to promote the education of all the poor of Ireland; the schools were to be opened (so runs the resolution passed at the first formal meeting of the Society) "upon the most liberal principles, and divested of all sectarian distinctions in Christianity." The members of the Society and of the Committee were Anglicans, Roman Catholics, and Nonconformists, who "joined hands and laboured zealously together for the common good." Throughout its career the Society remained true to its fundamental principle of liberality and toleration, and although many charges of attempting to proselytize Roman Catholic children were brought against it, not one was substantiated. The Bible — either in the Authorized Version or in one more acceptable to the Roman Catholic bishops—was read without doctrinal note or comment; but the religious instruction so supplied proved to be of little use, and satisfied no church or sect; its comparative inefficiency was the weak point in the educational system of the Society, and towards it the attacks of opponents were in the end successfully directed, the chief leaders of the opposition being O'Connell and Dr. Doyle, Roman Catholic Bishop of Leighlin.

The activity of the Society was at first seriously impeded by want of money, but in 1815 a petition for parliamentary aid was presented, and within a month 6,980*l.* were voted for the purchase of site and erection of premises. Sir Robert Peel was Chief Secretary at the time, and strongly advocated the cause of the Society. This grant is especially interesting as being the first sum voted by Parliament for primary education. From this time till 1831 the Society was liberally subsidized by Parliament, and was enabled to carry out a work of remarkable efficiency in all parts of Ireland. The schools —there were 1,624 of them in the last year (1830) of the Society's existence—were easily ahead of anything in England or Scotland, so far as instruction, discipline, and equipment were concerned; and if we may credit the testimony of the Count de Lasteyrie, the model school in Kildare Place was "le plus bel établissement de ce genre qui existe dans le monde entier." The English ratepayer of to-day will learn with no little interest and some surprise that the annual cost of each child in the Society's schools for the year 1829 was two shillings and fivepence.

The efficiency and success of the Society's activity rapidly increased, and at the same time the scope of its work became more comprehensive. As the elementary schools were multiplied, the Committee realized that one of the most pressing educational necessities of the time was the supply of well-educated, skilfully prepared teachers of both sexes. To satisfy this deficiency a training school was founded; and so enthusiastically was it carried on that it became a prominent feature in the work of the Society. It was a training school only—*i.e.*, the students admitted into it had completed their own education, and received in the school merely professional training during a period varying, with the aptitude of the student, from six weeks to six months. Students were sent for training to Kildare Place from schools of different kinds—not always in connexion with the Society—and, when qualified, returned to the schools of their own choice. The Society also carried out a careful and efficient system of inspection throughout the provinces of Ireland; and so far and so long as financial resources allowed, the Society gave gratuities to schools on the reports of the inspectors, "who were an exceptionally fine body of men."

In addition to the management, maintenance, and inspection of primary schools, the Society undertook the business of school publishers, and issued the best elementary text-books of the time. These school-books became widely known, and were soon highly valued and found numerous purchasers not only in Ireland, but also in Great Britain and North America. It was, moreover, soon apparent that to ensure to the scholars in primary schools permanent benefit from their school training, suitable books were desirable for use after they left their class-rooms. The Society therefore in 1816 took over the effects and business of the Cheap Book Society, and on this foundation built up a large publishing business. The books issued were cheap, amusing, and of kinds that appeal to boys and girls. This department of work was developed with wonderful rapidity, and we cannot doubt that the good it did throughout the island was great and lasting. Dr. Kingsmill Moore tells us that

"the sales everywhere went on increasing. The figure for the first ten months of 1820 was 108,000; by the beginning of 1825 the output had reached the total of 1,000,000; and by 1831, the last year for which definite figures are available, the grand total was 1,464,817."

We thus find that in all departments of its work, excepting religious instruction, the Society was thoroughly successful; and the readers of this account of a brief but brilliant period in the educational history of Ireland will regret its fall. Dr. Kingsmill Moore has marshalled his facts with so much literary skill, that this almost forgotten chapter will be read with interest as well as advantage by all students of education in our islands.

We noticed recently a little book on *The Teaching of Latin*, by Mr. W. H. S. Jones, and expressed a doubt as to whether boys could advance so quickly as he intimates. We now learn that the system he inculcates is at work in a well-known school, and that practical results justify his statement. This means that a great saving of time is effected, and we understand that the plan adopted is being taken up by other educational authorities who have seen the result of three years' actual work. This reform is of great importance, and we may return to it later. It is claimed that languages can be taught in one-sixth of the period usually allowed.

OUR LIBRARY TABLE.

AN interesting book on a most important subject reaches us from Messrs. Blackwood. Col. Callwell, who is a well-known writer upon tactics, in his *Military Operations and Maritime Preponderance: their Relations and Interdependence*, ventures into a discussion of the whole of the vexed question of the command of the sea. He does not treat it, however, in a thoroughly satisfactory fashion, and his general principles, which are those usually received, are obscured by too much technical anecdote, not always appropriate. A large part of the volume constitutes, in fact, a somewhat fierce attack upon the Fisher policy lately adopted by Government for the British fleet, and as the main basis of the scheme of Imperial defence. Col. Callwell entertains as high an opinion of the need of naval bases and naval fortresses as that put forward by the Carnarvon Commission. He declares naval bases indispensable, and attempts to prove that

"these bases carry fixed defences in their train by the irresistible force of circumstances. There has been in this country a kind of crusade against fixed defences, a crusade for which there is some justification. But because the fortification of defended harbours has been carried to excess, and has in some cases been developed in utter defiance of strategical conditions governing the particular locality, that is no reason for going into the other extreme and hampering mobile force by burdening it unduly with the guardianship of the shore establishments which are vital to its efficiency, and with the protection of ports of call to which the mercantile marine instinctively flies in the early days of a maritime contest. The primary object of overthrowing the hostile sea-going fleets, or in driving them to their lairs, is best accomplished by concentration of fighting strength. And concentration of fighting strength means the abandonment for the moment of certain seas. If there are no defended posts in those seas a single hostile cruiser may inflict serious injury on commerce, and may even throw serious difficulties in the way of ultimately recovering domination within their area."

In other portions of the volume Col. Callwell returns to the same subject. He gives a list of naval bases, in which, curiously enough, we open with three "dockyards abroad" which have been closed—"Halifax, and Bermuda, and Esquimalt." The importance of St. Lucia is also dwelt upon in many portions of the volume, that being a post of which, it will be remembered, Government have declared in the present session of Parliament that it is to be "abandoned and its garrison withdrawn." In the historical side of the book this matter is also dwelt on:—

"The attack and defence and occupation of posts has been a feature in naval warfare since the days of the Phœnicians, and it will continue a feature in naval warfare till the reign of universal peace..... Rodney sailing out to fight his great fight with the Comte de Grasse from St. Lucia, captured two years before."

Another subject in which Col. Callwell is opposed to the policy recently adopted concerns submarine mining, of which he says:—

"The development of submarine mining makes attack upon coast fortresses from the sea far more difficult than it was before this form of fixed defence came into prominence.....It is only of recent years that these engines of destruction have become a formidable bar to the passage of ships..... The warship of to-day is much too valuable for it to be placed in the deadly peril which it incurs when it traverses a mine-field controlled by a vigilant foe."

It is, however, the case that submarine mining has been abandoned during the present year by Government for the defence of all naval ports.

The best part of Col. Callwell's book lies in some paragraphs, of which the chief is headed 'Influence of Popular Opinion cannot be Left Out of Account in War.' The importance of this consideration is too often neglected. It is certain that the rejection of the invasion doctrine is often an aimless or somewhat dangerous peace process, however scientific may be the reasoning on which it is based, inasmuch as when dangerous war arises a wave of panic will sweep away the authors of the doctrine, unless they set their sails to the passing storm.

The English of Col. Callwell, without being altogether bad, is somewhat feeble, and deprives his volume of the interest for the general reader which invariably attaches to a sound style.

MESSRS. MACMILLAN & Co. publish Dr. Nansen's *Norway and the Union with Sweden*, a sound little book on the Norwegian side of the dispute, by the Norwegian who is most competent to write upon it. Of the three Norwegians who have a world-wide reputation,

Dr. Nansen is the only one who can be considered a statesman in the international sense of the word; and in the event of his country having to carry on the struggle, there can be no doubt that he will be called upon to render service to it as the one of its people who can be best trusted to accomplish a considerable diplomatic mission. The cause of the separation is, in fact, the usual one—"incompatibility of temper." Norway and Sweden are two of the most "respectable" countries in the world, with excellent ideals and admirable power to carry them into effect. But Sweden is the most aristocratic of all countries, and Norway the most democratic. The difference is in the blood as well as in the history.

The Annual Register for 1904 is published, as usual, by Messrs. Longman, and is in the ordinary form and of the usual merit. The account of the foreign policy of Germany will be read with interest at the moment, inasmuch as it relates the snub administered by the German Government to the demands of their Colonial Society, and of a Pan-Germanic Congress for the vindication of Germany's rights in Morocco in view of the Anglo-French agreement. It is also pointed out in this chapter how greatly the German Emperor favoured last year a policy of virtual alliance with Russia; and his telegrams as to Russian mourning being German mourning, and those of congratulation to Russian regiments, are set forth in a fashion to remind us of the suddenness and completeness of the change in German policy since the defeat of the Russian army and destruction of the Russian fleet. The charges of German Liberals against their Government of undue subserviency to Russia in police matters contain an interesting reference to the Russian police centre at Darmstadt, which has this importance—that it is understood that that German city is the capital to which the Russian Liberals and the Russian autocratic party equally desire that the Emperor should retire, the latter promising him that he shall return to a country pacified by the Police-Master Trepof, and the Liberals, no doubt, hoping that he will not return at all. The chapter on Sweden shows the obstinacy by which the Swedish people failed to make the concession which would have kept Norway in the personal union, and made a rupture certain. If it was not intended to fight, it is clear that it would have been wise to yield upon the details. One of the few points which seem to call for criticism is the failure to give in the excellent American chapter (by Mr. Maurice Low) the date of the interesting dispatch of Mr. Secretary Hay on contraband of war. The dispatch is one of so much importance for the future that it might well have been given in full. This brings us to an old difficulty of ours about 'The Annual Register,' namely, that of the arrangement and the index. How, for example, in future years are we to find the Hay dispatch? "Neutrality" would be the natural heading in a full index, with a cross-reference from "Contraband." It is, as we have said over and over again, difficult suddenly to change the arrangement, and not easy to improve the index without rearrangement. Still we regard such a change as essential to the continued usefulness of 'The Annual Register,' except, indeed, for obituaries, which can always be found, and for which it is regularly and universally searched.

THE 'London Argus' Office sends us *The Argus Municipal Guide, 1905-6*, a volume which contains particulars of the City of London Corporation, the London County Council, and other bodies in London and the provinces. It is edited by Mr. Arnold Wright, and contains many portraits.

THE situation and the personality of Mr. Washburne when United States Minister in Paris during the war and Commune were of so much interest and historical importance that it is well to have a reprint of his dispatches. From that point of view we welcome Mr. Adolf Hepner's volume, published in German and English at St. Louis. We object to the title *America's Aid to Germany in 1870-1*, because, as a fact, Mr. Washburne was more useful to France unofficially than he was to Germany officially. Any one could have done the official work, which was, indeed, divided between several persons, the Swiss Minister being the best known of the others. Few would have risked doing what Mr. Washburne did to help France. He is incorrectly styled on the title-page "ambassador." Mr. Washburne was a bitter enemy of the empire to which he was accredited, and one of the dispatches which was published by his Government contains an expression of rejoicing "at the overthrow of the dynasty." From the moment, however, of the revolution of the 4th of September, Mr. Washburne became a strong friend of the Republic, and did everything that was possible to assist it. So far, therefore, as the author sets out "to acquaint Germans with the services rendered them by the United States" the book is misleading. The author of the present notice had frequent access to Mr. Washburne during the period referred to, and there was no secret made of the sympathies, and even of the preferences, of that great minister. As it is, the book contains repeated complaints by Bismarck and by the German military authorities of Mr. Washburne's violations of neutrality — for example, when he communicated, as he did throughout the siege, to the French Government the contents of the English newspapers which he received regularly from London by bag by means of the daily flag of truce for his service. No wonder that the German military authorities were angry when the capture of French dispatches sent out by balloon-post proved to them the use which had been made of the information. No doubt Mr. Washburne's services were also of value to the Germans, inasmuch as it is essential in war to have an easy means of communication with the enemy, such as compromises no one. It was from the American dispatches that the world first learnt that it was through Mr. Washburne that the peace conferences between M. Favre and Count Bismarck were arranged. We are reminded also by the present book that Bismarck himself was mollified by a present from Mr. Washburne of "those excellent cigars." These came out of Paris by one of the first of the regular flags of truce within a week after the German authorities had allowed Mr. Washburne's American friends from London to bring him his first bag. A few days later, however, Bismarck was bitterly complaining of the military effect of the communications which had been brought through the lines by the persons authorized to pass in and out. It is curious to find Mr. Washburne giving passports to persons who were neither Americans nor Germans; but in many cases there is no doubt he did so, and the irregularity was winked at. When his relations with the Germans became strained, they detained his bag for several days, and thus punished him through the staleness of his news. It is interesting to see the German Commander-in-Chief writing to M. Paschal Grousset as late as May 21st, and the Committee of Public Safety replying through the Delegate for Foreign Affairs as late as May 22nd to General Fabrice, while on May 24th Mr. Washburne applies to the other (or Versailles) side to protect the German Embassy in the Rue de Lille, and notes that he had succeeded in securing the escape of the German and Alsacian nuns. After the Germans had claimed to have annexed Alsace, and before the annexation had been recognized in a peace, much difficulty arose as to the nationality of Alsacians. There are a good many small mistakes in the book. The name of the Marquise de Galliffet is misspelt in the dispatch which relates the authorization to her to leave Paris. The name of the Duc de Gramont is spelt two ways. "The Mayor of Paris" is an imaginary person; and the German "occupation" referred to did not take place, but merely a march-in to one end of the town. The statement "There is a precedence to be found in our book" means *precedent*.

Robert Browning. By C. H. Herford. "Modern English Writers." (Blackwood & Sons.)—Prof. Herford's study of Browning is in many respects complementary to that of Mr. Chesterton published last year. The latter was a vivid and illuminating introduction to a personality, a temperament: the man lived and moved in the world. But the treatment of the poetry was unsatisfactory: the author considered merely, with little sense of proportion, the poems in which he was interested. 'Paracelsus' passed unmentioned, while 'Mr. Sludge' received several pages of criticism. The present volume conveys an impression entirely opposite. Browning is an elusive figure, scarcely appearing alive, except in quotations from his letters. But the body of his work receives consideration, and the poems are assigned something approaching their real value. This is perhaps a more satisfying treatment of the characteristics in form and thought of an immense output of verse than has been given in any of the numerous recent monographs.

The style is, for the most part, sober and balanced, though there are occasional flashes of a rather loose rhetoric, and the author has an odd habit of falling at intervals into comments which are banal or tasteless. Such are, for example, his description of "well-to-do Camberwell," in which "the life-blood of political and social interests throbbed vigorously." Or take the criticism of Pompilia: "Remote enough this illiterate child must seem from the brilliant and accomplished Elizabeth Browning"; or the comment upon Browning's later life, "mingling freely, an ever welcome guest, in the choicest London society"; or the announcement that "bright spiritual beings like Pippa shed their souls innocently and unwittingly about like a spilth of X-rays"; or the affirmation that Browning "certainly 'came eating and drinking.'" In the life itself the chief omission is (as it would seem) lack of acquaintance with the Story letters in the life of Story by Mr. Henry James, published two years ago. These form the most revealing account of the great catastrophe of Mrs. Browning's death, and of the deliberate course of action subsequently adopted. "Even the neighbourhood of the spot in which all that was mortal of her had been laid," says Mr. Herford, "had no power to detain him"; and he even suggests that Browning's departure from Florence was in part due to the fact that "he had his child to educate and his own life to fulfil." The facts, as the Story letters show, were indeed that this departure had been always present before him as the inevitable consummation of a loss which he could never set himself deliberately to contemplate as a future possibility. He fled from Italy as from the plague, with all the memories of the enchanted time henceforth locked away secure; the key turned in the chamber door (in Mr. James's comparison) and then flung away. Only there always remained the flickering hope that some time, in a far future, it might be possible once again to enter those sacred and deserted halls: "My end of life and particular reward for myself will be one day, years hence, to just go back to Italy, to Rome, and die as I lived, when I used really to live."

Mr. Herford's criticism is in the main secure. He is inclined, perhaps, to over-emphasize the distinctive features of the poems as influenced by differing epochs and external events, finding earlier "poems of Art," later "poems of religion," beginning with 'Christmas Eve and Easter Day' in 1850; after the death of Mrs. Browning seeing in 'Dramatis Personæ' "the hectic and poignant splendor of Autumn," with the sense of tragic loss brooding over all its music. The religious interest is directly attributed to the influence of Browning's marriage: "There can be little doubt that the devout Christian faith of his wife was principally concerned in this new direction of his poetry." Yet all this faith was implied in 'Paracelsus,' with its defiant affirmation of Power and Love as the ultimate reality of the universe; and it is surely an artificial interpretation which finds tragic loss and autumn splendour in a volume containing 'Rabbi ben Ezra' and 'Abt Vogler,' 'Caliban on Setebos' and 'A Death in the Desert.' Mr. Herford's criticism of the later "poems" is everywhere excellent, though he offers perhaps too lavish a space to work already dead, which no power on earth will be able to revive. He rightly notes the miraculous change in the 'Asolando' poems which has led "one, not the least competent of his critics," to refuse to accept them as the work of old age.

The last hundred pages, which form a study of Browning's work surveyed as a completed whole, are full of value and suggestion. Mr. Herford demonstrates one characteristic not generally emphasized—Browning's delight in colour. Here, indeed, he is all in the tradition of romance against the classical cultivation of Tennyson's grey and white light. But few have classed Browning with Rossetti and the great "colour-drunken" artists of the nineteenth century. Yet the man thirsted for colour like the young Burne-Jones in the streets of a drab Birmingham; Italy, with the sharp colour-contrasts of the South, satisfied the heart of the one and the other. It was a thirst for primaries, bold, simple, and intense. "He dazzles us," says Mr. Herford,

"with scarlet and crimson, with rubies and blood and 'the poppy's red effrontery,' with topaz and amethyst and the glory of gold, makes the sense ache with the lustre of blue, and heightens the effect of all by the boldest contrast."

He loves the play of light on golden hair, light and the imagery of flame.

"He neglects the mellow harmonies of autumnal decay in order to paint the leaf which is like a splash of blood, intense, abrupt, across the flame of a golden shield."

This same passion, indeed, is revealed in all his letters. "I never grow tired of sunrises," he confesses in one; in another, delight in "the herbs in red flower and the butterflies on the top of the wall under the elm trees"; in a third, "such a love for flowers and leaves" as to lead him, in a kind of impatience, "every now and then.....to bite them to bits."

Next to this joy in colour Mr. Herford notes a joy in form—and form especially as revealing a sense of motion and energy. Here, indeed, he is able to make a good case against the charge of "mistiness," first advanced by *The Athenæum*, which caused Mrs. Browning such indignation—"an infamous word," as she writes to him, "for your kind of obscurity." The form desired is the sharp, ragged edges of things, the angular, the indented, jagged teeth, "the white line of foam against the shore, the lip of a shell." A "prolific family of spikes and wedges and swords runs riot in Browning's work." Beyond this, though entirely congruous, was that joy in power which found subject for special exultation in the sudden outpourings of energy, human or divine. Mr. Herford finds in the man himself a "savage energy" with a "brutal scorn" and loud voice: in his work a contempt or neglect of the normal secular processes of Nature, and those concerns of the particular hearth and home which provided Wordsworth and, in some degree, Tennyson with a source of inspiration. Power is revealed not by the rose's birth, but the comet's rush, always "pre-eminently sudden"; in the uprush of the molten ore amongst the rocks, the sudden boiling up of young volcanoes—all changes which make an instant transformation. "The metamorphoses of plants," says Mr. Herford, with a fine critical insight,

"which fascinated Goethe by their inner continuity, arrest Browning by their outward abruptness: that the flower is implicit in the leaf was a fact of much less worth for him than that the bud suddenly passes into something so unlike it as the flower."

From these elemental attractions Mr. Herford attempts at the end to sum up Browning's philosophy of life. As in all the philosophy of poets, it is intuitive rather than rational, leaving large gaps and ragged edges if it is viewed as a complete scheme of things. Power he recognized, love he demanded, though with a demand enduring a heavy strain as the years passed. "Of outward evidence" for the conviction that the world is governed by love Browning saw less and less. His love was all interpreted in terms of the mystic fascination of sex; children scarcely enter into his poetry, nor the love of parent for son or child for father. The claims of the community or State were but fragile bonds upon the soul of so unashamed an individualist. God beside the soul stood sure, and "infinity is ever at hand behind the closed door." But this God, chiefly revealed in sudden miracle, was sharply divided from man's being—here, or under any condition of future change. "Deeper in Browning than his Christianity" is the conclusion of this acute critic, "and prior to it, lay his sense of immeasurable worth in all life, the poet's passion for being." The ultimate exaltation of life is here rightly interpreted as the key-note to all his writings. But that life must possess capacities of passion and violence, explosive energy, the potency of sudden change. And it is difficult to interpret such a demand for the perpetual shock of a new stimulus, with its implied contempt for or indifference towards normal experience, into a cosmic philosophy adequate to all the slow, silent actions of Nature and man.

Schiller after a Century. By John G. Robertson. (Blackwood & Sons.)—After the tributes of ardent and unstinted eulogy that have recently been paid to Schiller, this little essay will probably strike a good many people as uncomfortably chilly. It deserves attention, however, for it is no mere restatement or summary of earlier opinions, but a fresh and independent study, marked by discrimination, scholarship, and the evidences of exceptionally wide reading. Mr. Robertson attempts to show that the popular view of Schiller as the national poet of Germany—the view which was expressed with the greatest conviction and emphasis on the occasion of the celebrations in 1859, and which is still prevalent, especially in educational and official circles, where it is carefully fostered—has really little foundation in fact. Schiller was, on the contrary, cosmopolitan:—

"As a poet he had exceptional gifts, but his work was not, in any special sense, national; still less was it for all time."

In support of this contention Mr. Robertson points to the dramas. The three earliest, 'Die Räuber,' 'Fiesco,' and 'Kabale und Liebe,' were distinctively German in character, and gave promise that Schiller might succeed in laying the basis for a national drama; but then, on a sudden, with 'Don Carlos,' came a marked break—the only really great break observable in his work. Mannheim, it is argued, exerted an unfortunate influence on its "Theaterdichter," europeanized his genius, and brought him under the sway of Latin ideals; henceforth he abandoned the attempt to create a specifically German drama; his outlook on life and his attitude towards nature, motive, and character were Latin, and though he continually sought to evolve a national form for the German drama, he never succeeded in rectifying the consequences of that fatal step. He was dominated by the spirit of the eighteenth century, and did not reach beyond it:—

"His work belongs in its ideas, as well as in its form, to the past; his noble dream of perfected humanism and moral idealism has no immediate message for a generation whose outlook upon life has been moulded by the pessimism and individualism of the nineteenth century, and his dramas have ceased to awaken more than a historical interest.....for the cultured classes."

Such is, briefly stated, the thesis of the essay, and it is ably and forcibly maintained. With much of it we agree, and we find it interesting and instructive, even when we fancy that a slight want of sympathy is discernible. That Schiller fed his genius too full on the Latin classicism of the eighteenth century is, we think, perfectly true; but surely he managed to infuse a Germanic element into much of his work, by virtue of which it remains alive, and appeals to his countrymen and kindred races. Certainly it is able to touch many of them whom the French *tragédie classique* would leave unmoved, and probably there will always be men who will find refreshment and inspiration in those "noble dreams" at some period of their lives. So far, at least, Schiller's influence is still strong, and though the conventional idea of the German nation regarding him is, no doubt, exaggerated, perhaps it is not so utterly mistaken as Mr. Robertson would make out.

What I have seen while Fishing and How I have caught my Fish. By Philip Geen. With 73 Illustrations. (Fisher Unwin.)—This is a new edition of an attractively illustrated account of fishing for pollack, salmon, and trout in Ireland, salmon fishing in Scotland, and general fishing in the home counties. Mr. Geen, who for nearly thirty years has been President of the London Anglers' Association, in addition to very useful practical accounts of his sport, gives his book an interest for the general reader by his pleasant descriptions of the human and other life, and the scenery of many delightful districts. Mr. Geen kills nearly all his salmon (and he has killed a great many) spinning with an 11 ft. 6 in. Grant, "vibration" greenheart rod—little more than a trout flyrod really. He carries a tin tray strapped to his side, and into this he coils the line between each cast. For accuracy and delicacy of casting no other method can equal this, but there are disadvantages, including hooking a lively fish with a lot of line in your tray. An adept like Mr. Geen, however, rarely loses a fish when he has well hooked him. His breezy chapters gave delight to thousands of anglers when they first appeared in the pages of *The Fishing Gazette*, and they certainly deserve wide circulation in book form.

IT is curious to note the number of books published in recent years—lives, reminiscences, miscellanies, and the like—which rely for success in the market on the *cachet* conferred by a few letters from Lamb or Coleridge. The staple of *A House of Letters* (Jarrold), the latest of these cannily ingredienced olios, consists of correspondence addressed by Charlotte Lady Bedingfield, her mother Lady Jerningham, and her sister Lady Rouse Boughton, to Matilda Betham, minor poet and painter of miniatures. But in the number of her friends Miss Betham counted

Elia and cousin Bridget also, and thus it comes about that amongst pages reflecting the life of the *haut ton* a hundred years ago at such centres of fashion as Bath and Yarmouth, about a score of letters from Charles and Mary are here interspersed. To the presence of these letters—by which the commercial rather than the literary value of the book is greatly enhanced—and of some half-dozen characteristic outpourings from Coleridge, the prosperity of 'A House of Letters' will be mainly owing.

The Bedingfield correspondence, however, is pleasant reading. Charlotte Jerningham, while gaily indifferent to the pedantries of syntax and punctuation, possessed ardent feelings, a lively fancy, and enough at least of the artist's temperament to qualify her for appreciating the work and stimulating the efforts of her friend. "Write, write to me," she entreats, in a scrap dated 1797;

"I love Your Letters. Surely I give you example enough of Incoherence in the Epistolary way to put You at Your ease on that head.....Yours most affectionately Without either Grammar or Rhetoric."

And, towards the close of an intercourse which lasted from 1794 to 1840, she signs herself "your attached old friend," adding, prettily, "You took me for better and for Worse years and years ago." In 1806 she writes from her "old grey Towers" of Oxburgh, in Norfolk: "We go to Yarmouth next week. Departures are always to me like little deaths"—a phrase which recalls Elia's words to Hood: "To change habitations is to die to them, and in my time I have died seven deaths." A passage in one of her letters of 1800 illustrates the contemporary opinion of the Principality as a place to live in:—

"I love Wales! I wish one could spend a year or two there without being supposed to be ruined. Why should so beautiful a Country from this Idea be looked upon as the Botany Bay of English Gentlemen?"

Her letters abound in such quaint fancies as the following:—

"We have got the widowed Mrs. C—— here, she is a Clever well-bred woman, but so slow that I feel as if it would relieve me if I could bark at her as dogs do at Sheep."

Lady Jerningham desired to meet Coleridge, and, while in town during the season of 1811, requested Matilda Betham to arrange an interview, which, through the friendly offices of Mary Lamb, ultimately took place at her ladyship's dinner-table on Sunday, March 10th. The hostess records her impressions of the literary lion in the following somewhat caustic epistle:—

"My dear Miss Betham,—I have been pleased with your Friends, tho' (which is not Singular) they sometimes fly higher than my imagination can follow. I think the author ought to mix more, I will not say with fools, but with People of Common Comprehension. his own intellect would be as bright, and what emanated from it more Clear. this is perhaps a very impertinent Remark for me to venture at making, but your indulgence invites Sincerity."

In a temperate and dignified chapter on the 'Llanthony Maze,' the editor, Mr. Ernest Betham, successfully repels the calumnies of Landor and the misrepresentations of Landor's biographer, John Forster, regarding Matilda Betham's brother Charles, who in 1812 became tenant of a farm on the Llanthony estate. The story is too long to be retold here; enough that it reflects nothing but credit on Charles Betham, to whom Landor was compelled to pay damages for libel. We cannot, however, accept the editor's assertion that "the identity of the children of Lepus's (Lamb's) 'old friend Captain Beacham' with the 'Welsh annoyancers, the measureless Bethams,' is no identity of fact." There really can be no doubt whatsoever that, when he wrote that "Lepus" Paper, No. I., Lamb had in mind the brothers of Matilda Betham, though here, as often elsewhere, he blends fact and fiction inextricably together. The volume contains several interesting portraits of the Betham family, together with an early miniature of Queen Victoria, reproduced in colours, which proves at least that the painter, Sir William Ross, if not a great artist, was undoubtedly a clever courtier. A score of letters from Southey, and half a dozen from Bernard and Lucy Barton—these latter now printed for the first time—together with some genealogical and antiquarian gossip concerning the house of Betham, make up the *farrago libelli*.

The Story of Etain and Otinel. By E. Hamilton Moore. (Nutt.)—The story tells of three men who loved one woman:—

"They were Otinel, king of Farlands, Owain, king of the Marshes, and Brand, who was kinsman to Owain, and whom men called the Viper. The woman was Etain, daughter of Madeglaut and Morna, rulers in Overseas. One out of the three she loved, and one she wedded, but at the last none of them might possess her."

These, the opening sentences, give an adequate idea of the story and its manner. In form it challenges comparison with the prose and verse tales of William Morris, though Mr. Hamilton Moore's style lacks the purity and eclecticism of what we take to be his models. Neither can the use of alliterative verse—the metre of 'Beowulf'—be considered wholly in accord with the spirit and atmosphere of this book, which are almost Arthurian. This is, in our opinion, a grave fault. The author uses modern spelling, yet he writes:—

For both are riddles that I may not rede,

an avoidable blunder involving the misuse of a word. The verse is not remarkable, but serves its purpose well enough. There is more merit in the prose, though this is often stilted and prone to frequent lapses into metre. In a tale written in prose and verse it is particularly desirable to keep the two distinct from one another. As for the story itself, it has no great originality either of person or incident—witness the episode of the sword drawn from the stone—and the names used are fantastic and without significance. Here and there we come across pretty word-pictures, but the prettiness is apt to be reminiscent, as in the following, with its echoes of Tennyson:—

"And as he spake the sunlight pierced the mist, and lo! a waste land, bright with golden coloured grass, and a blue water, and on a little hill a moss-grey stone, and none was there beside them, nor were there other voices than the cry of birds, the ripple of the water and the rustle of the wind."

The book is attractive in appearance, and pleasant to read if the reader is not disposed to be critical.

In *Specimen Letters*, selected and edited by Prof. A. S. Cook and Mr. A. R. Benham (Ginn), we have a capital collection of eighty-eight examples of the last two hundred years, including the work of Gray, Lamb, Horace Walpole, Cowper, Keats, Edward FitzGerald, and Stevenson. An appendix includes Cicero, Pliny, Trajan, Madame de Sévigné, and Voltaire. The preface is very brief, and the annotation only refers to a phrase here and there. The selection is admirable, exhibiting the mixture of grace and familiarity which makes the best letters. We are glad to see the humour of Lowell, as well as the clear-cut conciseness of Abraham Lincoln. There is only one great man absent here who should, we think, have supplied a taste of his irony and grace—Ruskin.

In *Wild Flowers Month by Month in their Natural Haunts* (Warne & Co.) Mr. Edward Step takes readers a hunt after wild flowers with a camera. Vol. I. takes us through March, April, May, and June, and offers 166 illustrations, reproduced from original photographs by the author. These are admirable, and in many cases of great beauty. Mr. Step is a competent botanist, and writes easily, in a natural style, which is just the thing to lure the ordinary reader on to strict science, which will not, we hope, involve the dropping of the folk-lore and poetry which are introduced in these pages. The writer has an eye, too, for natural objects outside the world of flowers, such as the moths which haunt oak fences, the dragon-fly, and the eggs of the pheasant. The book is delightful, and we wish it every success.

We are delighted with Messrs. Bell's *Horace*, the Latin text with Conington's translation on the opposite page. The little book is elegantly and securely bound in stamped sheepskin, and contains all Horace's pedestrian efforts, as well as the Odes which everybody is, or was, supposed to know. It is a marvel of compactness, and should find its way into many pockets this summer. More than any other author, perhaps, Horace appeals to the man of the world. But the critic, too, may well study his admirable 'Art of Poetry.' Here Conington shines as a translator, being wonderfully near to the original.

Messrs. Routledge send us, in one volume, the *Philosophical Works of Francis Bacon*, reprinted from the texts and translations, with the notes and prefaces, of Ellis and Spedding, and further equipped with an introduction by Mr. J. M. Robertson, who has added some judicious annotations. The few who know Bacon's philosophical work well will not expect to find that its mass allows of good type when compressed into one volume. We have here, at any rate, at a popular price, all the more important prose works of Bacon edited in masterly style, including not only the 'Novum Organum' and the 'De Augmentis Scientiarum,' but also didactic works like the essays, the 'Wisdom of the Ancients,' and 'Apothegms' from various sources. The printing in every case in which we have tested it is well done, and there is a good index. We hope that the volume may be widely studied as a remarkable exposition of the ideas of a great Englishman in a great time. They are not all obsolete either, for has not Mr. Wells reverted, in his 'New Utopia,' to Bacon's splendid conception of a House of Solomon? We know, we may add, some world-improvers who would be benefited by a study of Bacon on the 'Advancement of Learning.' Cicero, quoted by Bacon, complained that Cato talked "as if he were in the republic of Plato and not in the dregs of Romulus." A little idealism of the sort would not harm us to-day, combined, as in Bacon's case, with a study of natural science, which should go with philosophy, not with blatant materialism.

The Angel in the House, together with *The Victories of Love*, has just appeared in "The Muses' Library," published by Messrs. Routledge. Mrs. Meynell contributes a discriminating preface on Patmore's place in poetry, now secure, and his reception in his own day.

We have on our table *John Knox*, by H. Cowan, D.D. (Putnams),—*John Knox*, by J. Glasse, D.D. (Black),—*The Blessed Virgin and all the Company of Heaven*, by A. T. Wirgman, D.D. (Mowbray),—*A Daily Message from Many Minds* (Allenson),—*The Story of the Beginning*, by Mrs. Frederic Green (Wells Gardner),—*Sayings of Jesus and a Lost Gospel Fragment*, by H. D. Rawnsley (Laleham, the Beaver Press),—*The New Testament and the Pentateuch*, by C. F. Nösgen, D.D. (R.T.S.),—*The History and Life of the Rev. Dr. John Tauler of Strasbourg*, with twenty-five of his Sermons, 1340, translated by S. Winkworth (Allenson),—*The Second Epistle to Timothy*, by H. C. G.

Moule, D.D. (R.T.S.), — *The Prince of Judah*, by Lumen (Stock), — *The Coming Church*, by the Rev. John Hunter, D.D. (Williams & Norgate),—*The New Testament in the Light of the Higher Criticism*, by R. Balmforth (Sonnenschein), — *Tea-Table Rhymes and Others*, by L. Romayne (Brimley Johnson & Ince),—*William the Conqueror: an Historical Drama*, by J. F. Waight (G. Allen), —*Poems*, by G. Addington D'Arcy-Irvine (Nisbet),—*Poems*, by J. Gordon (Appleton),—*The Love-Song of Tristram and Iseult, and other Poems*, by C. Emra (Stock),—*Sanctuaires et Paysages d'Asie*, by A. Chevrillon (Paris, Hachette),—and *Espagnols et Portugais chez eux*, by M. Quillardet (Paris, Colin). Among New Editions we have *The Truth of Christianity*, by Lieut.-Col. W. H. Turton (Wells Gardner),—*Peter Binney*, by A. Marshall (Alston Rivers),—and *A Handbook of the Ordinary Dialect of the Tamil Language*, by Rev. G. U. Pope, Part III. (Clarendon Press).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Harnack (A.), The Expansion of Christianity in the First Three Centuries, Vol. 2, translated by J. Moffatt, 8vo, 10/6

Laud (Archbishop) and Priestly Government, by H. Bell, 8vo, 10/6 net.

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OXFORD NOTES.

WHATEVER movements may be astir in the hidden depths, the surface of Oxford life has been more than usually placid. Perhaps the greatest shock to our quiet was afforded by Dr. Ray Lankester's Romanes Lecture on 'Nature and Man,' which has now been published at the Clarendon Press, and can be read by all the world. When, in the course of the first few sentences he delivered in the Sheldonian Theatre, it became apparent that his purpose was *écraser l'infâme* in the shape of the Humaner Letters, members of the Classical Association and others might be seen feeling towards the legs of their chairs, as if the day of final battle between gods and giants were indeed come. But if ever bull in china-shop behaved considerately and circumspectly, it was the professor. His tone remained moderate, even whilst the statements he uttered were almost grotesquely extreme. Nay, so manifestly exaggerated and one-sided was his attitude on the practical question, that the layman was driven to suspect, if not the intrinsic value, at all events the relevancy, of the purely scientific portion of the address. And yet, if stated with the impartiality one expects from science, surely the case was strong. Our best men neither at school nor at the University come into contact with "nature," nor to any great extent with man considered as part of "nature." This aspect of man's place and function in the world is, however, on Dr. Lankester's own showing, less important, because less fundamentally characteristic, than the complementary aspect presented by man's struggle to achieve his own self-chosen ideals in absolute defiance, as it were, of those "laws of nature" which seem to hem him in. Now, to the knowledge of man on this his spiritual side, as it may conveniently be termed, Philosophy and History plainly contribute far more than, say, Biology. But a pottering antiquarianism that parades as History or Philosophy is another matter, being no better, and no worse, than the niggling specialism which some men of science would impose as a form of general culture on all. Now at Oxford we endeavour, despite the antiquarians, to inculcate broad views of the purposes and conditions of human life in our Honour Schools, more especially in the School of *Literæ Humaniores*, with its well-organized philosophical department. On the other hand, it is undoubtedly true that with us philosophy is bound up far too closely with the classical course. It is certain, however, that, if in the future the attempt be made to extend the privileges of what is in practice found to be a truly liberalizing discipline to a class of students at present debarred therefrom by weakness in the matter of Latin prose or what not, that attempt must come from the classical side. Natural science in all its branches has shown itself insensible to the advantages of philosophical and cultural training, or, at all events, unable to devise on its own account any system of teaching or of examination whereby the investigator of the laws of nature may be given a chance of reflecting on the "previous question," namely, what "law" and "nature" mean. The uncritical dogmatism with which the Romanes Lecturer described the universe as a "mechanism" was itself an eloquent proof of the incapacity of science, in its present state of enlightenment, to arbitrate between nature and "rebel man," conscious of that high destiny which he would accomplish at all costs. If "naturalism" and "spiritualism" are to work together for man's good, it must be on the basis of a common education in first principles.

Dr. Fairbairn has circulated amongst the resident members of the University copies of his letter to *The Times* of March 16th, in which we were invited to direct our energies "towards reducing the expenses of graduation and enrolment by two-thirds, and increasing by two-thirds the number of the men who keep their names on the roll of Convocation." It is to be feared that this arithmetic is more specious than sound. Indeed, a note is now added to point out that the letter "was meant to call attention to an evil in our academic system, not to propose a remedy." Hence public opinion waits for more light to be thrown on the question of means. As to the end suggested, all seem ready to approve, though on sentimental rather than on political grounds. Indeed, so far as University politics is concerned, it would be scarcely irrelevant to quote Mommsen's remark about the Sulpician proposal to give votes to the freedmen—"looking to the nullity of the comitia, it was politically of very little moment whether one sewer more emptied itself into that slough."

Though it is, perhaps, a little late in the day to call attention to it, a word ought to be said in praise of the 'Programme of Special Studies,' issued, if not by, at any rate in the name of, Oxford University, for the academical year just drawing to a close. It is thereby made patent to all who may be interested, notably to students hailing from the other side of the Atlantic, where post-graduate study is a recognized and honoured institution, that our resources for assisting research are really very considerable. At the same time any one with local knowledge must perceive that this "first gleaning" is somewhat incomplete. This is but natural, seeing that it is the work of a few enthusiasts who had neither the spare time nor the authority to coax each reluctant specialist from his coy retreat. Another year, it is to be hoped, the University will definitely assume responsibility for the scheme announced, and thus lend force to the public opinion now rapidly taking shape, which demands of the University teacher that he should aspire to some higher function than that of imparting to boys the knack of writing four-page essays.

A burning question of the moment is whether Eights Week is to continue to infect Summer Term from the fourth week onwards with that spirit of Saturnalian revel from which it never recovers. The justice of this description is borne out by statistics which show the honours man to be shaken and the pass man to be wholly upset. This year things have perhaps been even livelier than usual, partly owing to the perfect weather which ushered in the festival, and partly, it may be, to the fair visitors who flocked hither from afar to add a crowning grace to the reign of international lovingkindness inaugurated by Cecil Rhodes. Whether any reform is attempted will depend

in no small measure on the attitude of the rowing man. He is said, however, to be favourable to the postponement of the races to a later date. At the worst a few candidates for Final Honours might be prevented from rowing—perhaps a blessing in disguise. Meanwhile, though all sorts of opinions are current as to how precisely the change ought to be brought about, the general impression prevails that "this is one of the things they manage better at Cambridge."

Cambridge, meanwhile, is said to believe that forestry is not one of the things that can be more profitably studied in Oxford. Owing, however, to our position in the centre of what is—relatively, at all events—a forest region, we are to be given first chance of showing ourselves worthy to step into the shoes of Cooper's Hill. The students of forestry will be of the same age and social standing as the rest of the undergraduates, and will doubtless fall in naturally with the life of the place. They will spend two years here and the third in Germany. The experiment is, in the first instance, to be made for three years only, but Oxford does not intend, so far as it rests with her, to forego the opportunity of coming into practical relations with a scientific subject at once highly interesting in itself and with direct bearing on the imperial responsibilities of the country.

The statute establishing a diploma in Anthropology was passed in the teeth of a small but insistent opposition. Rumour (which, however, it is not well to take too literally) has it that the obscurantists expressed fears lest comparative mythology would not know where to draw the line, and that the wholly satisfactory reply was forthcoming that the diploma was especially intended to meet the intellectual needs of missionaries. It remains to be seen how a course of study is to be arranged that shall assign to each of the somewhat heterogeneous departments of anthropological research its meed of attention. Since, however, there seems to be room for all the experts on the board of studies, they may be trusted to fight it out amongst themselves.

Benefactions are "in the air." The Goldsmiths' Company have nobly contributed 5,000*l.* towards the cost of the 'New English Dictionary'; Mr. Watney (of Cornbury Park, Charlbury) has presented 500*l.* to the Bodleian; and at least one other act of munificence, which it would, perhaps, be premature to designate further, is on the way to accomplish itself. England seems to be, at last, waking up to the fact that the ideal of the older universities is not *manger ses rentes* untroubled by the world, but, on the contrary, to grow with the growing needs of the times. And, to recur to the point from which these notes took their start, possible benefactors are invited to consider whether the most practical way of bringing the higher education into touch with natural science is not the endowing of this or that college with scholarships and exhibitions for science students. If such students were more numerous and of better quality, the colleges would be bound to see that the philosophical and cultural side of their education was not neglected; and thus, at the instance of the colleges, our system of education might gradually undergo an improvement, which "the museum," of itself, has neither the power nor, perhaps, the broad-minded desire to effect. M.

THE REGISTER OF HUGH DE WELLS, BISHOP OF LINCOLN.

THE newly formed "Canterbury and York Society," established last year for printing bishops' registers and other ecclesiastical records, has made a beginning. Sixty-four pages have been issued to (guinea) subscribers, in a thin paper cover, of the first part of one of the rolls of Bishop Wells (1209–35), of Lincoln. The plan adopted is to give the institutions—for this is merely an institution roll—in full, with extended abbreviations, each entry being preceded by a short English abstract. On the whole, this seems a good plan, and is well carried out. The type is excellent, and the size of the page—a large octavo—convenient and suitable.

The institutions given in this fragment are widely distributed over this great diocese; there are 37 in Lincolnshire, 32 in Northamptonshire, 20 in Oxfordshire, 17 in Buckinghamshire, 16 in Leicestershire, 13 in Huntingdonshire, 11 in Bedfordshire, 5 in Hertfordshire, and 1 in Rutland. The actual documents are often of interest to general historians or ecclesiologists, apart from topographical or local value. There are no two exactly alike, and a far greater diversity of information can be gleaned from them than would be the case with a like number of institutions of fourteenth, fifteenth, or sixteenth century date. Two, casually selected, may be cited as examples. Walter de Toriton, clerk, was presented by Lettice de Saucey to the parsonage of Kiddington, Oxon, saving a vicarage of four marks to a chaplain; the bishop accepted him subject to a re-examination in music and singing, otherwise he was to be deprived and the patron to appoint another. Geoffrey de Dunville was instituted to the church of Whitchurch, Oxon, on the presentation of Warin, son of Gerald; saving the vicarage of Silvester, who was to hold the church, paying ten marks yearly to the parson. The vicar was to be ordained priest at the next ordination; he was always to have a chaplain living with him, able to minister in confession and other spiritual matters, in a tongue known to the parishioners.

As this is the outset of an undertaking that ought to prove of exceptional value if well carried out, it is best to be critical even in comparatively minute points. To begin with, there is no name of transcriber or editor attached. This is a matter of almost vital importance, for a great scheme of this kind loses very much of its value unless it is known who is responsible for particular issues; it is a point on which the subscribers, if they are wise, will be specially tenacious. It is not necessary that the name should be that of a scholar or record agent who has already won repute; but much credit is due, and ought to be given, to those who do good work of this kind, whereas those whose work may be characterized by blunders should not be again trusted. There seems to be good reason to believe that the Society has secured a capable and conscientious worker for this small transcript. We do not know who is responsible for placing the name of the county in the margin opposite each entry. It is stated that this is done for "the convenience of the topographer." Whoever is responsible for this minor part of the work might easily have shown greater ingenuity. It is difficult to allocate such commonplace names as Barton, Sutton, or Weston to the right parishes in a great diocese like Lincoln of mediæval days; nevertheless, a little skilful labour might have filled up the several gaps left in the county names. On p. 2 there is the record of an institution to the church of "Westone"; in this case, as the presentation was made by the abbot and convent "Sancti Georgii de Baskervilla," it is sheer laziness to leave the place for the county name blank.

The name of "The Canterbury and York Society" was felt by many to be a somewhat awkward choice when it was accepted last year, but the outer cover has a Latin rendering of the title in big capitals, which is a singularly unhappy example of the coining of a composite word—it is actually styled "Societas Cantuareboracensis"!

Apology is made, in a long statement on the inside of the cover, for the delay in issuing the first portion to subscribers. For this there seems scarcely any necessity, for the Society was only established last summer, and it seems to us that it would have given far more satisfaction to the subscribers, and promoted a material addition to their number, had the committee waited until a longer period had elapsed, when they might probably have been able, with careful administration of their funds, to put out a bound volume of fairly respectable dimensions, instead of this paper-covered pamphlet. It is stated that "the Committee hope to issue quarterly at least one hundred pages." It is just because we are exceedingly anxious to see this Society prove a success, and imitate the wonderfully good work done by the Henry Bradshaw Society, that we express a decided conviction that the issuing of paper-covered driblets of transcripts will prove unattractive as well as singularly inconvenient. We sincerely hope that the Committee, which we notice is still only an "interim" one, will reconsider this question. As time goes on the Society certainly ought, with a sufficiency of guinea subscriptions, to be able to produce more than one volume a year. But if it is only one, let it at least be put in a stout cover, and not issued in fragments and unindexed.

Another cover announcement might also, with advantage, be reconsidered. It appears to be proposed before long to undertake the registers of the Reformation see of Gloucester, and to begin the Canterbury series with that of Archbishop Parker. All the sixteenth-century episcopal registers, though often very meagre, have, of course, their own special interest; but to take up such as these in preference to the many remarkable and invaluable ones of the fourteenth and fifteenth centuries could not fail at once to damp a great deal of the interest that is gradually springing up about these much-neglected sources of social, ecclesiastical, and national history.

The long statements on the inside of the cover are initialed "W. P. W. P.," and are, therefore, obviously the work of one of the honorary secretaries, to whose pains the inception of the Society is due. He has thought it well, *inter alia*, "to indicate to the reader what so far has been done" in the way of rendering these ecclesiastical records available by means of the press. The student will, we think, naturally expect an hon. secretary of the Societas Cantuareboracensis to know all about the subject. Nevertheless he has ignored the latter half of this wondrous compound word. In the list here of work done the archiepiscopal diocese of York is omitted, as though its registers had not been touched. Nevertheless the important register of Walter Gray, Archbishop of York 1215–55, appeared as one of the publications of the Surtees Society in 1872, forming vol. lvi., under the editorship of the late Canon Raine; whilst only last year the register of Walter Gifford, Archbishop of York 1266–79, was one of the volumes (cix.) of the same society, edited by Mr. William Brown. It is certainly surprising that Mr. Phillimore should have either forgotten or been ignorant of the existence of these two important volumes when drawing up his list for the members of the new society.

LAMB'S LETTERS.

Harrow, June 27th, 1905.

IT may be worth while correcting a slight error in my communication of last week. I spoke of the letter to Coleridge (August 14th, 1800) as having been printed from a new collation. But as a fact that collation did not cover the whole letter, and the passage in question was outside its range. As I had only to deal with it in type—and that at a time of perplexity, ultimate fatigue, and driven work—it was easy to forget for the moment which part of this patchwork epistle had new authority and which was traditional text.

For the rest, this rather strengthens my conjecture; for it is more likely that the word "Ops" should have been once misread, and the error perpetuated, than that it should have been misread again on the making of a fresh collation. Talfourd's "etc." was probably an easy way of dealing with a doubtful word; and when the collators of 1868 tried to be more faithful, they went astray.

One word more. Readers of my preface to the 'Letters' will remember that this is not the only passage in that glorious epistle which has been found difficult to decipher; as was, indeed, likely to be the case if the writer's hand was "suffering"—or humorously affecting to suffer—"from the combined effects of two days' drunkenness." And so to what is said in the preface I would now add that it seems to me extremely likely that "my religion burning blue and faint as the tops of burning bricks" is a misreading of "my religion turning blue," &c.

W. MACDONALD.

*** We cannot insert any more on this subject.

'WILLOBIE HIS AVISA.'

IN support of my contention that Lord Southampton wrote 'Willobie his Avisa,' I cite the following witticism from Sir John Harington's 'Apologie' for his 'Metamorphosis of Ajax,' 1596, sig. Bb 3, verso:—

"For suppose you could get three or fower [noblemen] to appeare: one at Petworth, another harde by there at Coudrey (where in the old Viscount's time *Jupiter hospitales* is saide to haue dwelt), and the young Lorde I heare dooth *patrysare*, or rather I shoulde saye *Auisare* (and that is a goode worde, if hee will marke it). Say also an other dwelt at Raglande in Monmouthshire," &c.

The old viscount at Cowdray was the first Viscount Montague, the grandfather of Lord Southampton, who is "the young lord" of the above. Harington hears that he doth *patrissare*, "take after his father," or rather *Avisare*, "take after his grandfather." The latter is a verb coined for the occasion, printed with a capital letter to pun upon *Avisa*, and declared to be a good word if he (Southampton) will mark it. Unless for those who

> by geometric scale
> Would take the size of pots of ale,

this contemporary allusion should clinch the evidence which I have put together before, that 'Avisa' was the work of Southampton.

C. CREIGHTON.

A QUOTATION IN WORDSWORTH.

New College, Oxford, June 23rd, 1905.

IN the course of tracing some quotations made by Wordsworth, I have just identified the passage from which he borrowed, and did not improve, Fulke Greville Lord Brooke's

> Discipline the rule whereof is passion.

In his 'Ode: the Morning of the Day appointed for a General Thanksgiving, Jan. 18, 1816,' l. 122, Wordsworth wrote

> And discipline was passion's dire excess,

and appended a note, "'Discipline the rule whereof is passion.'—Lord Brooke." Wordsworth's well-known and far happier adaptation of words from Lord Brooke's 'Life of Sir Philip Sidney' in the sonnet

> Another year!—another deadly blow!

led me to hunt through that work, although the phrase quoted in Wordsworth's note suggested verse. The quotation comes, in fact, from the poem 'A Treatise of Warres,' stanza vii., which is, I think, worth quoting in full, as the poem is little read:—

> Where neither Throne, nor Crowne have reverence,
> Sentence, nor Writ, nor Sergeant be in fashion;
> All terror scorn'd, of guiltinesse no sense;
> A Discipline whereof the rule is passion:
> "And as mens vices, beasts chiefe vertues are,
> So be *the shames of Peace, the Pride of Warre*."

I reproduce the exact state of the stanza in the original edition of 'Certaine Learned and Elegant Workes,' &c., 1633. This book, as is well known, was a favourite with Coleridge; and it is a coincidence perhaps worth noting that Coleridge adapted a stanza (lxvi.) of this very 'Treatise of Warres' as a motto for his 'Lay Sermon,' &c., in 1817, the year following the composition and publication of Wordsworth's 'Ode' above mentioned. Cp. a note by Dykes Campbell in *The Athenæum* for Sept. 9th, 1893, and an interesting account of Coleridge's copy of the 'Certaine Learned and Elegant Workes,' &c., by H. S. Young, in *The Athenæum* for Sept. 2nd of the same year. If any reader whose eye falls upon this could tell what has become of that volume, I, and probably others, would be very glad to know.

NOWELL SMITH.

'DICTIONARY OF INDIAN BIOGRAPHY.'

(Sixth List.)

June 10th, 1905.

BY the courtesy of the Editor of *The Athenæum*, I have been permitted to publish the following list of names of the deceased persons (1401–1565) who have been provisionally selected for inclusion in the 'Dictionary of Indian Biography,' to be published by Messrs. Swan Sonnenschein & Co. in the autumn. This work is intended to contain biographical notices of about 2,000 to 2,500 persons, living or dead, Europeans or natives of India, connected with India since about the year 1750 A.D. Suggestions are invited, and it is hoped that readers of *The Athenæum* will bring any important omissions to my notice, and state where materials for short biographies can be obtained. Letters should be addressed to 61, Cornwall Gardens, S. Kensington, S.W.

C. E. BUCKLAND, Editor 'D.I.B.'

Temple, Sir Richard, Baronet, Governor of Bombay, 1826–1902
Tendook Pulger, Raja, Revenue and Political Officer, ?–1902
Tennant, Sir James, Brigadier-General, 1789–1854
Thackeray, William Makepeace, the Novelist, 1811–63
Thackwell, Sir Edward Joseph, Lieutenant-General, 1781–1859
Thanawala, Khan Bahadur Cursetji Rustamji, ?–1903
Thomas, Edward, Indian Civil Service, Numismatist and Indian Antiquary, 1813–86
Thomas, George, Adventurer, Military Commander, 1756?–1802
Thomas, John Fryer, Member of Council, Madras, 1797–1877
Thomason, James, Lieutenant-Governor of the N.W.P., 1804–53
Thompson, Sir Augustus Rivers, Lieutenant-Governor of Bengal, 1829–90
Thompson, George, Agitator in England and India, 1804–1878
Thomson, George, Lieutenant-Colonel, R.E., 1799–1886
Thomson, Sir George, Surgeon-Colonel, 1843–1903
Thomson, Thomas, Botanist, 1817–78
Thorn, Sir William, Lieutenant-Colonel, 1781–1843
Thornhill, Cudbert, Captain, Master Attendant at Calcutta, 1723–1809
Thornton, Edward, Indian Historian, 1799–1875
Thornton, Edward Parry, Indian Civil Service, in the Panjab, 1811–93
Thornton, William Thomas, Public Works Secretary at the E.I. House, 1813–80
Tippoo Sultan, Ruler of Mysore, 1753–99
Titcomb, Right Rev. Jonathan Holt, Bishop of Rangoon, 1819–87
Tod, James, Lieutenant-Colonel, Historian of Rajasthan, 1782–1835
Todd, Elliott d'Arcy, Major, Political Agent at Herat, 1808–1845
Tolfrey, William, Soldier, Pali scholar, 1778?–1817
Tombs, Sir Henry, Major-General, V.C., 1824–74
Tonk, Sahibzada Sir Obeidullah Khan, of, ?–1900
Torrens, Henry Whitelock, Indian Civil Service, Author, 1806–1852
Torriano, John Samuel, Brevet Major, defended Onore, ?–?
Travancore, Sir Rama Varma, Maharaja of, 1837–84
Travers, James, General, V.C., 1820–84
Trevelyan, Sir Charles Edward, Baronet, Member of the Supreme Council, Governor of Madras, 1807–86
Trimbakji Danglia, Minister of the Peshwa, ?–?
Troupe, Colin, Lieutenant-General, ?–1876
Trübner, Nicholas, Oriental Publisher and Orientalist, 1817–1884
Trumpp, Ernest, Professor, Editor of the *Adi Granth*, 1828–1885
Tucker, Charlotte Maria, Missionary and Authoress, 1821–1893
Tucker, Henry Carr, Indian Civil Service, Commissioner of Benares, 1812–75
Tucker, Henry Pendock St. George, Member of Council, Bombay, 1823–1905
Tucker, Henry St. George, Chairman of Court of Directors, E.I.Co., 1771–1851
Tucker, Henry Todd, General, 1808–96
Tulloch, Sir Alexander Murray, Major-General, 1803–64
Tulsi Bai, Regent of Indore, ?–1817
Turner, Sir Frank, General, R.A., 1813–90
Turner, Right Rev. John Mathias, Bishop of Calcutta, 1786–1831
Turner, Samuel, Envoy to Tibet, Ambassador to Mysore, 1749? or 1759–1802
Turton, Sir Thomas Edward Michell, Baronet, Registrar, Supreme Court, Calcutta, 1789–1854
Tweeddale, George Hay, eighth Marquis of, Governor of Madras, 1787–1876
Tytler, John Adams, General, V.C., ?–1880
Unwin, Robert, Major-General, 1821–1903
Valiant, Sir Thomas, Major-General, ?–1845
Van Cortlandt, Henry Charles, General, 1815–88
Vandeleur, Sir John Ormsby, Lieutenant-General, 1763–1849
Vansittart, Henry, Governor of Bengal, 1732–70
Van Straubenzee, Sir Charles Thomas, General, 1812–92
Venables, Edward Frederick, Planter, Volunteer, 1818–58
Ventura, a General under Maharaja Ranjit Singh, ?–1858
Verelst, Henry, Governor of Bengal, ?–1785
Vidyasagar, Isvar Chandra, Principal, Sanskrit College, Calcutta, 1820–91
Vigne, Godfrey Thomas, Traveller, 1801–63
Vivekananda, Swami, Religious Devotee, Lecturer, 1863–1902
Vivian, Hon. Sir Robert John Hussey, General, 1802–87
Vizianagram, Maharaja Sir Mirza Gajapati of, ?–?
Vizianagram, Maharaja Sir Pasupati Ananda Gajapati of, 1849–97
Vousden, William John, Major-General, V.C., 1845–1902
Wade, Sir Claude Martine, Colonel, Political, 1794–1861
Wadeson, Richard, Col. V.C., 1826–85
Waghorn, Thomas, Lieutenant R.N., Promoter of the Overland Route, 1800–50
Wake, Herewald Craufurd, Defender of Arrah, 1829–1901
Wales, James, Artist, 1747–95
Walker, Alexander, Brigadier-General, Political, 1764–1831
Walker, Sir George Townshend, Baronet, General, 1764–1842
Walker, James Thomas, General, Surveyor General of India, 1826–96
Walker, Sir William Harrison, E.I.Co.'s Naval Service, 1800–72
Wallace, James Robert, President Anglo-Indian Association, 1856?–1903
Wallich, Nathaniel, Botanist, Author, 1786–1854
Walpole, Sir Robert, Lieutenant-General, 1808–76
Walsh, John, Private Secretary to Clive, 1725?–95
Warburton, Sir Robert, Political in the Khyber, 1842–99
Ward, Sir Henry George, Governor of Madras, 1797–1860
Ward, Rev. William, Missionary, Author, 1769–1823
Warre, Sir Henry, General, Commander-in-Chief, Bombay, 1819–98
Warren, Henry Clarke, Oriental Philosopher and Linguist, 1854–99
Wasoodew, Jonardun, first Native Judge, Bombay High Court, 1804?–98
Watson, Charles, Admiral, Commander-in-Chief, East Indies, 1714–57
Watson, Henry, Chief Engineer, Bengal, 1739–86
Watson, Sir James, General, 1772–1862
Watson, John, Member of Council, Bombay, ?–1774
Watson, John Forbes, Director of the India Museum, Author, 1827–92
Waugh, Sir Andrew Scott, Surveyor-General of India 1810–78
Wazir Ali, Deposed Nawab of Oudh, 1781–1817
Webber, Charles Edmund, General, 1838–1904
Weber, Albrecht Friedrich, Professor, Orientalist, 1825–1901
Weguelin, Thomas Matthias, Colonel, ?–1828
Wellesley, Richard Colley, Marquess, 1760–1842
Wellington, Arthur Wellesley, first Duke of, 1769–1852
Wells, Henry Lake, Lieutenant-Colonel, Director Indo-European Telegraph, 1850–98
Wells, Sir Mordaunt, Judge, at Calcutta, 1817–85
Welsh, James, General, Author, 1775–1861
Wenger, Rev. Dr., Missionary, Linguist, 1811–80
West, Sir Edward, Chief Justice, Bombay, 1782–1828
West, E. W., Authority on Pahlavi, 1824–1905
Westergaard, Niel Ludwig, Oriental Scholar, 1815–78
Westland, Sir James, Member of the Council of India, 1842–1903
Weston, Charles, in business in Calcutta, 1731–1809
Westropp, Sir Michael Roberts, Chief Justice, Bombay, 1817–90
Wetherall, Sir Edward Robert, Major-General, ?–1869
Wheeler, Sir Hugh Massy, Major-General, 1789–1857
Wheeler, James Talboys, Indian Historian, 1824–97
Wheler, Sir Francis, Baronet, Lieutenant-General, 1801–78
Whish, Sir William Sampson, Lieutenant-General, 1787–1853
White, Sir Henry, Major-General, 1742–1822
White, Sir Michael, Lieutenant-General, 1791–1868
Whitley, Right Rev. Jabez Cornelius, Bishop of Chota Nagpur, 1837–1904
Whitlock, Sir George Cornish, Lieutenant-General, 1798–1868
Whitney, William Dwight, Professor, Orientalist, 1827–94
Whittingham, Sir Samuel Ford, Commander-in-Chief at Madras, 1772–1841
Wilayat Ali, Nawab Syad, Khan Bahadur, 1815–99
Wilde, Sir Alfred Thomas, Member of the Council of India, 1819–78
Wilkins, Sir Charles, Indian Civil Service, Orientalist, 1749 or 1750–1836
Wilkins, Henry St. Clair, Lieutenant-General, Architect, 1828–96
Wilkins, William J., Missionary, Author, 1843–1902
Wilks, Mark, Colonel, Author, 1760?–1831
Williams, Clement, Minister of State at Mandalay, 1834–79

Williams, Sir William John, Lieutenant-General, 1828—1903
Willock, Sir Henry, Chairman of the E.I.Co., 1790—1858
Willock, Henry Dundas, Indian Civil Service, 1830—1903
Willoughby, Sir John Pollard, Baronet, Member of the Council of India, 1798—1866
Willshire, Sir Thomas, Baronet, General, 1789—1862
Wilmot, Sir Henry, Baronet, V.C., 1831—1901
Wilson, Andrew, Traveller, Author, 1831—81
Wilson, Sir Archdale, of Delhi, Baronet, Lieutenant-General, 1803—74
Wilson, Charles Robert, Student of Indian Historical Records, 1863—1904
Wilson, Right Rev. Daniel, Bishop of Calcutta, 1778—1858
Wilson, Horace Hayman, Orientalist, 1786—1860
Wilson, James, Captain, Indian Mercantile Service, 1760—1814
Wilson, James, Member of the Supreme Council of India, 1805—60
Wilson, Rev. John, Missionary, Educationist, Vice-Chancellor, Bombay University, 1804—75
Wilson, Sir John Cracroft, Indian Civil Service, 1808—81
Wilson, Thomas Fourness, Lieutenant-General, Member of the Supreme Council of India, 1820?—86
Windham, Sir Charles Ash, Lieutenant-General, 1810—70
Wingate, Sir George, Major, Revenue Survey, Bombay, 1812—79
Wingfield, Sir Charles John, Chief Commissioner of Oudh, 1820—92
Wodehouse, Sir Philip Edmond, Governor of Bombay, 1811—1887
Wolff, Rev. Joseph, Missionary, Traveller, Author, 1795—1862
Wood, Sir David Edward, General, 1812—94
Wood, Sir Henry Hastings Affleck, General, 1826—1904
Wood, John, E.I.Co.'s Naval Service, Explorer, 1811—71
Wood, Sir Mark, Baronet, Surveyor-General, 1747—1829
Woodburn, Sir John, Lieutenant-Governor of Bengal, 1843—1902
Woodrow, Henry, Director of Public Instruction, Bengal, 1823—76
Worsley, Sir Henry, Major-General, 1768—1841
Wright, William, Professor, Linguist, 1830—89
Wyllie, John William Shaw, Indian Civil Service, Essayist, 1835—1870
Wyllie, Sir William, General, 1802—91
Wynn, Charles Watkin Williams, President, Board of Control, 1775—1850
Wymer, Sir George Petre, General, 1788—1868
Yardley, Sir William, Chief Justice, Bombay, 1810—78
Yates, Rev. William, Missionary, Linguist, Author, 1792—1845
Yeatman-Biggs, Arthur Godolphin, Major-General, 1843—98
Young, Sir William, Baronet, Director E.I.Co., 1773—1848
Yule, Sir George Udny, Member of the Supreme Council, 1813—85
Yule, Sir Henry, Colonel, Author, Member of the Council of India, 1820—89
Zeman Shah Abdali, Afghan Invader, before 1793—after 1800
Zoffany, John or Johann, Artist, 1733—1810

Literary Gossip.

MR. UNWIN has in the press a story by Miss Margaret Watson entitled 'Driven!' The period is the time just before the repeal of the Corn Laws, and the book gives a picture of rustic life in those days. Its record of the sufferings of the poor is based upon facts related by old men and women at cottage firesides and in workhouse wards.

ON Monday last the Rev. J. P. Mahaffy laid before the Royal Irish Academy an advance (and complete) copy of the third and concluding volume of the Petrie Papyri, which he undertook to decipher and explain in the year 1891. The second volume appeared in 1896. The present instalment gives all the remaining fragments, together with numerous corrections of the former texts and a very full index. It is mainly the work of Prof. Smyly, who has been associated with the editor for some years.

MR. BLACKWELL, of Oxford, is about to publish 'Simples from Sir Thomas Browne's Garden, gathered by H. C. Minchin,' a little volume of selections on the occasion of Browne's tercentenary. A leading idea has been to let Sir Thomas paint his own portrait. There will be a prefatory appreciation of his writings and home life by Mr. Minchin, followed by selections from his works, including the correspondence. The edition will be limited.

A NEW volume of Australian poems is about to be published through Mr. Elliot Stock by Mr. W. H. K. Yarrington, under the title 'Celestine, and other Verses.'

AN English translation of Bielschowsky's life of Goethe, by Prof. W. A. Cooper, is to be issued before the end of the year by Messrs. Putnam.

A SUGGESTION for the foundation of an American School of Historical Research in London, on the lines of the well-known foreign schools in Rome, has recently been brought under the notice of those American scholars who are specially interested in historical researches in European archives. The matter is now under consideration.

THE following papers have been specially arranged for the next session of the Royal Historical Society: 'The Minority of Henry III.' (Part II.), by Mr. G. J. Turner; 'The Diplomatic Relations between England and Portugal during the Middle Ages,' by Miss V. M. Shillington; 'The Foreign Policy of England in Northern Europe in the Reign of George I.,' by Mr. J. F. Chance; 'The Study of Nineteenth-Century History,' by Mr. Percy Ashley; 'Archbishop Sharpe and the Restoration Policy in Scotland,' by the Rev. J. Willcock, together with papers by Prof. Pelham and Dr. J. H. Rose, on the subjects with which their names are specially associated.

THE Early English Text Society has, during its forty-one years' life, spent on its work 31,099*l.*, of which 28,533*l.* has gone for printing its texts, an average of 696*l.* a year, besides 62*l.* for yearly copying and miscellaneous expenses. It has kept back its Extra Series Texts for 1904 till now—'The Macro Plays,' from Mr. Gurney's unique MS., edited by Dr. Furnivall and Mr. A. W. Pollard; 'Lydgate's De Guileville's Pilgrimage of Man,' Part III., edited by Miss K. Locock; and Lovelich's 'Romance of Merlin,' Part I., edited by Dr. E. A. Kock—in order to issue them with the first Original Series Texts for this year—'An Alphabet of Tales,' edited from the unique MS. by Mrs. M. M. Banks, and 'The English Registry of Godstow Nunnery,' *c.* 1450, edited from the unique MS. by the Rev. Dr. Andrew Clark. The third Original Series Text for 1905, Part II. of 'The Mediæval Records of a London City Church, 1420–1559,' edited by Mr. Henry Littlehales, is ready, all but its glossary; and the other Extra Series Texts for this year are at press: 'Respublica,' 1553, a play on the social condition of England in Queen Mary's reign, re-edited from Mr. Gurney's unique MS. by Mr. Laurence A. Magnus; 'The Romance of Emare,' re-edited by Dr. Edith Rickert; and 'Lydgate's Troy Book,' Part I., re-edited by Dr. Henry Bergen, or 'Mirk's Festial or Liber Festivalis,' re-edited by Dr. Erbe. Many other books are at press, which the Society needs more subscribers to bring out.

THE list of names brought before the Senate of Dublin University for honorary degrees includes Prof. Graham (author of 'The Creed of Science'), the Hon. Emily Lawless, Prof. Schäfer, the physiologist, and some provincial persons of importance.

M. A. BELJAME, Professor at the Sorbonne, has been appointed Clark Lecturer in English Literature at Trinity College for 1905–6, a choice which those who know his work will appreciate.

MR. WHITELAW REID mentioned in his address to the Society of Pilgrims that the house where Joseph Severn nursed the dying Keats in Rome, situated in the Piazza di Spagna, was being bought by English and American admirers of the poet. The Americans might well recognize in some way the residence of Nathaniel Hawthorne in Rome, and perhaps that of W. W. Story. Hawthorne's visit gave the world 'Transformation' and 'Italian Note-Books'; while the sculptor wrote 'Roba di Roma' and 'Castle St. Angelo' from fullness of knowledge. The Pincian Gardens are already dotted with busts of celebrated Romans of modern and classic times, while the Borghese Gardens contain memorials of Goethe and Victor Hugo.

MR. RICHARD LE GALLIENNE'S library has just been sold at auction in New York by the Anderson Company, the total amounting to 4,800 dollars. The collection comprised a good many presentation copies and other books with a personal interest, as well as the MSS. of several of Mr. Le Gallienne's publications. That of 'The Quest of the Golden Girl' produced 155 dollars.

THE decay of Latin in the House of Commons, to which we referred in our review of 'Byways in the Classics' a fortnight ago, has been exemplified by Mr. W. Crooks, M.P., who asked Mr. Balfour on Tuesday last to give an English rendering of the phrase "in pari materia," as "he had no notion of Latin."

WE have received the following from the University Library, Cambridge:—

"Upon examination of the library of the late Lord Acton (presented by the Right Hon. John Morley, M.P., to the University of Cambridge), it appears that a considerable number of volumes are wanting to complete sets forming part of the library. In some instances it will be very difficult, if not impossible, to supply these *lacunæ* by purchase. It is well known that the late Lord Acton was in the habit of lending books freely to friends and fellow-students. In the interests of the Cambridge University Library, which this great benefaction has so notably enriched, the University Librarian would be greatly obliged if any of these desiderata which may inadvertently have been retained in private hands could be restored to the collection with as little delay as possible. All communications addressed to him at the University Library, Cambridge, will be promptly acknowledged."

THE provisional programme has been issued of the Twenty-Eighth Annual Meeting of the Library Association, which will take place at Cambridge on August 22nd and the two following days. The University Librarian will preside, and contributions are promised from Mr. J. W. Clark, Mr. H. R. Tedder, Mr. Cyril Davenport, and others. There will be various exhibitions of bookbindings, literary appliances, and the best books of 1904, selected by authorities in special departments.

MESSRS. CHRISTIE'S book sale on Wednesday next will include two important rarities. One is a magnificent copy of Caxton's 'Book of Caton,' 1483, probably the largest, and certainly one of the finest, in existence. It forms part of the library

of the late Henry Willett, the well-known Brighton collector. The other rarity is a perfect copy of Tyndale's 'Pentateuch,' 1530, which belonged to the late Mr. John Quicke, of Newton St. Cyres, Devon. It is considerably taller than the Grenville copy in the British Museum, which has hitherto been regarded as the only perfect one in existence. The single example of this edition which has occurred in the saleroom of recent years was Lord Crawford's, which brought 255*l.* in 1887; but this was "made up," and wanted title and Prologue to Genesis.

A FURTHER list of awards of prizes in the gift of the Académie Française has been issued. The Prix Bordin, instituted for the purpose of encouraging "la haute littérature," has been divided among five competitors, the highest amount, 1,000 fr., going to M. Paul Decharme for his 'Critique des Traditions Religieuses chez les Grecs, des origines au temps de Plutarque.' The Prix Marcelin Guérin has been divided into five of 1,000 fr. each, one of which is awarded to Dr. Bucher, the editor of *La Revue Alsacienne Illustrée;* another to M. Jules Derocquigny for 'Charles Lamb, sa Vie et ses Œuvres'; and a third to M. Émile Lauvrière for 'Edgar Poë, sa Vie et son Œuvre.' The Prix Guizot of 3,000 fr. has been divided between two, M. Doumergue getting 2,000 fr. for his 'Jean Calvin, les Hommes et les Choses de son Temps,' and M. Edmond Biré 1,000 fr. for his study on 'Armand de Pontmartin, sa Vie et ses Œuvres.'

HERMANN LINGG, whose death in his eighty-sixth year is announced from Munich, is almost the last of the talented band of poets who gathered at Munich in the early sixties, and who included Geibel, Scheffel, and Bodenstedt. His life was comparatively uneventful. He studied medicine, and became a military surgeon in the Bavarian service, but ill-health obliged him to resign in 1851. King Maximilian granted him a pension, so that he was able to devote himself to literature, and he was specially successful as a writer of lyrics and ballads. His talent was distinctly original, though his name has little chance of permanent pre-eminence. His dramatic efforts were failures, but many of his stories were popular.

RECENT Parliamentary Papers include Code of Regulations for Public Elementary Schools, with Schedules (3*d.*); Regulations for the Training of Teachers and for the Examination of Students in Training Colleges (4½*d.*); Regulations for Evening Schools, Technical Institutions, and Schools of Art and Art Classes (2*d.*); Report by H.M. Inspectors on Intermediate Education in Ireland (1*s.* 11*d.*); and also a Paper noticed by us under 'Science Gossip.'

SCIENCE

RESEARCH NOTES.

THE attempt in the daily press to make sensation out of Mr. J. B. Burke's supposed discovery of the origin of life seems to be dying away. As has been said elsewhere, the capacity of gelatine when treated with certain saline solutions to form cells resembling those of animal tissue has been known for some time. In 1902 M. Stéphane Leduc showed that if a film of gelatine were spread on glass and sprinkled with a few drops of solution of potassium ferrocyanide, it would form regular polyhedric cells, each containing what he called a cytoplasm, with its nucleus and membrane. An illustrated account of this, under the title of 'La Cytogenèse Expérimentale,' can be found in *La Nature* of March 1st, 1902. So, too, M. Leduc found that if he allowed any metallic salt to crystallize in a colloid solution, such as gelatine, the usual form of the crystal would be changed, a phenomenon which he attributes to the field of force of crystallization being able to act in the contrary direction to the osmotic attraction. Some discussion of this can be found in M. Le Bon's new work, 'L'Évolution de la Matière,' where he recommends experimenters to try the effect of crystals of potassium nitrate placed in a shallow glass cup filled with a weak solution of the same salt and a few drops of defibrinated blood. Yet, however closely the cells thus formed may resemble the forms of life, there is no reason at present to believe that they possess its essential qualities. They show no capacity for self-nutrition, for regular growth, nor for reproduction by fission or otherwise. As for radium having anything to do with their formation, all recent experiments go to show that radium is more likely to arrest the growth of living cells than to promote it. The reason for this was given in these notes some weeks ago (*The Athenæum*, No. 4050).

Most of the pother over these so-called "radiobes"—have we not enough hybrid words in science already?—seems to have arisen from a confusion in the minds of their advertisers as to the real touchstone of life. Self-movement, which has been suggested, is no sufficient test, for the Brownian movements of solutions, whose existence has again been vindicated of late by MM. Chifflot and Claude Gautier, although they may be sometimes connected with protoplasmic life, have no necessary link with it. As for nutrition and growth, the experiments of Prof. von Schrön, which seem to have been confirmed by Ostwald, show that these qualities are possessed by crystals; and as for propagation by division, even without Von Schrön's testimony, it is evident that crystals must possess this power, else we might have diamonds the size of mountains. The platitude quoted from Herbert Spencer about adaptation to external relations is hardly worth considering in this connexion, because a brickbat in running water adapts itself to external relations, by submitting its angles to attrition. Perhaps the only real touchstone of life that can be found is the capacity of the cells to pass into "higher," that is, more complicated forms; but there is a great deal to be said for Prof. Bose's suggestion that only that animal tissue should be called living which will respond to electrical stimulus.

The neurone theory, often alluded to in these notes, on which the physical machinery of thought finds its mainspring in the pyramidal cells of the grey matter of the brain, has just received its first serious "set-back" in an experiment by Dr. Albrecht Bethe, reported by him to the last Physiological Congress. He has always denied the amœboid movements of the neurone, and has lately established, to his own satisfaction at all events, the fact that the life of the nerve extends throughout its length, and is not concentrated in any part of it. As evidence of this, he has lately cut through a nerve transversely, and completely extirpated the central part which communicates with the brain. This naturally produced what is known from its discoverer as Wallerian degeneration, and rendered the remaining end of the nerve insensible to electrical stimulus. But then this extraordinary fact occurred. At the end of several weeks the nerve began to recover its excitability and to cause muscular contractions as before the injury. Yet the true bearing of this experiment was by no means established at the Congress, and Dr. Léon Fredericq, who summarizes the discussion, is of opinion that the effect of it will be that the neurone will in future be regarded as a pluricellular rather than a monocellular individual. In any event, it seems impossible any longer to regard the nerves of the periphery as simple prolongations of the nerve-cell. The experiment, also, still lacks independent confirmation.

Not unconnected with this is the subject of "nerve-foods," lately undertaken by M. Armand Gautier, in the course of which he examined the food value of substances like tea, coffee, spices, beef tea, and alcoholic drinks. He thinks that the nutritive value of coffee, tea, *maté*, and the *guarana* of Brazil is almost *nil*, but that all these, by increasing the circulation and the output of carbonic acid by the lungs, help to get rid of waste products and to diminish the fatigue of both muscles and brain. Chocolate, on the other hand, he considers a true food as well as an excitant, and, as such, far superior to beef-tea, although he says it has its own dangers for the rheumatic and dyspeptic. As to alcoholic drinks, he is altogether in favour of their moderate use, and points out that within limits the whole of the alcohol imbibed is burnt within the organism, and therefore produces none of the ill effects often attributed to it. On the other hand, the rapidity of its effect, and the fact that its use enables the patient to dispense with some portion of sugar, starch, and fat in his diet, give it special value in certain cases. The quantity on which he founds his calculation seems to be about three-fourths of a litre of *vin ordinaire* per day.

What is influenza? is the question lately propounded by Dr. R. Bernard to a recent meeting of the Société Médicale des Hôpitaux de Paris. According to him, there are at least five kinds, of which he distinguishes the grippe pneumococcique, the grippe streptococcique, and the grippe à bacille de Pfeiffer, all named after the special bacilli attached to them. Besides these, he distinguishes several "grippes" caused by microbes the nature of which is not yet perfectly ascertained, among which that of Friedländer is the most recognizable. As for the real "grippe influenza," he declares that it must have a special germ, although he is unable to identify it. The paper gave rise to a long and somewhat heated discussion, the balance of opinion being, on the whole, in favour of the author's view as to the microbian origin of the main disease. If this be so, it will probably not be long before we hear of a protective inoculation against it. F. L.

ANTHROPOLOGICAL NOTES.

DR. J. DECORSE has contributed to *L'Anthropologie* a memoir on tattooing, ethnic mutilations, and hair-dressing among the populations of the Soudan, illustrated by sketches. Three forms of tattooing are adopted—the mere incision, the formation of a ridge, and the budding out into a raised excrescence like a pea. Cranial deformation and mutilation of teeth are also practised, as well as the insertion of foreign objects in the lips. L'Abbé Breuil continues his valuable inventory of objects belonging to the Bronze Age discovered in Paris and its vicinity.

Dr. E. Demonet laid before the Society of Anthropology of Paris on January 5th the first portion of a lengthy memoir entitled 'Researches on Absolute and Relative Vital Capacity according to Sex and according to Certain Dimensions of the Body,' and it has now been issued to the members. The vital capacity is defined as being the quantity of air put in movement by a maximum inspiration followed by a maximum expiration. The author arrives at some in-

teresting conclusions, such as: When a woman wears a corset her vital capacity is diminished by one-sixth; as the vital capacity increases, all the dimensions of the body augment also; a well-formed man would have a thoracic circumference at least equal to the length of his lower members; and in the female sex weight has no influence on vital capacity.

The Government of the Philippine Islands is engaged in a study of the natives, of which the first part of vol. ii., concerned with the Negritos of Zambales, is before us. It is prepared by Mr. William Allan Reed, of the Ethnological Survey, and published by the Department of the Interior. The group reported on by him is the largest in number, and probably the purest in type, of the Negritos of the Philippine Islands. He remarks that

"the social state of the Negritos is everywhere the same. They maintain their half-starved lives by the fruits of the chase and forest products, and at best cultivate only small patches of maize and other vegetables. Only occasionally do they live in settled, self-supporting communities, but wander for the most part in scattered families from one place to another."

They are small in stature, averaging 4 ft. 9 in. for males, and 4 ft. 6 in. for females. The colour of the skin is a dark chocolate brown. They sharpen the teeth, and scarify the breast, shoulders, back, and occasionally the legs. The report gives full particulars of their amusements and dances, their industrial and social life, and their superstitions. In an appendix to the report are anthropometrical measurements and vocabularies. It is illustrated by sixty-two plates, representing the natives in full face and in profile.

Man for June contains an article by Mr. Henry Balfour, illustrated by thirteen specimens, mostly from the Pitt Rivers Museum, drawn by himself, of bird and human designs from the Solomon Islands, tending to show the influence of one design over another. Thus the frigate-bird is frequently represented with human attributes, and the human form with an extreme prognathism, due to the influence of the bird design. Dr. Haddon contributes two photographs, taken by the late A. Wilkin, of a woman in the act of performing the operation of tattooing on another belonging to the Motu tribe, at Hula, in British New Guinea. Mr. R. Campbell Thompson, in giving some views of the ruins of the temple at Sarâbit-el-Khadm, in the Sinaitic peninsula, challenges the conclusion of Prof. Flinders Petrie that it is of Semitic origin. Mr. Gray suggests a method of classifying records of anthropometric measurements to ensure more certain identification. Dr. Keith, in a criticism of Thomson and MacIver on the ancient races of the Thebaid, challenges the method adopted by those authors for distinguishing between negroid and non-negroid skulls.

At a meeting held at Lord Avebury's house on June 21st to promote the success of the Congress of the Institut International de Sociologie, to be held in London in 1906, general and executive committees were appointed, and a guarantee fund opened.

SOCIETIES.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*June* 21.—Mr. C. H. Compton, V.P., in the chair.—Mr. Patrick, Hon. Secretary, communicated a discovery of much interest recently made by Don Enrique Salas in excavating upon land belonging to him in the province of Murcia, in Spain. The discovery consists of thirty-one objects in red and black clay of the Celtiberian period. A careful drawing of one of the subjects on a cinerary urn, in red colour, was submitted as a specimen. This represented two warriors, one on foot with shield and dart, the other on horseback with a dart, while a third is lying on the ground seemingly pierced with a dart.—Dr. Birch remarked at some length upon the exhibit, and Dr. H. J. D. Astley considered the illustration showed evidence of Mycænean civilization. These interesting objects have been deposited temporarily by the owner in the National Archæological Museum of Madrid.—A paper was read by Dr. Astley on the Ninth Iter of Antoninus, with special reference to the sites of Sitomagus and Venta Icenorum. This was a carefully reasoned argument in favour of the views of the older antiquaries, as Camden and Sir Thomas Browne, that Caistor and Thetford are the true sites of Venta Icenorum and Sitomagus, in opposition to modern theories which assign to Norwich and Dunwich that identification. Although the latter theory is ably supported by the learned antiquary Dr. Raven, Dr. Astley contended that it was improbable and untenable with reference to the Itinerary of Antoninus and the Tabula Peutingeriana. The Tabula Peutingeriana is a copy made in the thirteenth century of the only Roman map of the Imperial epoch that has come down to us. It derives its name from Conrad Peutinger, of Augsburg, who possessed it in the sixteenth century; and it is now preserved in the Imperial Library of Vienna. On the original map of the Roman Empire the British section is, unfortunately, imperfect, the section to the west and north of Ad Taum being missing, and Venta Icenorum does not appear. We must, therefore, look for Venta Icenorum, the chief centre and emporium of trade, the market of the Iceni in Roman times, in a locality where everything will prove its importance during the period of the Roman occupation, and nowhere is there a more fitting situation than that of Caistor, with its mighty camp and remains of Roman residences in its neighbourhood. In like manner Thetford also provides just the site that the Romans would fix upon for a station, and when the data of the Itinerary and the Tabula are taken together, the conclusion appears to be irresistible that Thetford is the true site of Sitomagus. — Mr. Emanuel Green, Mr. Gould, Dr. Birch, the Chairman, and others joined in the discussion.—Mr. Gould drew attention to the newspaper reports of Mr. Edward Wooler's discovery of an early camp or defensive enclosure in the county of Durham, and said that he was especially glad to do so, as the discovery was the result of a suggestion he had made to Mr. Wooler that a work would be found on the spot. Mr. Gould had noticed an embankment shown on Maclauchlan's survey of the Watling Street, published in the middle of the last century, and judged that it probably extended across a promontory otherwise naturally defended by streams. This surmise was found to be correct, and there is little doubt that an early fortress, or stronghold, of the promontory type existed. Mr. Wooler's investigations show that, probably at some late period, the southern portion of the great area was further defended by banks, thus forming a complete enclosure. The site is at the extreme west of the parish of Brancepeth.—Mr. S. W. Kershaw drew attention to an exhibition which is to be held at St. Albans from June 27th to July 15th, in illustration of the history of the Church in the British Isles. (See last week's 'Fine-Art Gossip,' p. 794, and *post*, p. 24.)

ROYAL NUMISMATIC.—*June* 15.—*Annual Meeting.*—Sir John Evans, President, in the chair.—Mr. A. E. Weightman was elected a Fellow.—The reports of the Council and of the Hon. Treasurer were submitted and adopted.—The medal of the Society, which had been awarded by the Council to Sir Hermann Weber, M.D., in recognition of his services to numismatics, especially in the department of the early Greek coinages, was presented, and in the unavoidable absence of Sir Hermann Weber was received by his son, Dr. Parkes Weber.—The President delivered his annual address, in which he first made mention of the Fellows who had died during the previous year. He also gave a detailed account of the work of the Society during that period, and mentioned the chief numismatic publications which had been issued.—The following were elected Council and officers for the ensuing year:—*President*, Sir John Evans; *Vice-Presidents*, Sir Henry H. Howorth and Mr. Horace W. Monckton; *Hon. Treasurer*, Mr. W. C. Boyd; *Librarian*, Dr. O. Codrington; *Secretaries*, Mr. H. A. Grueber and Prof. E. J. Rapson; and *Foreign Secretary*, Dr. Barclay V. Head.

STATISTICAL.—*June* 27.—*Annual Meeting.*—Sir Francis Sharp Powell, President, in the chair.—The Report of the Council on the work of the Society during the past year was unanimously adopted, and the following were elected to serve as President, Council, and officers for the ensuing session:—*President*, Earl of Onslow; *Council*, W. M. Acworth, A. H. Bailey, J. A. Baines, H. Birchenough, Sir James Blyth, A. L. Bowley, E. W. Brabrook, Sir Ernest Clarke, T. A. Coghlan, N. L. Cohen, R. F. Crawford, Rev. W. Cunningham, Geoffrey Drage, A. W. Fox, Sir John Glover, Lord George Hamilton, F. Hendriks, N. A. Humphreys, A. W. W. King, B. Mallet, R. B. Martin, F. G. P. Neison, L. L. Price, L. C. Probyn, R. H. Rew, W. N. Shaw, H. L. Smith, D. A. Thomas, T. A. Welton, A. Whitelegge; *Treasurer*, R. B. Martin; *Hon. Secretaries*, J. A. Baines, R. H. Rew, A. W. Fox; *Hon. Foreign Secretary*, J. A. Baines.—It was announced that the Guy Medal in silver had been awarded to Mr. R. H. Rew for his work in connexion with the preparation of the Reports of the Special Committee appointed by the Society to investigate the Production and Consumption of Meat and Milk in the United Kingdom, and for his paper entitled 'Observations on the Production of Meat and Dairy Products.' It was also announced that the tenth session of the International Statistical Institute would be held at the Imperial Institute, South Kensington, from July 31st to August 5th next, and that the Honorary President of the Society, H.R.H. the Prince of Wales, had consented to act as Honorary President of the Congress, and to preside at the opening meeting on Monday, July 31st. The committee for organizing the arrangements for receiving the Institute, which was referred to in the last annual report, had been considerably enlarged, and had established a guarantee fund for meeting the necessary expenses.—A paper was read by Mr. S. Rosenbaum entitled 'A Contribution to the Study of the Vital and other Statistics of the Jews in the United Kingdom.'

PHYSICAL.—*June* 16.—Prof. J. H. Poynting, President, in the chair.—A paper 'On the Ratio between the Mean Spherical and the Mean Horizontal Candle-power of Incandescent Lamps' was read by Prof. Fleming.—Dr. H. A. Wilson read a paper on 'The Electrical Conductivity of Flames.'—A paper on 'Contact with Dielectrics' was read by Mr. Rollo Appleyard.—The following papers were taken as read:—'The Pendulum Accelerometer: an Instrument for the Direct Measurement and Recording of Acceleration,' by Mr. F. Lanchester; and 'A New Form of Pyknometer,' by Mr. N. V. Stanford.—Mr. Appleyard exhibited a refractometer for the determination of refractive indices which can be used as an ordinary spectrometer, as an Abbe refractometer, or as a Pulfrich refractometer.

MEETINGS NEXT WEEK.

MON. Royal Institution, 5.—General Monthly Meeting.
— Faraday, 8.—'Some Notes on the Rapid Electro-deposition of Copper,' Mr. Sherard Cowper-Coles; 'The Use of Balanced Electrodes,' Prof. W. W. Haldane Gee; 'Electrolytic Oxidation of Hydrocarbons of the Benzene Series': Part II. 'Ethyl Benzene, Cumene and Cymene,' by Messrs. H. D. Law and F. Mollwo Perkin; 'Electrolytic Analysis of Antimony,' by Messrs. Law and Perkin; 'Notes on Heat Insulation, particularly with regard to Materials used in Furnace Construction,' by Messrs. R. S. Hutton and J. R. Beard.
WED. Archæological Institute, 4.—'Chepstow Parish Church,' Mr. C. Lynam.

Science Gossip.

THE death of Dr. William Thomas Blanford, C.I.E., F.R.S., has removed a well-known figure from the scientific circles of the metropolis, where he was deeply respected for his intimate knowledge of the geology and zoology of India. With his brother, the late H. F. Blanford, he received his early scientific training partly at the Royal School of Mines, soon after its establishment in Jermyn Street, and partly at the Royal Mining Academy at Freiberg, in Saxony. Both brothers became attached to the Geological Survey of India, but whilst Henry branched out into meteorology, and ultimately became head of the Meteorological Department, William retained his official connexion with geology, though developing also great interest in zoological science. Dr. W. Blanford accompanied the Abyssinian Expedition in 1868, and the Persian Boundary Commission in 1872. In association with the late Dr. Medlicott he prepared the well-known 'Manual of the Geology of India,' whilst he wrote works of high authority on the 'Geology and Zoology of Abyssinia,' and on the Second Yarkand Mission. Since his retirement from the Indian service, which took place in 1882, he had worked modestly but unceasingly in London, devoting much of his time to editing the 'Fauna of British India,' to which he was himself a large contributor. Dr. Blanford, at the time of his death, was treasurer of the Geological Society—a society over which he presided some years

ago. After a very short illness, he died on the 23rd ult., in the seventy-third year of his age, having been born on October 7th, 1832.

THE report on the Swiss glaciers shows that the retrograde movement is still continuing, for of the seventy-three glaciers of which measurements were taken, forty-four were found to have decreased, while four remained unchanged. In twenty a decrease seemed probable, but was not actually proved, while in the case of five the suspected advance was not fully established. The Upper Grindelwald glacier has formed a moraine of some ten metres high, and has begun to shrink at a rate varying from 4 to 45 metres. The lower glacier, which receded 221 metres during the period 1895–1903, remains unchanged.

AN unfortunate hunting accident on his estate in Steiermark has caused the death of Hermann von Wissmann, the well-known African traveller. Wissmann by his explorations, one of which was undertaken in company with the notorious Tippo Tip, opened up East Africa for Germany, and enabled her to establish her colonies there. He explored the Congo district for the King of the Belgians, and discovered the connexion between the Congo and Kassai rivers in 1883. He was prevented from taking part in the Emin Pasha relief expedition by the great Arab outbreak in German East Africa, which he promptly suppressed by desire of the German Government, but retained his post as Imperial Commissioner for two years only, as he was opposed to the bureaucratic spirit of the German colonies. In 1895 he was appointed Governor of East Africa, and during the eighteen months that he occupied this post did much for the civilization of the country. He was uniformly recognized as a very humane man, against whom no charges of cruelty were brought, such as disgrace the career of some colonial officials. Wissmann, though only in his fifty-second year at the time of his death, had spent some time in retirement owing to ill-health. He was the author of a number of books on his travels: 'Im Innern Afrikas,' 'Unter deutscher Flagge quer durch Afrika von Ost nach West,' &c.

THE first part (or General Report) of the Annual Report of the Fishery Board for Scotland has just been published as a Parliamentary Paper. The price is 1*s.* 7*d.*

THE death in his fifty-seventh year is announced from Halle of Prof. Wernicke, Director of the Royal Asylum for the Insane, and author of a number of valuable works on the treatment of diseases of the brain.

THE earth will be in aphelion on the afternoon of the 3rd inst. by Greenwich time. The moon will be new on the evening of the 2nd, and full on the afternoon of the 16th. The planet Mercury will be visible after sunset during the second half of the month, in the western part of Leo, passing very near Regulus on the 25th. Venus is at greatest western elongation from the sun on the 6th, and very brilliant in the morning, situated in the constellation Taurus, and passing due south of the Pleiades on the 5th. Mars is moving in a south-easterly direction in Libra and visible in the evening, but diminishing in brightness. Jupiter is in conjunction with Venus on the 4th, and will rise soon after Greenwich midnight at the end of the month. Saturn is in the constellation Aquarius, and will be due south at 3 o'clock in the morning on the 13th, and at 2 o'clock on the 27th.

IN *Circular* No. 98 of the Harvard College Observatory, Prof. E. C. Pickering states that an examination of the photographs of the Henry Draper Memorial has led Mrs. Fleming to the discovery of a number of variable stars and other objects having peculiar spectra. The variables will be reckoned as var. 64 and 65, 1905, Cassiopeiæ; 66, 1905, Eridani; 67, 1905, Ursæ Majoris; 68, 1905, Virginis; 69, 1905, Lupi; 70, 1905, Pegasi; and 71, 1905, Piscis austrini. The discovery of var. 72, 1905, Cygni at Heidelberg has already been announced in *The Athenæum*. The variations of 64 Cassiopeiæ, 66 Eridani, and 69 Lupi seem to show a range of about 2½ magnitudes; those of 67 Ursæ Majoris not much less, and of 65 Cassiopeiæ about 1½. In many, if not all, of the variable stars of long period the bright hydrogen lines are not present when the star is faint.

THE small planets Nos. 485 and 486, which were discovered by Dr. Carnera at Heidelberg on the 7th and 11th of May, 1902, have been named, at the request of Prof. F. Porro, of Milan, Genua and Cremona respectively.

FINE ARTS

The Eighteenth-Century Architecture of Bath. By Mowbray A. Green. (Bath, Gregory.)

MR. MOWBRAY GREEN is well qualified, both by technical and local knowledge, to write an interesting account of the architecture of Bath; but he has not on that account spared effort in arranging his material. His book is fully supported by documentary evidence, and his descriptions written in a pleasant style.

In confining himself to architecture of the eighteenth century he has not missed much that would be called for in a general survey, for the eighteenth century made Bath a popular health resort, and John Wood, sen., made Bath a city of architectural pretension. There were, and are, buildings in the city designed by other men, but the general character and style were fixed by John Wood.

Bath has not a plan of the symmetry of Carlsruhe or Mannheim, nor was it laid out under the direction of a grand duke or other whimsical patron. Circumstances rendered its enlargement necessary. Its popularity, long on the wane, was suddenly revived by the visits of Charles II. and Queen Anne. Simultaneously the study of classical architecture, after the style of Palladio, had become almost popular; Inigo Jones had been followed by Christopher Wren and John Vanbrugh. The Gothic feeling which marks the Elizabethan and Jacobean treatment of the classic styles had disappeared.

The amount of illustrated architectural literature which appeared about this time suggests that the interest in the revival of classic building was not restricted to those professionally interested in it. The architects themselves had other interests in life. Jones, Wren, and Vanbrugh engaged in artistic or scientific pursuits unconnected with the art and science of right building. John Wood, sen., was a different kind of architect; he engaged in building as a business speculation. He did not build merely to please the whims of his patrons. As a matter of fact he had few patrons, and when he built Prior Park for Ralph Allen it was mainly as an advertisement for Bath stone. Allen, having made a fortune as an official of the Post Office, acquired the Combe Down quarries, and wished to supply his stone for use in the erection of Greenwich Hospital. It was passed over in favour of Portland stone, and, to show the qualities of the product of Combe Down quarries, Prior Park, with its offices, garden houses, and Palladian bridge, was built. The scheme was magnificent; in it Wood showed imagination and power in piling up stone masses, and in disposing them in a landscape.

In his Bath street architecture he showed the same talents, but he did not build himself; he bought land and let it at ground-rents, in present-day style, to builders. He bound them to follow his designs in the laying out of streets and spaces, and in the fronts of the buildings, thus assuring unity of treatment in long vistas. This is the characteristic of Bath architecture, and, as stone was plentiful and cheap in the neighbourhood, the buildings in such quarters as Queen Square and the Circus have a grandiose effect which is very unusual in British town architecture, where, as a rule, each building is designed solely to please its owner, and has no relation to what adjoins it.

Opinions may differ as to Wood's taste in architecture, but at least it was not inferior to that of most of his contemporaries, and he certainly did not allow his taste to be overruled by his desire to make profit from his speculations.

Of the several other architects whose work Mr. Green has described and illustrated we have small space to speak, but the Pulteney Bridge is a good example of his method. Of it he gives tracings of the original drawings by Robert Adam, preserved in the Soane Museum; an excellently reproduced woodcut dated 1794; and a photograph of the bridge as it now is, from which it is apparent that vandalism is not peculiar to any nation or period.

Besides excellent photographic illustrations, we find here measured drawings and plans fully figured, with constructional details marked upon them. Many of these are reproduced in facsimile from the originals, and, with similarly treated building contracts, give a very fair idea of the business methods of the Bath architects.

Bath is an interesting subject for study on account of its association with the notabilities of a century in which politics, literature, and art passed through great transformations in England. This book, with its five maps showing the development of the city, will assist those who wish to do so to reconstruct many scenes that might be hazy without such material to rely upon, and can be read with profit even by those who have small technical acquaintance with architecture. To the architect it will appeal rather as the history of a phase which made architecture somewhat more of a business and somewhat less of an art than it had been before.

MUNICIPAL ART PATRONAGE AT BRADFORD.

WE learn that the Bradford Art Gallery Committee,

"with the substantial profits of last year's Exhibition at their disposal, feel themselves justified in launching out freely. They will recommend to the City Council the purchase of ten pictures."

It is excellent news in these days that a city council should feel itself able to "launch out

freely" in the patronage of art — still more excellent when we reflect that the money which it is proposed to spend was itself in large measure due to the success of what may be considered the best retrospective exhibition of modern British art that has ever been held. That exhibition, organized by a London committee which consisted of well-known artists, such as Mr. Strang, Mr. J. M. Swan, R.A., Mr. Shannon, Mr. Steer, and Mr. Rothenstein, was arranged on lines the very opposite of those followed by the ordinary provincial showman, that is to say, the endeavour was to make the standard of admission one of artistic excellence rather than one of popularity or academic prestige. What the effect of this endeavour was may perhaps best be understood by a quotation from Count Kessler's evidence before the House of Lords' Commission on the Chantrey Bequest. When asked for his opinion on the collection purchased under the Chantrey Bequest, Count Kessler, who is a vice-president of the Deutsche Künstler Bund, compared it with the exhibition then being held at Bradford :—

"I have recently been at Bradford, where there is an exhibition of modern English pictures going back as far as Gainsborough ; and certainly I must say that this exhibition in Bradford has given me a totally different idea of the course of English art from what I had gathered up to now from the Chantrey Collection."

As Count Kessler's view of the Chantrey Collection was highly unfavourable, it may be gathered that he considered—as did, we believe, all competent judges in this country—that the Bradford exhibition was remarkably representative of what is best in modern English art. In a subsequent answer Count Kessler expressly mentioned Mr. Steer, who was an exhibitor at Bradford and one of the London committee, as one of the representative English artists whose work ought to find a place in a national collection.

Now the Bradford Town Council having availed themselves freely of the energy and devotion to art of this group of painters, whose names are respected by the profession, and having by that means secured not only a *succès d'estime*, but also a very handsome profit of some sixteen thousand pounds, have this year felt themselves at liberty to "launch out freely" not in the purchase of any of the masterpieces—such as Cecil Lawson's 'Hop Gardens of England' or Alfred Stevens's portrait, or the pictures of Watts and Rossetti—which hung in their galleries last year, and which would have set a standard of dignified and serious art to their townsmen, nor in the work of those modern artists, such as Strang, Legros, Shannon, Ricketts, Bone, Clausen, A.R.A., Rothenstein, and John, to whom they owed their success, but in paintings which are mostly the very antithesis of this—in just that trivial and popular kind of painting which claims and receives official and State recognition in this country, and against which the Bradford exhibition was a triumphant protest. They propose, in fact, to buy Mr. Herbert J. Draper's 'Golden Fleece,' Mr. Blake Wirgman's "Gather ye roses while ye may," and works by Mr. J. W. North, Mr. Hornel, Mr. F. D. Millet, Mr. E. J. Sullivan, Mr. W. A. Gibson, and Mr. Hughes Stanton.

Now some of these painters approach more and some less towards a standard of praiseworthy endeavour ; but their practice as a whole is precisely of the kind which, as the Chantrey Bequest inquiry showed, is condemned by the great men of responsible critical opinion, both in this country and abroad.

We must leave it to the ratepayers of Bradford to say whether they are satisfied with such a use of their money ; but of this we may be sure, the Bradford Art Gallery Committee have taught artists a lesson which they are not likely to forget. It will, we think, be a long time before such a body of distinguished artists as met in the London committee of last year's exhibition at Bradford devotes the time and energy necessary for organizing such an exhibition to the services of a provincial town, unless, indeed, some guarantee be given that its profits will not be devoted to encouraging precisely that kind of art which, as it pleases most the uncultivated public, makes the very existence of scholarly art in England problematical.

A PORTRAIT BY TITIAN.

AT Messrs. P. & D. Colnaghi's is now on view a portrait of the greatest interest and the highest artistic quality. It has long been known that Titian did two portraits of his friend Pietro Aretino, and that besides the splendid picture in the Pitti Gallery, there existed in the Chigi Palace at Rome another version by Titian's hand of his ingenious and disreputable friend. It is this version—known to historians of Titian, but scarcely ever seen—that Londoners now have the good fortune to study at their leisure. It certainly counts among the great portraits of Titian, and therefore of the world. It has, as might be expected from Titian's relations with the sitter, an intimacy and subtlety in the expression of character greater even than is usual with Titian ; but this is combined with a stateliness in the movement and a breadth in the treatment which raise it out of the level of a merely curious psychology and make it universal and poetical. It is not, of course, poetical in the sense in which Titian's earlier Giorgionesque pieces were ; it has no trace of that charm of a lyrical mood ; it is altogether drier and more objective. But it is poetical in that great dramatic feeling which Titian discovered for the first time when he was already past middle age. In fact, just about the time that Titian must have painted this portrait he executed the first of his great dramatic compositions, the 'Christ before Pilate' at Vienna, in which Pietro Aretino, with complacent cynicism, posed for the figure of Pilate. Here, at all events in the Chigi picture, the man stands before us magnificently revealed. So objective, so entirely above any *parti pris*, is the rendering that it is impossible to say that there is a hint of satire. But here is Pietro Aretino, with his bold yet shifty eyes, his brazen mask and satyr's mouth. He is obviously the poet and blackguard, *littérateur* and blackmailer, art critic and scoundrel, the terror of princes and obscene castigator of vice. The possibility of all his incompatible qualities is seen here, the unscrupulousness as well as the fine intellect and the sensibility which made of him the first of modern landscape painters in words. And all this is given with a senatorial dignity and reserve of bearing which make one respect the man in spite of his sins. He remains, above all, magnificent—almost, indeed, a gentleman. Such was Titian's power, and such, to do him justice, Pietro's love of truth, that neither shrank from so unsparing an interpretation.

The painting is masterly beyond description ; it has at once the infinity of the most complex and the directness of the most simple methods. One cannot imagine how these thin scumbles of paint — for it is scarcely more loaded than a Whistler — produced such solidity of relief, such luminous brilliance and transparent depths of colour. Titian was always a supreme master of his craft, and each stage of his development brings with it fresh adaptations of the means of expression to the idea ; before each in turn we stand amazed and think it the most wonderful of all ; and certainly here the treatment is consummate. The most complex effects are produced by what look like the simplest means ; the subtlest gradations of tone seem to be due to a single fine stroke of the brush. The calligraphy throughout has the utmost expressiveness with perfect beauty and restraint. Nor is the colour less perfect than the handling. Out of three simple notes—the dull orange of the robe, the ruddy flesh, and a marvellous neutral grey in the background—Titian has built up a most sumptuous harmony. It has not the seductive charm of his earlier schemes ; it is drier and less enticing ; but it is at once resplendent and restrained, magnificent and austere.

THE CHURCH HISTORY EXHIBITION AT ST. ALBANS.

(First Notice.)

A NOTABLE exhibition, the first of its kind, was opened by the Bishop of St. Albans, at the see town of his diocese, on June 27th. So remarkable a collection of every kind of movable object that could illustrate the evolution and history of the Church in the British Isles from the earliest days down to the middle of last century has never before been brought together. Much that is of the highest value has left its home for the first time for centuries to enrich this laudable endeavour to illustrate the story of the Church's career.

The Committee is to be specially congratulated on the orderly sequence of exhibits. The great show, excellently and cleverly arranged in the big hall and adjoining anteroom and lobbies of the Town Hall of St. Albans, is so planned that down to 1549 books, plate, ornaments, pictures, &c., all go on, side by side, each illustrating the art of the other. The MSS. gradually turn into printed books, which include examples of all the old service-books. With the year 1550 the series divides into two parallel columns, namely, the Book of Common Prayer and the Bible in one set of cases, and the continuation of objects and plate, &c., in others.

On entering the great hall plain directions meet the eye, suggesting that the visitor should begin his inspection with the cases at the west end that deal with the pre-Conquest and Norman periods, and so on in regular progression. In this notice we propose to mention only some of the more remarkable of the actual books, whether in manuscript or type, and such things as charters or proclamations, leaving out photographic or other facsimiles (though they have their value), and putting aside what are termed the "objects" for future comment.

But first a word should, in justice, be said as to the catalogue, for it reflects considerable credit on all responsible for its production. It is no mere dry title-list of the exhibits, but contains such a variety of scholarly information as to make it a book of some permanent value. We are glad to notice that a revised and illustrated edition is to be issued in the autumn at a modest price. Moreover, the writers—whether wisely or not is not for us to say—have managed to impress on its pages, here and again, their own decided notions and opinions, with the result that many paragraphs are stirring and even amusing. One example must suffice. The character of William III., in connexion with royal injunctions issued in 1694 to the bishops and clergy, is summed up in such terms that if the catalogue had been issued at Belfast, instead of St. Albans, whole cohorts of police would have been necessary to prevent the Town Hall and its contents from being wrecked. William of Orange is described on p. 106 as "a Calvinistic Dutchman, of foul life and disagreeable manners."

In the first case is an eighth-century Book of the Gospels, from the Chapter of Hereford, with coloured titles. Near by is one of the chief treasures from Lambeth Palace ; it is the first part of Bede on the Apocalypse, an inscription recording its gift in 1018 to the minster of St. Mary, Crediton, by Alderman Athelward.

Against the wall over the next case is the Conqueror's charter of confirmation to the Abbey of Ramsey, Hunts, with the king's first great seal in red wax, and the attestations of the two archbishops, and divers bishops, abbots, and earls. Sidney Sussex College, Cambridge, contributes an eleventh-century Ordinal, once the property of the monastery of Durham; bound up with it is a thirteenth-century Bestiary. An interesting volume lent by the Bishop of Truro, said to have belonged to Beverley Minster and afterwards to Roche Abbey, opens with part of a twelfth-century Mass-book; whilst Magdalen College, Oxford, contributes a valuable twelfth-century Pontifical, formerly at Hereford, with remarkable alphabetical musical notation. A noble late twelfth-century Bible, in three great volumes, comes from Winchester, where it was written; Lambeth sends a splendid Old Testament of the same date, with illuminated letters and pictures. A place reserved for the Eton Bible of the like period was not occupied at the time of our visit. Hereford sends a glossed Psalter which is also late twelfth century.

To pass to the next century, there are a Gospel Book (Hereford), a Psalter (Mr. Huth), two Vulgate Bibles (Mr. Cockerell), *temp.* Henry III.; also a valuable Psalter (Duke of Rutland), and some others, *temp.* Edward I. Sidney Sussex College sends a finely illustrated Bible, in double columns, of the opening of the fourteenth century. Of the same century there are two Missals, and one Manual of Salisbury Use, a Missal of Hereford Use, and two Psalters. Of different periods of the fifteenth century there are a Missal of Bangor Use, a book of services of some unknown Welsh Use, a Missal of York Use, various Missals, Portifers, Graduals, &c., of Sarum Use, and two Books of Hours.

The Bishop of Truro contributes a highly interesting connecting link between the MSS. and books printed from movable types; it is a Biblia Pauperum, *circa* 1420, having on each page a New Testament picture between two appropriate Old Testament pictures, printed from wood-blocks. The Earl of Crawford sends the Directorium, popularly known as the "Pie," which regulated the services, printed, according to Sarum Use, at Antwerp in 1488. At this date, although there are several later manuscripts, the printed books begin. Of the time of Henry VIII. we notice several printed Horæ; a Sarum Missal printed on vellum, 1527 (Lord Aldenham); a Sarum Processional, 1528 (Mr. Dewick); a Sarum Gradual, 1532 (Lord Kenyon); a most rare York Breviary, 1533 (Bishop of Truro); and a Sarum Manual, 1537 (Mr. Dewick).

Making a slight return chronologically, we find next an interesting group of early printed books, outside immediate service-books, arranged with admirable catalogue notes. Of this group, the more important are the book of prayers in English, printed by Wynkyn de Worde in 1494, by command of Elizabeth, Henry VII.'s queen; 'The Rosary of our Saviour Jesus,' printed by Richard Pynson about 1510; 'A Notable Treatyse.....for all crysten men,' 1506; 'The Pomander of Prayer,' and three other little devotional books, *circa* 1525, from Lord Kenyon's collection; 'A Goodly Prymer in Englyshe,' 1535; a Primer in Latin, 1536; and a considerable variety of Primers, &c., up to 1545, chiefly from the noble collection of Lord Aldenham.

Mr. Eeles contributes an invaluable book, the Pontifical of 1542, used in England during Queen Mary's reign. This copy belonged to Thomas Cheetham, titular Bishop of Sidon, and suffragan of several English sees. It is a Roman Pontifical, printed at Lyons, but contains various marginal references which bring it into accord with old English uses. "This is the only example," says the catalogue, "known at present of a printed book of Roman Use ever having been used in the Church of England." There are several Primers of the time of Edward VI.; the one of 1552, issued in the same year as the second Prayer Book of that reign, contains prayers for the dead.

The collection of English Prayer Books is as fine and complete as can be imagined, beginning with the Order of Communion printed March 8th, 1548, and ending with 'The Prayer Book of King Edward VII.,' 1903, from the Essex House Press. These are chiefly taken from the priceless series of such works belonging to Lord Aldenham, but contributions of great value are made by Canon Gibbs, and others by Mr. Huth and Dr. Freshfield, and several chapters and colleges.

The Bibles in English form another masterly collection, beginning with a MS. Wyclif, written soon after 1400, and belonging to Christ Church, Oxford. To this collection Lord Aldenham is again the chief contributor. The brief catalogue notes here are most satisfactory. The collection closes with the stereotyped Douay version of the Bible, as printed at Dublin in 1840. This version is most quaint in parts—witness this rendering of part of the Song of Deborah:—

"His Mother looked out a window and howled; and she spoke from the dining-room, Why is his chariot.....One that was wiser than the rest of his wives returned this answer to her mother-in-law."

The series of original broadside royal proclamations on matters affecting the Church, beginning in 1603, is full of instruction and interest, and admirably elucidated in the catalogue.

The large number of seventeenth and eighteenth century documents and printed books on matters germane to this exhibition, extending from No. 399 to 459, are of great value and well arranged. Among the more striking are an autograph letter of Laud to the city of Edinburgh, 1637, unknown to the editors of his works; the actual notebook of the Wirksworth Presbyterian Classis, 1651–8, lent by the Hon. F. Strutt, and edited by Dr. Cox in 1882; a Primer of 1686, with prayers for James II. and the different members of the royal family; the Oath of Fidelity, &c., of 1714, directed against the "Old Pretender"; the Non-jurors' Liturgy, of 1718; and 'The Oxford Methodists,' of 1738.

A valuable collection of prints and photographs of the Abbey of St. Albans, arranged in an anteroom, has been lent by the Dean, the oldest of which gives an exterior view of the south-east in 1804. There is an interesting group of views of the interior *circa* 1824. There are also pictures of the Grammar School in the Lady Chapel as late as 1868. Various views of the Abbey before its wholesale restoration are also included. No place has been found for the clever set of caricatures of Lord Grimthorpe's ideas of restoration, which caused much amusement at the time of their issue; and this is as it should be, at a period so little removed from the time of his death. The only reference, however, that we have found in the catalogue to his lordship is of a slightly contemptuous character. A photograph is exhibited of a beautiful door-hinge, *circa* 1160, one of a pair that once ornamented the door from the south transept of St. Albans Abbey Church into the slype. "When the slype was destroyed by the late Lord Grimthorpe in 1888," says the catalogue, "the door was cast aside, and the hinges have since found their way to the Victoria and Albert Museum, where they are properly treasured."

There is a fine series of photographs in the lobby illustrating the architecture of Hertfordshire churches, taken and exhibited by Mr. M. Whitford Anderson. Among the noteworthy interior details are the Early English screen at Gilston, and the 1727 Renaissance chancel screen at St. Paul's, Walden; and the seventeenth-century reredos of Oxhey Chapel. Only one real "low-side" window is pictured, an Early English example from Furneaux Pelham. Hitchin supplies an example of a late Decorated pulpit, and Knebworth an Elizabethan one dated 1567. The early sixteenth-century brass eagle lectern at St. Stephen's, St. Albans, was brought here from Edinburgh. Some hopes have been expressed that it might be restored to the northern capital. Worthy of the close attention of the ecclesiologist are the canopied piscina at Wheathampstead, and the canopied stoup of another church. Remarkable, too, are the details of the sculptured reredoses of Wheathampstead and Great Munden. The former is in the north transept, of fourteenth-century date, and consists of a series of handsome sculptured niches; the latter is probably unique and of the next century; in the centre is a sunk parallelogram for a "table" or set piece of sculpture, having two image niches on each side of it and one above.

There is much valuable matter of various kinds left for discussion in a second notice. The trouble taken by many, over a period of some months, to gather and arrange so great a collection can scarcely be overrated. Among the most assiduous workers have been Mr. St. John Hope, Mr. W. J. Hardy, and Canon Gibbs; whilst the hon. secretary, Miss M. A. Wix, with a number of well-qualified lady assistants, has rendered invaluable and methodical aid. Mr. Eeles has laboured with characteristic energy, travelling to Cambridge on the very morning of the opening to bring up some belated exhibits. It is sincerely to be hoped that the results of all this work will be appreciated by a large number of visitors.

SALES.

MESSRS. CHRISTIE sold on June 21st the following engravings:—After Trumbull: General Washington, by V. Green, 105*l.* After Cosway: Sportive Innocence, by E. Scriven, 25*l.* After A. Buck: The Princess Mary, by Wright and Ziegler, 52*l.*; Olivia Primrose, by Roberts and Stadler, 29*l.* After Singleton: Lord Nelson, by G. Keating, 29*l.*; Mrs. Loraine Smith, by W. Bond, 29*l.* After Hoppner: Lady Charlotte Greville, by J. Young, 115*l.* After Reynolds: Maternal Affection (Lady Dashwood), by C. Hodges, 31*l.*; Mrs. Montagu, by J. R. Smith, 27*l.* After J. Ward: Compassionate Children, by W. Ward, 30*l.* After E. Dayes: An Airing in Hyde Park, by T. Gaugain, 131*l.* After Wheatley: Rustic Sympathy, by G. Keating, 28*l.*; The Itinerant Potters, by J. Whessell, 48*l.*; Duke Cherries, by A. Cardon, 42*l.*; Sweet China Oranges, by L. Schiavonetti, 47*l.*; Old Chairs to Mend, by Vendramini, 43*l.* After Morland: Guinea-pigs, and Dancing Dogs, by T. Gaugain (a pair), 136*l.* After Greuze: Le Baiser Envoyé, by C. Turner, 47*l.*

The modern pictures and drawings forming the collection of the late Mr. C. J. Galloway were dispersed by Messrs. Christie on June 24th, 26th, and 27th. The sale was noteworthy for the excellent prices realized for the works of contemporary British artists, those of Mr. E. J. Gregory being especially numerous. The prominent examples on the first day included the following. Drawings: S. Bough, The Return from Hunting, 90*l.* C. Green, A Country Circus, 75*l.*; The Quack Doctor, 54*l.* E. J. Gregory, Last Touches, 84*l.*; A Look at the Model, 136*l.*; Fanny Bunter in 'New and Old Acres,' 147*l.*; Portrait of the Artist, in German costume of the sixteenth century, 52*l.*; A Stitch in Time, 110*l.*; First Act of a Comedy, the Student's Visitor, 183*l.*; Après, 420*l.*; A Morning Gallop, 54*l.*; In the Dumps; or, on the Nursery Stairs, 131*l.*; St. George, 157*l.*; A Young Botanist; or, Little Psyche, 294*l.*; Boulter's Lock, 147*l.*; Run Dry, 94*l.*; Overtures for Peace, 105*l.*; The Pirate Ship, 73*l.*; Hide and Seek, 131*l.*; 'Tween Acts, 50*l.*; Morning News, 50*l.*; Butterflies, 136*l.*; Divided Attention; or, a Reverie, 50*l.*; A Step on the Stairs, 60*l.*; The Standard-Bearer, 68*l.* Sir J. D. Linton, Off Guard, 89*l.* Sir E. J. Poynter, A Surrey Arcadia, 75*l.* F. J. Shields, The Drummer-Boy's Dream, 57*l.* Pictures: Sir E. Burne-Jones, A Sacrifice to Hymen, 210*l.* G. Clausen, Harvest: Tying the Sheaves, 241*l.*; An Offering, 105*l.* D. Cox, Rhyl Sands, 115*l.* E. J. Gregory, Boulter's Lock, Sunday Afternoon, 808*l.*; Dawn, 357*l.*; Portrait of the Artist, in fancy costume, 115*l.*; Intruders, 294*l.*; Marooned, 294*l.*; The Grand Canal, Venice, 136*l.*; The Captive, 136*l.*; Fishing, Marlow, 110*l.* H. H. La Thangue, In a Cottage Garden; or, the Sawing-Horse, 189*l.*; An Autumn Morning, 141*l.*: Clearing the Orchard,

199*l.*; Gathering Watercress, 136*l.* H. Moore, Outward Bound, 131*l.*; Coming Home, 120*l.* Erskine Nicol, A View in Tipperary, 199*l.* E. Stott, The Golden Moon, 162*l.* J. W. Waterhouse, Dolce far Niente, 178*l.* G. F. Watts, Love and Death, 1,417*l.*; The Dove that Returned Not, 609*l.*; The Rider on the Red Horse, 199*l.*; Eve Tempted, 210*l.*; Rain Passing Away, 273*l.* Corot, The Edge of a Wood, with a peasant-woman, a view of buildings on the right, 1,365*l.*; A River Scene, with a man fishing out of a punt, 577*l.* H. Fantin-Latour, Roses in a Glass Vase, 241*l.*; Dahlias in a Green Vase, Grapes, and Peaches, 378*l.*; Roses in a Glass Vase and a Spray of Roses on a Table, 210*l.*; A Bunch of Stocks, 315*l.*; The Bather, 141*l.*; White Roses and Grapes, 252*l.*; Grapes, Peaches, and Pear, 120*l.* Greuze, Head of a Girl, 304*l.* L. L'Hermitte, The Fish-Market, St. Malo, 567*l.* C. Troyon, A Forest Glade, 367*l.*

On the 26th were sold the following drawings: E. J. Gregory, Gateway of the Poggio Imperiale, Florence, 57*l.*; Æsthetic Amenity, 90*l.*; The Doom of the Ditch-Flowers, 99*l.*; Head of a Girl, 92*l.*; The Lifeboat, 81*l.*; Peveril Point, 84*l.* R. W. Macbeth, A Lullaby, 65*l.* G. J. Pinwell, The Old Clock, 65*l.*

On the 27th the examples included an engraving after F. Walker, The Harbour of Refuge, by R. W. Macbeth, 25*l.* Drawings: H. G. E. Degas, The Ballet, 273*l.* L. L'Hermitte, Interior of a Church, with figures, 67*l.*

Fine-Art Gossip.

MR. GOULD'S original *Westminster* Cartoons, 1904–5, and other political caricatures, are on view at the Doré Gallery till July 22nd inclusive, and are, as might be expected, attracting a good deal of attention.

MR. TOM BROWNE is holding at the Modern Gallery an exhibition of over two hundred of his original drawings which have appeared in *Punch*, *Sketch*, *Graphic*, *Tatler*, and other papers. The private view is to-day.

TO DAY is the private view, also, of the collection of old Wedgwood formed by the late Lord Tweedmouth, now to be seen at Mr. Charles Davis's Galleries, 147, New Bond Street.

AT 158B, New Bond Street, an exhibition is open of English miniatures of the sixteenth, seventeenth, and eighteenth centuries.

YESTERDAY was the private view of the first exhibition of the Japan Society—a collection of arms and armour of Old Japan—at the Galleries of the Royal Society of Painters in Water Colours.

THOSE who take an interest in bookbindings should not miss Mr. Douglas Cockerell's excellent show of them at the new rooms of the Booklovers' Library, 17, Hanover Street, W.

WITH the support of the Royal Institute of British Architects an exhibition will be held in the Scottish National Portrait Gallery, Edinburgh, in August and the two succeeding months, of the collection of photographs, drawings, and surveys made by Mr. W. H. Goodyear, Institute of Fine Arts, Brooklyn, U.S.A., illustrating 'Architectural Refinements.'

AN exhibition of the works of G. F. Watts will be held in the Royal Scottish Academy Galleries, Edinburgh, in the month of October.

THE first article in the July number of *The Burlington Magazine* is by Prof. W. R. Lethaby, and is an exhaustive account of the Painted Chamber and the early masters of the Westminster School. Mr. Lawrence Weaver writes on some English architectural leadwork, dealing this month with the early period down to the middle of the seventeenth century. Mr. Egerton Beck contributes the first of a series of articles on 'Ecclesiastical Dress in Art,' which will help students to identify the figures in pictures. Mr. Robert Dell writes on 'A Tudor Manor House,' the house in question being Sutton Place, near Guildford. The exhibition of English embroidery at the Burlington Fine-Arts Club is dealt with by Miss May Morris; Mr. A. G. B. Russell writes on a seventeenth-century wall-paper in a house at Wotton-under-Edge, which has been in its present position since the reign of William and Mary; and Dr. Robert Eisler describes the frescoes by Guido Reni, Paul Bril, and Roazio Gentileschi in the Palazzo Rospigliosi at Rome. Prof. C. J. Holmes criticizes 'Some Recently Exhibited Pictures of the British School,' dealing chiefly with the Huth, Tweedmouth, and J. S. Forbes collections. The 'Miscellaneous Notes' include a recently discovered portrait of A. W. Pugin, which has been acquired by the National Gallery, and a picture which Mr. D. S. MacColl attributes to Françoise Duparc. Mrs. Herringham calls attention to the repainting of several of the pictures which fetched high prices at the recent Tweedmouth sale. The frontispiece is a photogravure of Gainsborough's 'Mr. Vestris' from the Huth Collection.

THE many friends, artistic and literary, of Mr. Fred Reilly, will learn with great regret of his death from malaria on his way home from British Guiana, whither he had gone in the spring to report on the projected engineering undertakings of the British Guiana Company. Mr. Reilly was a son of the late Prof. Reilly, of Cooper's Hill, and was for many years in the Indian Civil Service, from which he retired and studied art under M. Cormon in Paris. About two or three years ago he took a studio at 11, Holland Park Road, and painted many portraits and landscapes, some of which have appeared at the Salon, and in various exhibitions in London. His landscapes show an intimate, tender love of nature, and his excellent portraits prove him to have been a careful and conscientious worker. His widow is holding an exhibition of his works at his studio on Friday and Saturday next.

THE death, in his forty-eighth year, is announced of Dr. Alois Riegl, the distinguished Professor of the History of Art at the University of Vienna. His knowledge of history and his thorough methods enabled him to find traces of artistic development in times which till then had been looked on as periods of decay and degradation. His theory was that there is no real break in the continuity of art development. His studies on the textile fabrics of the East and their influence on art are of great interest. His most important works are: 'Die spätrömische Kunstindustrie in Oesterreich,' 'Stilfragen,' and 'Das holländische Gruppenporträt.'

THE purchases of the City of Paris at the two Salons of the present year include the following pictures: A. Bertram, 'La Baie de la Somme'; Karl Cartier, 'La Vieille Porte de Moret (le soir)'; Frank Lamy, 'Le Ponte Vecchio, Florence'; D. L. Saubès, 'Autour du Berceau'; Paul Steck, 'Le Retour de Viroflay'; E. Trigoulet, 'Le Jardin'; Henri Zo, 'Un Coin de Marché de l'Encarnacion, Séville'; René Andreau, 'Le Berger'; Gaston Hochard, 'Les Chantres'; and Albert Moullé, 'Les Bords du Loing à Moret.' The works of sculpture similarly purchased included J. Desbois, 'Chasseresse'; X. Barthe, 'Prière,' a statue in polychrome marble; and H. Evrard, 'Chasseur Surpris,' marble statue.

M. PAUL CHEVALLIER'S latest sales at the Hôtel Drouot have included three interesting portraits of Jacques Louis David: Monsieur Desmaisons, three-quarter figure, signed and dated 1782, and exhibited at the Salon of the following year, 40,000 fr.; Madame Buron, half-figure, signed and dated 1769, 8,500 fr.; and the companion portrait of her husband, also dated 1769, 6,000 fr. The Bayer collection included some important modern pictures, notably Decamps, 'Dans le Désert,' 10,250 fr.; Diaz, 'Enfants Turcs jouant aux Boules,' 14,000 fr.; Jules Dupré, 'Les Chiens dans la Vallée,' 13,100 fr.; and Corot, 'Pêcheur au bord de l'Étang,' 22,000 fr.

THERE have been 400 applications for a share of the 30,000 francs which, as we mentioned some weeks ago, the French Government has set aside for the benefit of those whose work at the Salon shows promise, and whose private means are limited. The Conseil Supérieur of the fine arts has decided upon ten grants of 1,000 fr. each, and forty of 500 fr. each.

ON Thursday afternoon next, at University College, Gower Street, the bust of the late Mr. S. Arthur Strong will be received from Lord Burghclere, as representing the subscribers, by Lord Reay, as President of University College.

ALTHOUGH both Salons nominally closed yesterday, they will, on the request of M. Georges Berger, Deputy, and President of the Société des Amis du Louvre, remain open to-day (Saturday), and all the proceeds of the extra day will go to the funds of that excellent society.

GREAT indignation is felt in art circles at the removal of Leo Putz's picture 'Die Bachanale' from the Munich International Art Exhibition, because it is offensive to some of the visitors—"sittlich anstössig" is the expressive German phrase. The general feeling is that the Board of Management should either have rejected the picture at once, or, having accepted it, should have refused to remove it. Exaggerated prudishness in art has long been noticeable in certain circles in Germany, but it does not pass without protest.

THE Sixteenth Congress of Archæological Societies in union with the Society of Antiquaries will be held at the rooms of the latter at Burlington House next Wednesday. Lord Avebury will preside, and the agenda include 'Report of the Committee for scheduling Earthworks,' by Mr. I. Chalkley Gould; 'The Preservation of National Monuments,' introduced by the Dean of Wells and Mr. J. Willis-Bund; 'Local Records: the Government Bill for their Safe Custody'; and 'The Preservation of County Boundaries,' by Mr. H. Laver, President of the Essex Archæological Society.

MUSIC

THE WEEK.

COVENT GARDEN.—*Orfeo; L'Oracolo; Aida; Faust.*

GLUCK'S 'Orfeo,' which is heard pretty frequently in England, is the one opera of the eighteenth century — with the exception of three or four of Mozart's stage works — which has survived. Hasse, Jomelli, and Dittersdorf were prominent composers of that period, but their works have long since been consigned to oblivion. Mozart, by reason of his wonderful musical gifts, threw Gluck more or less into the shade. Now, however, the latter is recognized, not, perhaps, quite as a Wagner of the eighteenth century, but as one of that master's greatest predecessors. In Gluck's 'Orfeo' dramatic power is expressed in simple terms, and its calm beauty and dignity offer a striking contrast to the elaborate and often restless music and big orchestras of the present day. Writers are constantly speaking of the development of the art, but all development does not make for progress; and in some respects Gluck is a truer model than Mozart, and certainly a safer one than Wagner.

The opera was performed last Thursday week, with Madame Kirkby Lunn as

Orphée, who, owing to hoarseness, was unfortunately unable to do herself justice. Last Wednesday the *rôle* was taken by Mlle. Gerville-Reache. Some of her singing was very good, though her rendering of the "Che farò" was stagey. Her conception of the part was sound, but her acting somewhat formal. Madame Jeanne Raunay as Eurydice sang well. The choral singing in the lovely third act was delightful; the demons and furies in the second act need not, however, have sung or acted in such a quiet, orderly manner. M. Messager conducted admirably.

The second performance of 'Orfeo' was followed by the new music drama 'L'Oracolo,' based on C. B. Fernald's 'The Cat and the Cherub,' the libretto by Camillo Zanoni, the English version by Percy Pinkerton, the music by Franco Leoni. In 'Ib and Little Christina' the composer wrote music in keeping with the emotional story. In 'L'Oracolo' emotion certainly plays a part — there is a pair of lovers, and there is mourning for a murdered son, while the close is tragic—but the effect of the whole is strange rather than moving, and at times the action on the stage degenerates almost into burlesque. We find some dramatic touches in the music; local colour is introduced with restraint, and there are many pages which bear testimony to the skill of the composer. But the lyrical portions of the work are of the true modern Italian type, with signs especially of the influence of Mascagni and Leoncavallo, and music of this kind seems ill assorted with the personages and action of the piece. 'L'Oracolo,' by reason of its peculiarities, may excite curiosity for a time, but its life cannot be of long duration. The piece was well mounted and well performed. The principal parts were taken by Mlle. Donalda, Madame Paulin, and MM. Dalmores, Scotti, and Marcoux. M. Messager conducted. The composer was called at the close.

Of other performances during the week we note a very fine one of Verdi's 'Aida,' in which Mlle. Destinn and Signor Caruso sang and acted with special intensity and brilliant results. Signor Sammarco, too, was excellent as Amonasro.

The performance of 'Faust' was not ideal. Mlle. Donalda displayed good qualities as Marguerite. M. Herold's production of voice is often uncomfortable, but it is of excellent quality. Mr. Whitehill, who made such a fine Wotan, was disappointing as Mephistopheles.

Crystal Palace.—*British Festival Concert.*

The British Festival Concert at the Crystal Palace last Saturday attracted a large audience, and although some of the delicate music—as, for instance, the first of Dr. Cowen's 'Old English Dances'—was almost inaudible, and although Mr. Coleridge - Taylor's 'Hiawatha's Wedding Feast' is scarcely suited to a choir of Handelian size, the performances generally, under the direction of Dr. Cowen, were excellent. The well-known singers Miss Agnes Nicholls, Mesdames Clara Butt and Ada Crossley, and MM. Ben Davies, Kennerley Rumford, and Andrew Black, were engaged, and they all sang well, and were received with marked enthusiasm. So far, then, the festival was a success. If regarded, however, from an artistic point of view, it certainly seems as if a more representative programme could have been drawn up. On such an occasion — for festivals devoted exclusively to native art are rare—one or more old masters, such as Purcell or Orlando Gibbons, might have been introduced. Again, although no exception could be taken to the names included, which were those of prominent composers, there were others deserving of a place. Why, for instance, were three numbers assigned to Sullivan, three to Sir Edward Elgar, and three to Goring Thomas? By reducing these, room could easily have been found for more names. And once more, Would it not have been well to include some of the rising composers—that is, of men who, if not spoilt by praise, if not tempted to write for mere money, may one day be held in highest honour? A scheme of that kind would have attracted notice at home and abroad. We know the answer to such criticism. The organizers of the festival were well aware that favourite songs, sung by favourite singers, draw the public more than works by old or coming masters, and they were naturally anxious to secure a financial success.

Musical Gossip.

The ninety-third season of the Philharmonic Society came to a close last Thursday week. The programme included Dr. Cowen's Symphony in F, No. 5, a work originally produced at the Cambridge Musical Society in 1887, and noticed in *The Athenæum*, June 18th of that year. It has been compressed and partly rescored. Some bright Bohemian dances, cleverly arranged for orchestra by Mr. Alberto Randegger, jun., were successfully performed for the first time.

Mr. Mark Hambourg gave a recital at Queen's Hall on Wednesday afternoon. His many fine qualities as a pianist have often been recognized; but his performances of some pieces of Chopin deserve special mention. They were free from any suspicion of virtuosity; there was restraint without any touch of coldness.

There will be an eight weeks' season of Italian opera at Covent Garden, commencing in October, with the band and chorus which came to London last year from Naples. The enterprise will be carried out by the Grand Opera Syndicate, Messrs. Rendle and Forsyth, and some one at Naples whose name is not stated.

The Sheffield Triennial Musical Festival will take place in the Albert Hall of the Yorkshire city, October 4th to 6th. The choir will be over three hundred in number. 'The Messiah' will be given on the opening day; the evening programme will include Mr. Nicholas Gatty's 'Fly, Envious Time,' Schumann's 'Paradise and the Peri,' and a symphony by Weingartner. The second day will be devoted to Bach's Mass in B minor, Brahms's 'Nänie,' Max Bruch's 'Frithjof,' and, as novelty, Mr. Frederic Cliffe's 'Ode to the North-East Wind.' The morning programme of the third day commences with Mozart's 'Requiem,' followed by two eight-part choruses by Weingartner and the 'Eroica' Symphony; while in the evening will be given Berlioz's 'Faust.' The festival will be under the direction of Felix Weingartner, and Dr. Henry Coward, to whom so much of the success of previous festivals was due, will resume his post as chorus-master.

The valuable musical library of the late T. W. Taphouse will be sold at Messrs. Sotheby's on July 3rd and 4th. The catalogue contains interesting letters and manuscripts, rare printed books, various collections of anthems, songs, catches, many old editions of harpsichord lessons by Frescobaldi, Froberger, R. Aylward, Purcell, D'Anglebert, Couperin, Dieupart, Wagenseil, &c., and the MS. collection containing the only known composition of Purcell for violin with accompaniment.

A Fantasia in F sharp minor, a youthful work by Wagner, edited by Rudolf M. Breithaupt, will shortly be published by C. F. Kahnt Nachf. The Wagner family have allowed this for the benefit of the Wagner "Stipendienfond." The work, bearing the date November 27th, 1831, was composed at Leipsic when Wagner was studying under Weinlig.

A Mozart Festival will be held next year at Graz to celebrate the 150th anniversary of the composer's birth. It will commence on January 27th, Mozart's birthday. As part of the festival the company from the Vienna Court Opera, under the direction of Gustav Mahler, will give a Mozart Cycle at the Municipal Theatre.

Ernst von Possart, the well-known intendant of the Royal Court theatres at Munich, is about to resign the post he has so long and so honourably held. He will, however, conduct the Prinz Regent festival performances this autumn.

PERFORMANCES NEXT WEEK.

Sun.	Sunday League Concert, 7, Queen's Hall.
Mon.	Miss E Leginska's Concert, 3, Bechstein Hall.
—	Mlle. Zena Broxia's Concert, 8.30, Queen's Hall.
—	Royal Opera, Covent Garden.
—	Grand Opera, Waldorf Theatre.
Tues.	Royal Opera, Covent Garden.
—	Grand Opera, Waldorf Theatre.
Wed.	Royal Opera, Covent Garden.
—	Grand Opera, Benefit Performance for the Italian Hospital, Waldorf Theatre.
Thurs.	Royal Opera, Covent Garden.
—	Grand Opera, Matinée, Waldorf Theatre.
—	Mr. Charles Williams's Orchestral Concert, 3.15, Queen's Hall.
Fri.	Royal Opera, Covent Garden.
Sat.	Royal Opera, Covent Garden.
—	Grand Opera, Matinée, Waldorf Theatre.

DRAMA

THE WEEK.

Waldorf.—*Signora Duse in Odette and La Gioconda.*

Such novelties as have recently been given at the theatres are virtually confined to the foreign performers lingering in our midst, and the one or two promised productions are valedictory as regards the present season, or anticipatory as regards the next. More and more occupied with outdoor entertainments, and accustomed, in the words of Conington's translation of the first Ode of Horace, to

> Love the dust they gather in the course,

the cultivated public, if such exists, neglects the theatre, and brings about with each succeeding year an earlier period of summer closure.

In the 'Odette' of M. Sardou, in which she has been seen for the first time in London, Signora Duse is at her best. Not one of the greatest of Sardou's works is this, and it has not, since its first production at the Vaudeville, a quarter of a century ago, when Mlle. Blanche Pierson played the heroine, and other parts were taken by Mlle. Réjane and MM. Dupuis, Parade, Berton, and Dieudonné, been much heard of in Paris. Before Signora Duse, indeed, no

artist had, so far as we know, included it in her travelling repertory. In England knowledge of it is confined to an adaptation by Clement Scott given at the Haymarket almost immediately after its appearance in France. Of this version Madame Modjeska was the heroine, other leading parts being taken by the Bancrofts, Arthur Cecil, Mr. Conway, Mr. Pinero, and Mr. Brookfield. It is a curiously constructed work, the first act of which—showing a woman caught by her husband almost *in flagrante delicto*—constitutes something like a drama in itself. Its strongest scene is reached when the erring, and till then prosperous and unrepentant, woman insists upon an interview with the daughter who thinks her dead, and issues from it to commit suicide, having heard the death sentence unconsciously passed upon her by the pure lips of her child. To this situation Signora Duse assigned harrowing intensity. Almost for the first time she showed us a woman of evil life who had the hardness and brazenness, as well as the allurement, of her profession. In the dispute in the third act as to whether she will accept terms to efface herself, and make way for the happiness of her child, she displayed remarkable power. Odette, indeed, reveals a seldom-seen facet of her powers.

Considered as drama 'La Gioconda' is not wholly convincing. In the scene between Silvia Settala and Gioconda Dianti—in which the mistress, goaded by the gibes and misled by the statements of her rival, imperils the statue, which at the cost of her *belle mani* the wife saves—such dramatic significance as the scheme of the play involves seems to be missed. The treatment should be either more imaginative or more realistic. In the dispute between the two women a high pitch of intensity is reached. Signora Maty Wilson appeared for the first time as Gioconda. In both pieces the principal share in supporting La Duse is assigned to Signor Carlo Rosaspina.

TERRY'S.—*La Passerelle*. By Madame Fred Grésac and M. Francis de Croisset.

ORIGINALLY produced at the Vaudeville on January 31st, 1902, 'La Passerelle' was transferred by Madame Réjane to London and given at the Garrick on June 29th of the following year. Between those two dates, however, it had been seen at the Duke of York's in an English rendering by Mr. Cosmo Gordon Lennox, which subsequently migrated to Wyndham's and the Criterion. Its saucy heroine is accordingly fairly familiar to the London public. When now she revisits us, Jacqueline, afterwards Baronne de Gardannes, has gained in vivacity and in *désinvolture*, to use a French word for which, in one sense, we know no precise English equivalent. No absolute necessity exists for being shocked at proceedings on behalf of which may be advanced the plea that they are sanctioned by wedlock. Like 'Tristram Shandy,' however—the work, not the individual—according to the statement of Sterne, the proceedings in question show a great deal that is generally concealed. It may be doubted, indeed, whether any other living actress could with equally tranquil avoidance of offence be equally indecorous. Whatever may be said on a subject that is open to debate, it is, at least, certain that in no other character—not even Madame Sans-Gêne herself—is the method of Madame Réjane productive of more amusement. The general cast is good, though one or two of the artists rival the heroine in what we will call skittishness.

Dramatic Gossip.

THE last performance of the season given by the Incorporated Stage Society at the Royalty Theatre on the three opening days of the week consisted of 'The New Felicity,' announced as a modern comedy in three acts, by Laurence Alma Tadema, and 'One Day More,' a drama in one act, by Joseph Conrad. Neither of these has much claim to dramatic significance, and the latter may, in the language of the day, be characterized as "a piece of impressionism." Both were received with equanimity by the select public for the benefit of which they were supposedly given. It is to be wished that the Society would aim at a more cheerful and definite form of entertainment.

IN the retold story of 'Adrienne Lecouvreur,' which she has produced at the Coronet Theatre, Madame Bernhardt scarcely proves herself an inspired dramatist. The new play simply shows the contest between the actress and the Duchesse de Bouillon for a Maurice de Saxe who is not worth the pother he causes. Madame Bernhardt's performance retains its beauty and fragrance, but the Scribe and Legouvé rendering is to be preferred.

IN a promiscuous entertainment given at the St. James's on Tuesday afternoon for a benefit, a novelty by Elizabeth Strode, Edith Balfour, and J. Coudurier was performed for the first time under the title of 'The Faddists.' It is nominally in one act, but really in three, and is more remarkable for length than brilliancy.

WITH the production on the 10th inst. of Mr. Comyns Carr's adaptation of 'Oliver Twist' the season at His Majesty's will close. No announcement as to the period of reopening is, as yet, put forth. Mr. Tree's Fagin should be an interesting and fantastic creation.

THE Criterion reopens this evening, under the management of Miss Ethel Irving, with 'The Axis,' a three-act comedy by Mr. Cyrll Harcourt, and 'Where the Crows Gathered,' a one-act romantic play by Mr. Stephen Bond. The action of the first opens in Oxford in Commemoration Week. One or two of the original exponents of the piece on its production at Worthing on September 12th are retained; but the general cast is much altered. Miss Irving, who has no part in the performance, enacts the heroine of the after-piece.

THIS evening witnesses also the last performance at the Adelphi of 'Under which King?' On Tuesday the house will pass into the possession of Mr. F. R. Benson, who will open it with 'The Comedy of Errors' and a new one-act play by Mr. Stephen Phillips entitled 'Aylmer's Secret.'

SIR HENRY IRVING'S farewell appearances in America will begin in January next, instead of a year later, as previously announced.

WHEN, in the course of the month, the Haymarket closes, the joint tenure of Mr. Cyril Maude and Mr. Frederick Harrison will expire. During the autumn the house will reopen, under the management of Mr. Harrison, with 'On the Love Path,' by Mr. McLellan, the author of 'Leah Kleschna.'

TO CORRESPONDENTS.—F. S. B.—H. J. D. A.—W. F.—J. H. R.—W. L. A.—received.
A. E. K.—Not vacant. J. F. K.—Many thanks.
No notice can be taken of anonymous communications.

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SATURDAY, JULY 8, 1905.

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LITERATURE

Russia. By Sir Donald Mackenzie Wallace. New and Revised Edition. 2 vols. (Cassell & Co.)

WHEN we reviewed (No. 2569), in January, 1877, the first edition of this book, we pointed out that it constituted the most "serious" work on Russia, and declared it "excellent from first to last." We have seen no reason during the twenty-eight and a half years which have followed the appearance of the original book to modify our judgment with regard to it, and in comparing the two volumes on the shelves with their successors we are struck with the solidity of judgment in the work done in 1876, large portions of which remain unchanged.

The most important part of the new book consists in the account of the revolutionary movement and in the general considerations contained in the last chapter. Sir Donald Mackenzie Wallace declares in his last paragraph that he is offering only a very lame and impotent conclusion, and that he will not make predictions. It is only necessary, however, to compare this chapter with the sensational works which have been appearing recently at the rate of one per day to see that Sir Donald Mackenzie Wallace writes with real information, and is, alone among the hosts of writers on Russia whose books are just now coming out, to be trusted as a man of authority. In two or three sentences he blows to pieces the wild assertions of the popular writers on Russia of the present journalistic times:—

"The Grand Duke Vladimir.....is not in favour, and for nearly two years he has never been consulted.....The so-called Grand Ducal party, of which he is supposed to be the leader, is a recently invented fiction.....M. Witte..... is not likely to have an opportunity.....for he does not—to state the case mildly—possess the full confidence of his august master."

Just as in the Revolution chapters Sir Donald Wallace has stated the case for the subscriptions of the Russian Whigs towards revolutionary funds, even when they were almost certain to be used for assassination, so in these last words he grimly says of Plehve that he is "no longer available." It is always pleasant to find that a writer of unquestioned weight and authority agrees with us in the whole of his views on a difficult question. If we rejoice to find that the opinions expressed or hinted at in *The Athenæum* in all its recent reviews of books on Russia are shared at every point by Sir Donald Wallace, frankness forces us to confess that this may be at least in part because those opinions of the paper and of its critics have been based through many years upon that writer's original work. The doubt which was expressed by others was whether things had completely changed in Russia, so that knowledge of the country founded upon its history through all periods had become useless or misleading. We are convinced that the volumes before us will persuade reasonable men that there is no ground for thinking that Russia has become more inclined towards Parliamentary or Western institutions than she has been at any previous period of her existence as a state. Sir Donald Mackenzie Wallace evidently anticipates that if the present "autocracy without an autocrat," and the existing despised bureaucracy, should be forced to call a Parliament, the Whigs will discover that they would be utterly powerless in face of the possible adoption of democratic institutions. The result of democracy in Russia would be autocracy. The peasantry may be indifferent about the mere adoption of constitutional forms, but the moment an attempt is made to give to these some reality upon a democratic elective base, the Girondins, as usual, will be the first to have their heads cut off, and the Jacquerie, as in the Slav provinces of the Hungarian kingdom two generations ago, will be turned to the advantage of a reconstituted and still more autocratic autocracy.

As regards the future, Sir Donald Wallace confirms the views which have always been entertained by many cautious observers as to the certain effect of the bad government of Russia upon her military situation. He quotes the remark of the highest Russian official authority upon the subject in November, 1903, to the effect that if Japan had attacked in the early summer Russia would have been in a sorry plight, "but now we are ready." So it has ever been from the days of the Emperor Paul. Sir Donald Wallace, however, while he does not believe in the real power of Russia for military expansion, or operations outside her territory, is firmly convinced that she will, when possible, return to "her irrepressible tendency to expand." He does not suggest fresh or more rapid action in Persia, but he does suggest the Bosphorus, unless for some years "infiltration in Mongolia" should suffice.

As regards government and the interior, Sir Donald Wallace gives a most interesting account of the growth and nature of modern Russian Liberalism. In the days of Alexander II. the autocrat showed "more perspicacity and energy than were expected of him," but under Alexander II. and Alexander III. "the existence of the Autocratic Power was never seriously endangered." Nowadays the Liberals have no fear, and there work together for some purposes four bodies more or less looked upon by Western Europe as reformers — the Liberals, or Whigs; the Social Democrats, with their hold upon trade unions in the towns; the Revolutionary Socialists, who organize the labourers; and the "various subject nationalities," who have "their little national flags ready to be unfurled at the proper moment." The partial union between these four oppositions is unreal. The Liberal nobility, who are so shocked by the course of events and by their own history ever since the Crimean war that they do not regret the military disasters to their country, are certain to be eaten up by the Revolutionary Socialists, who are leading their peasantry to demand from them their lands. For obvious reasons these Liberal members of the nobility will be the first to be so eaten. The present Emperor, with all his weakness, is determined to maintain the principle of autocracy, and he gave his firm support to Plehve throughout the year 1903, in which Sir Donald Wallace states that he learns from a trustworthy source that "4,867 persons were condemned inquisitorially to various punishments without any regular trial." Sir Donald thinks that the educated classes have come to agree upon some adoption of reformed Government; but while this view is universal in St. Petersburg, there are in Moscow, even among Liberals, many who have still a sentimental tenderness for the autocratic power, and who think that Parliamentary Government would be dangerous. Events have moved rapidly on account of the defeats, and Sir Donald Wallace gives an interesting account of the connexion between the strikes and the Social Democratic organization. It was, however, the Revolutionary Socialists who assassinated Plehve and the Grand Duke Serge, and Sir Donald Wallace states that there is every reason to expect that they will continue in the course of assassination, meeting Terror by Terror. They are also engaged, in a fashion which he describes in detail, in embarrassing the Government by agrarian disturbance brought about by the dissemination of forged imperial manifestos, "sometimes written in letters of gold," promising the peasants the land of the proprietors and stating that the local officials are frustrating the Emperor's benevolent intent. One case is quoted of a revolutionary agent, dressed as an imperial aide-de-camp, who induced the village priest to read the forged manifesto in church.

It is increasingly probable that the peasantry will make it impossible to work the estates, and that, in attempting to dislodge them from the possession of the land belonging to the proprietors, the Government will have to employ in the country a larger and larger portion of the army, and thus allow greater freedom to the strike-rioters in the towns. Sir Donald Wallace, whose knowledge of Nihilism in the early seventies was

equal to that of the two or three best-informed Europeans and Americans, and inferior to none, has continued his studies into Russian revolution, and evidently writes with an insight far more complete than that claimed by some of the new journalists who call these revolutionists "we." It will even be a shock to some of his Whig friends in St. Petersburg to find from him the extent to which their subscriptions have been applied to movements of which they will undoubtedly become the earliest victims.

Sir Donald Wallace has a picture, which seems to us perfect, of the opinion entertained by Nihilists of the Liberals of Russian literature—the heroes of the stories of Turgenief, and men who people the pages of Tolstoy's early novels:—

"To the 'beautiful souls' of the older generation, who had habitually, in conversation and literature, shed pathetic tears over the defects of Russian social and political organization without ever moving a finger to correct them—especially the landed proprietors who talked and wrote about civilization, culture, and justice while living comfortably on the revenues provided for them by their unfortunate serfs—they had the strongest aversion."

The aversion entertained for those Liberals by the Nihilists of 1870 is naturally continued by the Social Democrats, and still more by the Russian Revolutionary Socialists of the present day, and the autocracy can count with certainty upon the support in the long run of the Russian masses against any serious attempt to limit its prerogative. All this, however, implies return to a non-revolutionary state of things, and that return, given the failure of the bureaucracy and the extreme weakness of the present autocrat, is improbable. On the whole, therefore, there is reason to expect for Russia the most appalling calamities that slow but unchecked Revolution may present.

We do not altogether approve of the transliteration of Russian names adopted by Sir Donald Mackenzie Wallace in his first and continued in his present writings. Any system must, as we have often shown, lead to absurdities in contradiction of the usual forms, or else be full of inconsistency. The present reviewer cannot, however, see without impatience the constant occurrence of such a word as "muzhik."

In Peril of Change. By C. F. G. Masterman. (Fisher Unwin.)

MR. MASTERMAN possesses some of the qualities needed by the social historian. He has a singular gift for correlating widely different phenomena, and is always quick to discern the inner significance of literary and other fashions. He attempts to describe the tendencies of English civilization, to estimate the nature of its dominant ideals, and to point out recent changes which have occurred in these, the nature of the foundation upon which they rest, and the likelihood of catastrophes in the future. That he is also filled with a passionate sense of the injustice of the system which both creates and evangelizes the slums, and with a hatred for the idols of the market-place, is evident on every page, and lends pathos to much of his writing. The root of our present condition, according to Mr. Masterman, is not so much the growth of wealth as the unexampled security of England since the Crimean war. This condition, which has been accompanied by a vast increase of mechanical and scientific appliances, has led to a general belief in the gospel of comfort, to a complacent ostentation of riches on the part of those who have them, and to a wild and unscrupulous struggle to obtain them on the part of those who have them not. With the development of modern philosophy, Puritanism, which used to be the main religious refuge of the middle class, has become unthinkable; with the increase in the means of pleasure and travel, and the development of nervous energy, all forms of restraint are vanishing, and the love of excitement is the main uniting bond of rich and poor alike; while practical or conscious materialism, or at least infidelity, forms to those who need it the intellectual justification for lives conditioned on the one hand by external order, political and physical, on the other by internal self-indulgence.

The ridicule which Disraeli in 'Tancred' heaped upon the idea of progress as existing among those who thought that "the application of some mechanical contrivances had developed a society which has mistaken comfort for civilization," is in fact echoed by Mr. Masterman; and we commend that interesting book as recording the impression which the inadequacy of ideals purely Western made on an eminently Oriental mind. Disraeli is not, we gather, one of Mr. Masterman's heroes, yet Disraeli's work is of value, not merely because it draws attention to the evils of our society—any one might do that—but also because it is so clear to the writer that these evils really consist in the bagman's ideal, the commercial paradise. In earlier days this ideal was not yet divorced ostensibly from Christianity. Now, however, it is, or very much more so. Moreover, the gospel of selfishness has been preached, and preached with great success, by an acute and savage critic of "Christian civilization," Friedrich Nietzsche; and we wonder that Mr. Masterman says nothing about him. At any rate, it was Disraeli who first drew attention to the need of once more orientalizing the Western world, if it were not to be ruined by the limitations of its own success; this was exactly the work of Christianity in the early days of the Roman Empire, and it is clear that Mr. Masterman feels, like Mr. Dill, the parallel between the "spiritual apathy" which killed ancient civilization, and our present condition.

At the same time we feel bound to point out distinct limitations in the value of this book. A good deal of it is mere journalism. With the modern journalist's eye for effect and instinct for phrasing, Mr. Masterman has also a good deal of his love of sweeping statements. Was it worth while to republish the papers on Disraeli and Gladstone? Mr. Masterman had not the personal knowledge needed for a contemporary impressionist portrait, and to treat them as subjects of philosophic history he has neither the requisite calmness nor the acquaintance with documents. The account of Creighton, again, fails to reach the essence of the man, and the description of the noble sermon on 'Liberty' is not even correct.

Worse than these defects is an intolerance which leads the writer to condemn, either explicitly or implicitly, all other views as immoral. The doctrine of the "white man's burden" may be erroneous, but it is not cant, except as repeated hypocritically. Nor does Mr. Masterman ever tell us what he makes of British rule, either in India or Egypt. In his discussion—on the whole a very illuminating discussion—of the religion of London, Mr. Masterman speaks of the entire West-End as the place where is gathered "the spoil of Empire," and even regarding the suburbs says nothing about those in which the larger merchants and professional men live. The vast majority of the cultivated class is not considered at all, and yet probably the religion of the country depends more upon the views of the well-to-do doctor or solicitor who sends his son to a public school than upon those of any other class in the community. Here, indeed, Mr. Masterman displays the defect of writers of his school. In speaking of modern civilization they habitually speak as if there were but two classes, the plutocracy and the proletariat; or, even if they admit the artisan and the small shopkeeper, display little knowledge or appreciation of the extreme complexity of the social organism. The contrasts thus artificially deepened are effective, like the black-and-white masses of Aubrey Beardsley, but they fail to represent fairly the chiaroscuro of life.

So it is with Mr. Masterman's whole view of things. We are in sympathy with much that he says, especially on the need of nobler ideals, and the temporary character of the outwardly impregnable edifice of modern prosperity. His contrast between St. Francis and Chicago is effective, yet the logic of that essay, carried to extremes, would be destructive of all civilization, for it implies that no form of material industry beyond the bare necessaries of life is worthy of man.

Moreover, the author ignores the enormous influence which the protection of the weak has had upon our legislation and even our sentiments. Those who take the trouble to read Mr. Dicey's new work will find evidence that an acute and well-balanced mind regards with apprehension rather than approval the growing legislative influence of unthinking philanthropic sentiment. It is just this lack of balance, this emotionalism, which we think injures the writer's style. His rhetoric is too monotonous, and his pathos too recurrent, to be effective. In our opinion, then, the book is clever, interesting, and useful, but hardly great. At the same time we welcome its appearance. It serves to bring into relief the intellectual and moral narrowness of our present civilization; it emphasizes rightly the approaching national bankruptcy which is the nemesis of dead ideals; it shows the rare and artificially limited character of the facts which the mechanical theory of life alone regards, and points out that the supreme truths of human society are to be found neither in science nor in accumulation, but in the inevitable contingency of death and the eternal inspiration of love.

Handbook of Homeric Study. By Henry Browne, S.J., Professor of Greek at New College, Dublin. With 22 Plates. (Longmans & Co.)

IN this book Mr. Browne attempts too much. There are only 330 pages, yet into this space he compresses a survey of the Homeric field which includes literary history and criticism, archæology and excavation, dialect and grammar. It is possible, no doubt, in the space to indicate the main lines of controversy or discovery; but in some of the matters which he treats of, so much depends upon detail that they cannot adequately be dealt with without more space. The most striking instances of this are the sections on grammar, and on the relation of Homeric culture to Mycenæan. We find also a note of amateurism in the book, and a lack of proportion, especially in the author's estimate of authorities. He quotes the opinions of Oxford lecturers by allusion, without giving details or evidence, as though they should carry the same weight as the views of scholars who have placed their evidence before the world for examination. The book would have gained greatly had the author waited a few years to digest his material. We also complain that there is no bibliography —not even short lists of books for further study, which such a book ought always to have.

The best part of the work, in our opinion, is the account of the literary side of the Homeric question, which includes the history of the text, with the proof that it existed in antiquity much as we have it, the relation of Homer to the Cyclic poets, the discussion of authorship, and the question what Aristarchus did for the text. Mr. Browne rightly rejects the view that Peisistratus himself compiled it from scattered pieces; and in the main he follows Geddes in his analysis of the poems by means of classifying their contents. On the question of the personality of the author or authors, he is not quite so clear as usual; but we gather that he does not join Geddes in assuming one author for the Odyssey and the later parts of the Iliad. To the present reviewer it is clear that, however many poets had part in the work, there were three at least of commanding genius; for passages of the finest quality are found in both sections of the Iliad and in the Odyssey. We do not think Mr. Browne would find fault with this way of stating the case, only he does not exactly say so.

In the latter part of his book Mr. Browne deals with the excavations, and the connexion of Homeric and Mycenæan culture. This is a very difficult subject to summarize clearly and fairly, and we hardly think Mr. Browne's knowledge of archæology is sufficient to enable him to do so. He is always eager for compromise: even wants to make Prof. Ridgeway with his round target, and Reichel with his hour-glass shield, stand shoulder to shoulder. He wants everybody to be a little right and a little wrong. No doubt he has reason for saying that Prof. Ridgeway's book is not judicial in tone; but he does nothing like justice to the enormous mass of evidence, consisting of hosts of details, on which that scholar relies. As for special pleading, nothing was ever heard equal to Reichel's. His treatment of the passages in Homer, numerous enough, which go counter to his views, stamps him at once as uncritical. Mr. Browne even wants to make out that the phrase *παντόσ' ἐΐσην* may be applied to a shield of the hour-glass shape. There is more in the compromise, however, when he reminds us that there may be elements both of Mycenæan and Achæan in the Homeric age, and also that later bards may have modified what they found to suit their own day. The word Achæan reminds us that Mr. Browne identifies Achæan and Mycenæan, and will have naught of the Pelasgic theory.

A few details, and we have done. The confusion assumed between *ἔῆος* and *ἐοῖο*, producing *ἕῆος*, may be a mistake of scribes simply. On p. 182, l. 9, Mr. J. L. Myres is quoted as suggesting that the Doric settlers in Crete "may have come by sea"; the belief is not peculiar to Mr. Myres. The explanation of *χθαμάλη*, as applied to Ithaca (p. 180), that it lies low under Cephallenia as seen from the east, had occurred to the present writer independently, and so may perhaps be more than a fancy; the fact is striking. There are a considerable number of misprints: p. 35, read *ἀναλογίας*; 46, *ὑπέρσχοι*; 78, *'Οδυσσεύς*; 98, *ἔμεναι*; 148, Kiel; 209, demesne; 211, Achæans.

Faiths and Folk-lore. Forming a New Edition of 'The Popular Antiquities of Great Britain,' by Brand and Ellis. Largely extended, corrected, and now first alphabetically arranged by W. Carew Hazlitt. 2 vols. (Reeves & Turner.)

MR. HAZLITT has founded on older materials what he further styles in his sub-title a 'Dictionary of National Beliefs, Superstitions, and Popular Customs, with Classical and Foreign Analogues.' We may trace the genesis of his volumes. Bourne's 'Antiquitates Vulgares,' published about a hundred and eighty years ago, was a useful book in its day, but in no sense scientific. Its author evidently took a great interest in the subjects he treated, but, like almost every one else in his time, he was wholly ignorant of the chief reasons which render folk-lore of value. He could not have understood them had they been explained, and there are, even at the present hour, many survivals of the same mode of thought. We find men and women who regard the misbeliefs of bygone times as amusing, but who do not see that they have any more scientific value than the last new novel. Such people are surprised and often not a little scandalized when they find these things lingering in the present, and producing evils which are commonly thought to belong only to the dark ages. John Brand, the historian of Newcastle-on-Tyne, brought out an enlarged edition of Bourne's book in 1777, and continued collecting further materials all his life. These papers after Brand's death fell into the hands of Sir Henry Ellis, who issued in 1813, in two volumes quarto, the old book with additions. Sir Henry as editor did his work well, but, like his predecessors, laboured under the impression that many of our insular superstitions were derived from settlers here during the Roman occupation. That the four hundred years' rule of the Cæsars had some effect on British thought no one can reasonably deny; but the people who made their home here were by no means all of them natives of Italy—they seem, in fact, to have come from nearly all parts of the world-empire. Notwithstanding, as is probable, that they were most of them romanized as regards the arts of life, they would undoubtedly bring their tribal folk-lore with them.

Our conceptions are now far wider. We have learnt to realize that because a statement occurs in Pliny or some other Latin author, it by no means follows that the parallels which yet survive here have necessarily been derived from a classic source, for new folk-lore is even now evolving; for example, some of the popular superstitions regarding firearms, umbrellas, and railway trains must be of recent date. There is no doubt, we think, that nearly the whole of our folk-lore is very old, though it is constantly liable to be transferred from one thing to another. As a whole, however, we must regard it as going back ages beyond the Roman invasion. Though it has been frequently altered, and sometimes added to, as religious and domestic manners have changed, yet the foundations from which later developments have sprung are, it is certain, of as remote prehistoric antiquity as any of the material objects that have come down to us from the earliest races of mankind. There cannot be much doubt that all of us have near at hand neighbours who, if they be descended from palæolithic man, have inherited from him their beliefs in luck, charms, witchcraft, and much else which clings to them as pertinaciously as did the darkest superstitions of the Middle Ages to their ancestors of a few centuries back.

That a dictionary of folk-lore is required no one who has studied the subject will deny, and as an experiment in that direction Mr. Hazlitt's volumes may be of some service; but he tells us too much, and at the same time far too little. The time has not come for a satisfactory compendium of the sort to be produced. Though folk-lore is now recognized as a science, with its own methods, and in some measure a special system of classification, its limits have not been, and cannot as yet be, defined. It blends with theology on the one hand and history on the other, and it is by no means easy to mark out a sharp line of cleavage when it touches on the domains of anthropology and psychology. Comets have had their effect on history, pestilences have been fostered by superstition, and it seems by no means unlikely that an abnormal egg laid by an Italian hen may have influenced the subsequent career of Pope Gregory VII. Until we have mapped the outlines of the folk-lore kingdom, it is futile to endeavour to compile such a dictionary as we all desire.

Popular pastimes have, it is evident, folk-lore blended often with them. In some instances it is probable they are survivals of ancient forms of worship. Religious dances have been widely spread among Christians. We hear of them in Spain, Brittany, Burgundy, and Mexico taking place in the churches. These ought to be recorded, but popular amusements ought to be excluded

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except where their connexion with folk-lore is at least probable. We regret to find Mr. Hazlitt thinks otherwise, for he gives his readers disquisitions on archery, cricket, golf, and other things of the same kind, containing very little or nothing that is new, and matter that, if worthy of print at all, would go naturally into some dictionary of sports. Many other papers are far too long; for example, under 'Devil' we encounter a most unreasonable amount of padding. Fairs ought to have been much cut down, and the paper on 'Nuptial Usages' might have been abridged with advantage. We do not regard the things told of taverns, tobacco, or the Shetland Islands as coming within the limits of a book like the present.

Notwithstanding such drawbacks, we feel bound to say that the author has collected a good deal of folk-lore which it is useful to possess in alphabetical order, but many of the entries would have been improved by revision. Under 'Thraw' there are some lines from a nameless authority where the death thraw of Scotland is spoken of. If Mr. Hazlitt had consulted Scott's 'Minstrelsy,' he would have found the whole of the fine ditty which he quotes. There it is entitled 'Young Benjie.' To draw straws, or, as it is more commonly called in the north of England, "to draw cuts," is a well-known method of deciding things which are doubtful. A man or boy who is independent of the question at issue holds in his closed hand three short pieces of straw of unequal length; each of the litigants draws one, and he who gets the longer has the victory. We have known men settle most important decisions by this simple method of appealing to luck. In one case three men drew straws to decide which of them should be snatched away from his native place by an imperious Press Gang, and abided by the result. Mr. Hazlitt has an article on the 'Mercheta Mulierum.' He thinks that once upon a time it was, in all its atrocity, an incidence of serfdom, but that as time went on it became commuted into a money payment. We regard this as a mistake, and are supported in our opinion by the high authority of Dr. Karl Schmidt in his 'Jus Primæ Noctis,' and of the late Mr. Elton in his 'Origins of English History.' What may have been the case in heathen times we cannot be sure, but we should require very strong evidence before we could accept such an overwhelming evidence of the savagery of our forefathers. The rose of Jericho is a plant entered here. It may not improbably have become the nucleus of folk-lore in the extra-European lands of the Mediterranean, where it flourishes; but we do not call to mind any evidence of its having done so. When the plant has flowered it shrivels up, and becomes like a little ball of wicker-work. It is then carried about by the wind, and often blown into the sea. When wetted it unbends and the pods open. The plant retains for a long time the property of expanding when moistened, and curling up again when dry. We are told that specimens collected ten years ago exhibit this faculty as perfectly as at first, and there is a tradition that the plant expanded on the first Christmas Day. The author, quoting Bellonius, says it is "only a monastical imposture." This surely cannot mean that the action of the plant is a fable. If it be true, as it certainly is, even though it be exhibited at Christmas time, the people who know it well can hardly be so simple as to be imposed upon by a miracle that any of them can perform at will. There is a grave error as to the "Benedictio Panis," which is described as "the blessing on the consecrated bread used in the Communion." The benediction here spoken of is that of the holy-bread—that is, common household bread given after Mass, in days preceding the reign of Edward VI., as a symbol of the brotherhood that ought to exist among Christians. This was one of the rites which the Devonshire men claimed to have restored when they rose in arms in opposition to the new order of things.

Louis XIV. et la Grande Mademoiselle (1652–1693). Par Arvède Barine. (Paris, Hachette et Cie.)

THIS volume is the continuation and completion of the theme dealt with in the author's previous work, 'La Jeunesse de la Grande Mademoiselle.' It treats of a period which she is probably not far wrong in describing as being, despite its prominence, one of the least well known in French history, since the Louis Quatorze with whom the world is familiar is not the youthful patron of Molière, nor even the middle-aged prosecutor of the poisoners, but Saint-Simon's Grand Monarque of Versailles, an old man, now even more intent upon the religious unity of France than upon her external aggrandizement. The writer has undertaken the task of showing absolutism in the making, of depicting the transformation of semi-feudal anarchy into monarchist uniformity, and of pointing out the very serious blemishes which, to the eyes of an historic connoisseur, mar the obvious merits of a superficially brilliant picture. Serene judgment and a wide outlook are set off by an idiomatic style, which renders them all the more acceptable. The method is, as it were, to personify the period in the figures of Louis and his cousin—the one representing a determined destroyer of the old world of the Fronde, the other a typical survivor of it, and on that account, as well as because of her personal idiosyncrasies, fated to be a victim. The name of the Comte de Lauzun might perhaps fitly have appeared with theirs upon the title-page as one who tried to make the best of both these worlds.

The author has relied largely upon material coming directly from the two principal personages of the book. Perhaps, on the whole, too much is made of the memoirs of the king, which, in one passage at least, are discounted. They were "spoken" in his old age to secretaries, and were supplemented by notes which he himself corrected when reduced to regular form. But defective as these may be considered as an authority for long-past events, the 'Mémoires' of Mlle. de Montpensier present, on the other hand, the most vivid and patently veracious impression of a striking personality and a strangely chequered career. They were begun during her first period of exile at St. Fargean, then abandoned for some years, and finished five years before her death. The two principal sources are supplemented by the journal of D'Ormesson, and the contemporary memoirs of Bussy Rabutin, Madame de Motteville, and others, whilst the letters of Madame de Sévigné are, of course, not neglected. Moreover, the author is able to bring to bear with the happiest effect an intimate knowledge of Molière and La Fontaine, and can introduce felicitously on occasion an illuminating criticism of M. Jules Lemaître, or embody in the text the results of the latest monograph upon a special department of the subject. The treatment is many-sided if not exhaustive. Almost the only criticism we have to offer, and that tentatively and with diffidence, is that we find the account of Louis XIV.'s erection of his absolutist system treated too exclusively as the mere result of his mind's recoil from the impressions left upon it by the Fronde. Not to go back to Louis XI. or Catherine de Médicis, surely Richelieu's name should not have been totally omitted as that of one who laid the foundations upon which Le Roi Soleil himself, under the tutorship of Mazarin, built. Although the author may be right in her contention that "la monarchie absolue n'était pas dans la tradition française," it is surely too much to affirm that it was simply a Spanish importation.

Leaving this large question undecided, let us look at some points in the book before us. The chapter on the neglected education of the young Louis, and the determined, but only partially successful attempts made by him to remedy them, enables one to judge his character in its strength and weakness. For a young king, who had been deliberately encouraged to idle away his time, suddenly "se remettre sur les bancs"—to take lessons in Latin at twenty-three—was in those days an act of the highest conceivable courage. But slowness of intelligence seems to have thwarted the best intentions, combined with a good memory and judgment, so that the royal scholar was fain to repeat "I am ignorant" up to his dying day. That the methodical attention which he gave to State business, from the day when a certain letter of Catherine de Médicis to her son Henri III. came under his notice, and his diligent devotion to Court spectacles, sometimes of several days' duration, may have had something to do with the result, is very likely. It was remarked that the young king's various activities would have been impossible without an unusual faculty of doing without sleep which he possessed. Solidity and precision were the best qualities of Louis's mind; it was totally lacking in that inquiring spirit ("la curiosité," our author terms it) which in the modern is the beginning of wisdom. Thus it was out of no intellectual sympathy that he was led to uphold Molière and sanction the performance of 'Tartufe'; it was merely that he refused to be thus early captured by the *dévots*, and objected to the political influence of a secret society like the mysterious Compagnie de Saint-Sacrement. Another of the Grand Monarque's characteristics—and this comes out fully in his relations with his unfortunate cousin, "la Grande Mademoiselle"—was that "sensiblerie à

fleur de peau" which leads to a comparison with Diderot:—

"Il trompait la reine du matin au soir, et il pleurait de la voir pleurer quand il la quittait. Il trouva des larmes de crocodile pour la mort de son beaupère. La main tournée, il n'y pensait plus, encore comme Diderot, et n'en perdait ni un pas de danse, ni un rendezvous galant."

Like the writer of this interesting book, we have allowed ourselves to be diverted from its main stream into interesting side channels. To come to closer quarters with it, the conduct of Louis in first endeavouring to force Mlle. de Montpensier into two unwelcome marriages, and then in thwarting her own matrimonial inclinations, is much more than an interesting episode in the family history of the Bourbons. It typifies generally the slight esteem in which individual wishes were held, and specifically the king's own determination to subordinate everything to considerations of State. There is little to show that Louis had that personal feeling against Condé's quondam ally which Anne of Austria entertained, but his absolutist instincts were none the less on the alert against an old *frondeuse*. His revocation of the sanction of the match with Lauzun was certainly immediately due to Madame de Montespan, but it would probably in any case have been forced upon him by the unanimous stand made against it by all sections of social opinion except that represented by the deputation of nobles which the favourite induced to approach the Crown in his own interest. La Grande Mademoiselle figures in this part of her story no longer as the amazon who stirs up Paris to fire upon the king's troops, and looks scornfully upon such suitors as an exiled English prince and a Duke of Savoy; she is now an old maid, tolerated at Court on condition of good behaviour; a "pauvre héroïne en disponibilité," who owes her importance almost solely to the fact that she is the best match in the kingdom. Not that she is wanting by any means in character; she learns to manage her estates to the admiration of her contemporaries, and she holds a *salon* which is in some sort the successor of the Hôtel de Rambouillet. But she cannot accommodate herself to the new conditions; even in literature she is unable to reconcile herself to seeing the grandiose Corneille of her youth superseded by the graceful Racine of the new *régime*. Finally she, once the darling of Paris and the ally of *le grand Condé*, makes herself the laughing-stock of her world by falling in love with an adventurer from Gascony, younger than herself, almost a dwarf in stature and of mean and slovenly appearance, whose chief quality is matchless impudence, and from whom she is able to extract not a gracious word, much less the slightest proof of affection. When some dire offence to the all-powerful Montespan lands this worthy in the dungeon of Pinerolo, to be the fellow-captive of Fouquet and the mysterious "Iron Mask," she is faithful to him throughout long years of captivity, only to be rewarded by insolent indifference from the object of her devotion. The romance, never without its comic elements, gives place to pure farce when the two finally take to beating one another. Whether the general opinion of a secret marriage is justified cannot be discussed here—there is, at least, nothing to show for it; nor can we enter into the subordinate question of the date of the supposed union. The whole story is a strange medley of pathos and farce, almost unequalled of its kind. The writer adduces some reasons for thinking that La Grande Mademoiselle was the original of La Fontaine's 'La Fille,' and that "le malotru" of the fable was Lauzun.

Apart from the immediate theme of the book there are notable descriptive passages such as that detailing the elaborate etiquette which marked the marriage of Louis to his Spanish wife, incidents which afforded material to both Molière and La Fontaine; the "Plaisirs de l'Ile Enchantée" of May, 1664, when Louis XIV. figured as an actor by the side of Molière, and Lully's music helped the latter's 'Princesse d'Élide' to grace the loves of the king and La Vallière; and the curious picture of the king, the queen, Montespan, La Vallière, and La Grande Mademoiselle spending the night upon mattresses in a cottage on the banks of the Sambre, while Lauzun's orderlies passed through to take commands from him in his quarters in the adjoining room. A dissertation upon the rise of dramatic music in France, and its influence upon the national *morale*, is also notable; and there are some acute reflections concerning the disastrous effect upon the nobility of the new Court life of Versailles, thoroughly destructive as it was of that love of open-air life which had been so important an element in its strength. The fatal effect upon the fortunes of the monarchy of the virtual boycotting of Paris by Louis XIV. is also traced to its culmination in the Revolution.

NEW NOVELS.

Will Warburton. By George Gissing. (Constable & Co.)

OBVIOUSLY 'Will Warburton' was written before 'Veranilda,' but how long before does not appear. There is no word of preface or explanation in this book, which, in the circumstances, would have been welcome, if not desirable. It is clear, however, that this is a late work, and that Gissing had advanced in the knowledge of his art and of life considerably further than when he wrote 'Demos' or 'New Grub Street.' There is some resemblance between the latter and 'Will Warburton'; but there is a vast difference in treatment and in spirit. A more genial temper characterizes this novel, which is described as "a romance of real life." It is, indeed, a realistic romance, which is not a contradiction in terms, and it is importantly different from Gissing's characteristic work. There is a positive sense of humour presiding over these chapters, and only occasionally does that humour become grim. As a rule it is amiable and friendly. Gissing seems to have been on his way to discovering a further interpretation of life when he wrote this, which makes our regret at his premature death all the sharper. He so persistently and for years painted in grey and drab that it is a relief to read a story by him with lighter effects. The sunshine here is not bright, but it is light—it is not all the winter of our discontent. And Gissing seems also to have developed a sense of irony. Take, for example, the two portraits, Amy Reardon from 'New Grub Street' and Rosamund Elvan from the last novel. There is a good deal in common between them; they are both temperamentally selfish. But one feels that Gissing has conceived his later character with more kindliness, has used her with more toleration, and dismisses her with a cynical smile of which he was not capable in his more zealous days. All this marks a gain in power, in grasp, and in sympathy. But apart from this important development there is no change observable in style. It is open to the same objections as before; it has the same virtues. It is undistinguished, but it is clear and efficient. It lacks colour, but it has balance. Its matter-of-factness makes it easy for the reader, while at times chafing him when he feels it might rise to the occasion. It never does; it plods along like a devoted pedestrian. But it is making for the proper goal all the same; and there are evolved slowly before the reader's eyes real characters, firmly endued with flesh and blood, not painted shadows. That is the first essential of good fiction, and Gissing's was always good. It is sad to think that what is in some respects his best work should also be his last.

Miss Bellard's Inspiration. By W. D. Howells. (Harper & Brothers.)

MR. HOWELLS pleasantly disappoints one with this story. Its opening chapters seem to suggest that he is bent on offering us a study in that meticulous histology of mind and manners to which he is so greatly addicted. Miss Bellard's English lover is too particular for words to characterize, and the situations are composed of over-sensitized sentiments such as make one begin to feel uncomfortable for being in existence. There is no delicacy so delicate as that of the delicate American. Indeed, it passes over the borders into positive indelicacy. Yet these misgivings prove premature; for Mr. Howells opens up his little comedy with perfect grace and skill and humour. He is laughing all the time, sometimes at his American girl, and a little at her English lover, but generally at the former. Out of elements so simple as an engagement and an incompatible married couple, Mr. Howells has evolved a charming and idyllic comedy which at once tickles and instructs. One feels that Miss Bellard is the embodiment not only of the feminine sex, but also of the American woman. She is as clear-cut and as positive on her side as the Englishman on his. Both characters have the defects and virtues of their qualities. But Mr. Howells is not here writing pure comedy without the ironic. His interjection of the unhappy married couple is the inspiration of cynicism, that excellent cynicism with which the readers of his books are familiar. There is something even tragic in the pair, who yet set off the changing humour of the unmarried lovers. Mr. Howells has written no more delightful story for years.

Grand Relations. By J. S. Fletcher. (Fisher Unwin.)

MR. FLETCHER has written no better book than 'The Paths of the Prudent,' a delight-

ful rustic comedy with a sense of character; and it is high praise to tell him that his latest story is almost as good. 'Grand Relations' is more frankly humorous, and, indeed, at times touches the farcical; but the farce is irresistible. The soul of this *jeu d'esprit* is one Rousby Parker, a lawyer's clerk. He is wholly attractive, and a wonderful *deus ex machina*. His incursions into dramatic effects do not always result successfully, but providence is on his side, and brings a happy conclusion. We know no more comfortable portrait of a Yorkshire farmer than that of George Gosling, who is as distinctively indistinctive as Gabriel Oak in 'Far from the Madding Crowd.' Mr. Parker is the sprite of the piece, bnt he is assisted by some amiable barmaids. One has the feeling of looking on at a big joke, and one is risible all the time. When Mr. Gosling explains his reluctance to abandon his sweetheart on the ground that "I been coortin' Victoria for three year, and I'm beginnin' to fancy her a bit, like," we are in genuine comedy. But there is no complementary tragedy; the play works itself out ideally. It is designed, no doubt, in the interests of good humour, and has not one ache in it; and with that recommendation in its favour, it yet manages to keep close to life—an admirable achievement.

The Friendships of Veronica. By Thomas Cobb. (Rivers.)

ANYBODY who, attracted by the title, turns to this story with the expectation of enjoying the chronicles of a coquette will be disappointed. Miss Veronica Sandays plays a sympathetic part in the downfall of a Cabinet Minister. She has another and more enduring friendship with an indifferent novelist, who becomes a successful dramatist; but the Right Hon. Alfred Firminger, who has won with astonishing rapidity a foremost place in the political world, is the chief figure in the story. He confides to the heroine an ugly incident in his past before asking her to share his future. As a youth, before he inherited his uncle's wealth, he was convicted of embezzlement and sent to prison. This revelation, which at first causes her to look upon him disdainfully, eventually deepens her admiration for the force of character that enabled him so successfully to conquer the evil tendencies of his youthful days, and her interest in him becomes more intimate when he is faced by exposure in his constituency. 'The Friendships of Veronica,' like all Mr. Cobb's books, is very readable, but, like the majority of novels that deal with political life, not very convincing. Upon Mr. Cobb's right honourable creation the limelight beats rather fiercely. Were he less of a theatrical being, did he possess even the vitality of some of the minor characters in the novel, we should desire to know what became of him after he was driven into private life. That might have made a more interesting story.

The Missing Elizabeth. By Adeline Sergeant. (Chatto & Windus.)

THOSE who have appreciated the late Miss Sergeant's numerous novels will find plenty to interest them in this sensational story. 'The Missing Elizabeth' was written with a lavish hand. Elizabeth is the daughter of a convict, who, on coming out of prison, where he has suffered the torments of the innocent for seven years, can find no trace of her. He fights a duel in a plantation with the man who was instrumental in sending him to gaol, and the result is his early disappearance from the story. His youthful stepbrother, who witnesses the deadly encounter, is kidnapped by gipsies, and begins a successful career as an artist by displaying his talents on the pavement. The search for the missing girl is taken up by this gifted young man, who eventually is helped to discover her by seeing the penitent survivor of the combat in the plantation flog himself on the scene of his crime. These are but a few of the sensational incidents that follow in quick succession in these pages. The plot, though very complicated, is worked out with no little skill, but its relation to life is extremely remote. 'The Missing Elizabeth,' though not inferior to most of Miss Sergeant's books, is far below the level of 'The Story of a Penitent Soul,' in which her powers as a writer, always more striking in narrative than in characterization, found their best expression.

Demetrio Pianelli. By Emilio de Marchi. Translated by Margaret Newett. (Dent & Co.)

WE do not know how far the picture of modern Italian life drawn by modern Italian novelists is to be trusted; but if it is anything like the reality, we can only say that the reality must be uncommonly dismal. Of course, in all civilized countries the existence of the subordinate-official class must be somewhat flat, unenlivened by the more refined pleasures, physical or intellectual. Still, as Dickens and a score of others have shown, it has both its romantic and its humorous aspects, if one knows where to look for them. But the Italian novel of middle-class life is surpassed only by the Russian in its faculty for leaving the reader with an impression of unrelieved dreariness. 'Demetrio Pianelli' is no exception to the rule. We can imagine that in the original, where the prolixity and verbiage in which the modern Italian novelist delights would be accepted as part of the "local colour," it might pass for a fairly powerful story; at any rate, it is not an unfavourable specimen of its class. It is, on the whole, and in spite of a constant recognition of adulterous possibilities, free from the *cochonnerie* which disfigures—or, as some would doubtless say, embellishes—a good deal of contemporary Italian fiction; just as, though it starts with a suicide and ends with a murder, it avoids that gloating over physical brutality which is a mark of the "realistic" school. Nor again does it, after the fashion of that school, affect to treat religion as a negligible influence in human life. Yet, as we have said, it leaves somehow an impression of hopeless dreariness. There is not a person in the whole book whom we feel that we should care to meet again. Demetrio himself, with all his self-sacrifice, even chivalry of a kind, does his good deeds in a joyless, hopeless kind of way. Everybody in the story, except the quite bad people, can weep freely, and no one seems to have a laugh in stock. The translation is wooden. Italian idioms and phrases are rendered literally, without any attempt to replace them by appropriate English equivalents.

Napoleon's Love Story. By Waclaw Gasiorowski. Translated by the Count de Soissons. (Duckworth & Co.)

M. DE SOISSONS, the translator of this romance of Napoleon at Warsaw, tells us that the author is a Napoleonic enthusiast. So much may be gathered from the clear and vivid presentment of the fate of the virtuous and patriotic Polish lady whose sorrows and betrayal at the hands of her ideal seem to evoke no contempt in the narrator. To us it seems one of the meanest acts of one of the world's great men. Poor Mary Walewska died for her enthusiasm; and in so doing only accentuated in her person the suffering entailed by the tyrant on the mass of her deluded countrymen. The date is, of course, that of Bonaparte's presence in Warsaw in 1807, when the revolutionary cloak had been abandoned, and he was beginning to assimilate the pose of universal Cæsar. The author, a well-known member of the school of Sienkiewicz, has given us a graphic study of Polish society a century ago. And the story, though suffering, to an English taste, from rather too copious dialogue, has many dramatic and some tragic passages, while the characters, especially that of the vain old courtier Walewski, are clearly cut. The translation is well done, but for a certain spasmodic method of conversation and a few slips of idiom.

LOCAL HISTORY.

The Town of Pickering. By Gordon Home. (Dent & Co.)—The little town of Pickering has long been waiting for an historian. Its situation on the rising ground of the northern side of the fair vale of Pickering is attractive, whilst the grouping of its weather-beaten red-roofed limestone houses round the spire-crowned great grey church, with the battered ruins of its ancient castle in the background, gives it an exceptionally picturesque appearance.

The history of this town presents almost a virgin field to the competent and painstaking writer. The church—in fabric, monuments, and general details—has a most diversified story to tell. The old and once highly important castle, on a height to the north of the town, played an important part in the history of the north of England for several centuries; our earlier kings frequently tarried at Pickering, and it was the residence or occasional home of a variety of persons of some genuine distinction—there is much variety yet left in the domestic and street architecture of the place—whilst it formed the centre of about the most interesting and romantic royal forest district of all England. There is something peculiarly fascinating about the story of Pickering Lythe from the earliest days of historic record down to the close of the seventeenth century. In the glades of this forest the wild boar abounded, and its flesh was so much appreciated by King John that he sent his huntsmen from the south of England to bring back the salted meat, carrying, too, the boars' heads in casks of wine ready for Christmas festivities.

Several of our kings loved to tarry at Pickering to take the graceful little roedeer that found shelter near the town, capturing them, after an unsportsmanlike fashion, in nets. The Lythe, or forest, ran for many miles over the moorlands where the red deer abounded, whilst Blandsby Park formed the chief shelter for the more delicate fallow deer. Mr. Turton has filled four volumes of the North Riding Record Society with transcripts and abstracts of some of the records of this stretch of forest with Pickering as its centre, and there is at least as much more to be gleaned from records not yet brought to light. Mr. Turton's volumes had a very limited circulation and are almost unknown, and yet this would-be historian of Pickering dismisses the whole subject of the forest in some twenty pages.

In this, and almost every other particular, the author of this book deeply disappoints expectations. The letterpress is, in the main, culled from a variety of ordinary printed sources, and nowhere is there any trace of record searching or genuine topographical inquiry. Mr. Home had a splendid subject, but he does not appear to have had the ability, certainly not the patience, to bring matters to a successful issue. He has already earned some well-merited repute as an illustrator in black-and-white, and the various line pictures of this book are its most attractive feature. It is a pity that Mr. Home was not content to do the illustrations and find some other pen to write the real history of the town and forest. As it is, instead of finding himself overwhelmed with original and interesting material, as would have been the case with a genuine topographical writer, he has apparently had difficulty in filling up some three hundred small pages of exceptionally large type, and had to go far and wide among the villages for many miles round to obtain jottings to complete the book. One of the places thus spoilt, which had virtually no connexion with Pickering, is Lastingham, so redolent of memories of St. Cedd and early Christianity. If he was to write of this, Mr. Home might as well have consulted Mr. Wall's excellent little book, and thus escaped inaccuracies.

We had noted various errors, particularly in ecclesiology, but the chief sins are those of omission, and the book is mainly to be regretted because it will, with its attractive appearance, stand in the way of the subsequent execution of any thorough history of the town. One example may, however, be given as to Mr. Home's confusion of ideas when he ventures into the realm of church-lore. In his account of Kirby Moorside, a small town some seven or eight miles to the west of Pickering, with which place it is quite unconnected, Mr. Home mentions a parvise over the church porch, and conjectures that "the chamber would have been used by the monk who served from Newburgh Priory when he had occasion to stay the night." Newburgh was a priory of Austin canons, and never had a monk about the place. But apart from that, does Mr. Home really imagine that the spiritual provision made for the town of Kirby Moorside in mediæval days was a canon of Newburgh, tramping backwards and forwards ten or twelve miles from his priory? Kirby Moorside had its duly instituted vicar, presented by the Prior of Newburgh. Had the vicar of the fifteenth century found a canon of Newburgh sleeping in his parvise, he would have been just as amazed as would a twentieth-century vicar if he found a son or a servant of Lord Faversham (the present patron) taking his night's rest in the same place.

Memorials of Old Herefordshire. Edited by the Rev. Compton Reade. (Bemrose & Sons.)—This volume is the fifth of the handsome, well-illustrated books issued by Messrs. Bemrose as "Memorials" of different counties. Like its predecessors, it is a good book of its kind. There is not, however, any proof of original research on the part of the contributors, and most of the themes selected are well worn. The article on Herefordshire monasteries might have yielded much fresh information had unedited chartularies been consulted. The merits and triumphs of virtuous living, if too frequently extolled in the cases of individuals of the past or the present, are apt to pall upon the reader. It is much to be wished that the editor had had the courage to eschew all reference to the "Man of Ross" in these pages. The quiet and unostentatious good that John Kyrle did to his town and neighbourhood is undoubted; but it was probably no greater than was being done by several score of local benefactors about the same period. The accidental circumstance of Pope having chosen to eulogize him in the third of his 'Moral Epistles,' on second-hand information, has perpetuated his memory. The essay on Kyrle in this volume might have well been omitted, for it contains no new points. We admire, however, the courage of this writer on Herefordshire worthies in acknowledging that Kyrle did not commend himself to all his neighbours. Hearne's diary is cited, wherein he writes, under April, 1734, that Mr. Gibson, rector of Abbey Dore, had called on him and said that

"he knew Mr. Kirle very well.....that he did a great deal of good, but that 'twas all out of vanity and ostentation, being the vainest man living, and that he always hated his relations and would never look upon nor do anything for them, tho' many were very poor."

Somersetshire Parishes: a Handbook of Historical Reference to all Places in the County. By Arthur L. Humphreys. Part. I. (187, Piccadilly.)—*Suffolk Records and MSS.* By W. A. Copinger. Vol. III. (Sotheran & Co.)—'Somersetshire Parishes' is the first part of a book which will, when completed, prove useful, up to a certain point, to all interested in any part of the great shire of Somerset. It is to be finished in eight parts, and this part extends from Abbas Combe to Binegar. The references are fairly catholic, being drawn from a great variety of printed sources, standard and otherwise, as well as from some of the chief calendars and indexes at the Public Record Office, and the Harleian MSS. of the British Museum. The scale on which the work is done will be appreciated when it is mentioned that forty-four quarto pages are devoted in this part to the city of Bath. Nevertheless the work is by no means so thorough as it might be. There are some extraordinary omissions in the authorities from which the references are taken. The *Proceedings* of the Somersetshire Archæological and Natural History Society—one of the best and oldest associations of that character—are ignored; and yet use is made of the much less valuable *Notes and Queries for Somerset and Dorset.* Why, too, is Green's recently issued 'Bibliotheca' of the county overlooked? There is also a note of capriciousness about the use of general literature outside the county. For instance, Eton and Harrow school lists are cited, but not the much more important lists of Oxford and Cambridge graduates. Again, some of those authorities abundantly cited are not brought up to date. The first fifty volumes of the *Archæologia* are used. But why are the last eight ignored? Probably because the first fifty have one common index. As, however, each of these last eight volumes is well indexed, it would only be the work of an hour or two to take out the Somerset references. As it is, the completeness of the collection, through this omission, is damaged. For instance, there are important statements relative to the early history of the manor and vill of Axbridge in vol. li. of the *Archæologia*, issued as long ago as 1888, but Mr. Humphreys has made no use of them. Why, too, does he ignore the whole of the many series of *Notes and Queries?* If any one who has this first part of Mr. Humphreys's book by him will merely look up the numerous and valuable references to Bath in *Notes and Queries*, he will at once realize how much the pages on that city have lost.

From another point of view there are also imperfections in this work. Thus Allerford, an important hamlet half-way between Porlock and Selworthy, appears in the alphabetical list of places in capital letters. But there is no entry after the name, and no cross-reference. If Mr. Humphreys could find nothing about Allerford—and there was plenty if he had known where to look for it—why print the name? We hope it is not too late for Mr. Humphreys to make many and material improvements in the subsequent parts.

Possibly the unhappy incompleteness of Mr. Humphreys's work on Somersetshire records would not be so manifest if it were not that it suffers by comparison with the similar undertaking by Mr. Copinger for the county of Suffolk. The first two volumes of the latter work have been already noticed in these columns, and the third has now been published. The four hundred pages of this issue include the entries from G to K. In Mr. Copinger's work it is difficult to discover flaws, though even in this case it is possible to detect certain omissions. The references to the *Archæologia* are brought down to 1902, whilst those to *Notes and Queries* extend from 1849 to 1903.

Gubbio, Past and Present. By Laura McCracken. (Nutt.)—This volume, consisting of 300 pages, amply fulfils the intentions of the author to make a little guide-book to Gubbio, as it launches deep into the history and antiquity of a city older than Rome, and *caput Italiæ* when the Eternal City was non-existent. The dedicatory epistle to Monsignore Dolci, bishop of this Umbrian city, justifies the production of such a work in English. Is this the same ecclesiastic who twenty years ago laboured in vain to re-establish the manufacture of majolica where Maestro Giorgio 400 years before practised his unrivalled mastery of the iridescent lustrous ware which made Gubbio famous and has become a lost art since his time? One solitary example of his handicraft remains in the city where the renowned potter passed his life, and it is still exhibited among the relics in Gubbio as a rarity, although our own museums, and especially the Wallace Collection, possess numerous specimens. Those interested in the internecine strife of Guelf and Ghibelline will find Miss McCracken's book full of the details of Gubbio's share in it. What must strike the reader most is that these contests of rival parties never interfered long with the prosperity of the mediæval Italian cities. Gubbio reached its greatest power and prosperity during the early years of the turbulent fourteenth century, when its two splendid palaces, dei Consoli and del Pretorio, were built by Gattapone, as were its aqueduct and reservoir. Its population then reached 50,000, mainly owing to its extensive wool trade. Oderisi, *c.* 1270 ("l'onor d'Agobbio," as Dante wrote in his 'Purgatorio'), was succeeded by Nelli, *c.* 1403, and many others skilled in the fine arts and painting. The citizens were always pre-eminently of a warlike nature, and at Lepanto the victorious commander, wondering at the prevalence of their number among his soldiers and mariners, asked if this Gubbio was indeed a city of like size to Milan or Naples.

XUM

Signor Alessandro Piceller of Perugia says in his recent brochure on Gubbio that ancient Rome applied to it for instruction in its methods of coining the earliest money (*æs*) known in Italy, and illustrates the fact by specimens of coins engraved with suns, crescent moons, and stars, emblems of the ancient astral religion of the makers. In Miss McCracken's volume we find only a casual mention at p. 10 of this original money. Nor does she refer to the dispatch of Roman soothsayers to acquire the folk-songs or hymns of the Attidiati brotherhood, whose title to fame is recorded everlastingly on the bronze Eugubine tables. She dwells at great length on the Festa dei Ceri, annually observed on the 15th of May in honour of St. Ubaldo, the patron saint and bishop, who died in A.D. 1160, adored by his fellow-countrymen.

Situated at the foot of Monte Ingino, Gubbio, as Miss McCracken states, now "lies dormant," yet long before the Christian era its early inhabitants boldly defied their Etruscan foes from the shelter of their mountain rocks, not too difficult for us moderns to climb up the zigzag, giddy paths to-day. Traces, and a temple, of a distinct race prior to the Etruscan have lately been found close by; but no Etruscan coins, relics, or images have been discovered in or near Gubbio, their absence showing that neither commerce nor religious practices assimilated the ancient Umbrians and Etruscans. Miss McCracken scarcely dwells enough on this essential fact in her historical investigation respecting Gubbio.

Dante in exile looms large in Gubbio, and was hospitably received there. The author speaks of the friendly rivalry among the old nobility concerning the right to entertain strangers, and of the curious custom to decide the appeal by haphazard according to which ring, fixed on a pillar, the stranger selected to fasten his horse to, each ring appertaining to a different family of note. Fashions alter; our own experience of Gubbio was in the cholera year 1884, when a band of self-appointed guardians kept watch at the gates in order to prevent infection entering the walls of the city through Fossato. Fumigation and a lazzaretto were insisted on, but the syndic, a *deus ex machina*, relieved us from our unpleasant dilemma incontinently, and our stay in Gubbio, begun in tribulation, ended in general satisfaction.

The antiquary Signor Piceller tells us that he is the possessor of the identical shield or *targa* which once distinguished the house where Bossone Raffaelli received Dante as a guest. The *targa* bears the initials B.R., and the motto on a stone ribbon, "Fa bene lassa dire," is supported by two cherubs, and an anchor with triple flukes hangs suspended in the centre. It is curious to note that one native of Gubbio, Count Gabrielli, was the chief instigator of Dante's exile from Florence, whilst another, Bossone Raffaelli, an ardent Ghibelline, offered him welcome and a safe asylum in his own dwelling there.

The Palazzo dei Consoli, built in 1332-46, has the Guelfic form of square battlements; and the Palazzo del Pretorio, in 1349, that of the Ghibellines, swallow-tailed, thus displaying the rapid variations of party supremacy in politics and war.

Of the Eugubine tables we forbear to enter into discussion; discovered in the Umbro-Roman theatre in 1444, they have been a constant linguistic puzzle ever since. Miss McCracken stands by the Frenchman Bréal, who wrote in 1875, but opinions differ exceedingly. So we also pass by the exciting and full particulars of the Festa dei Ceri and its quasi-carnival throng, which Miss McCracken saw in all its glory.

Alas for what Gubbio has failed to value! La Corte, the palace of the noble Dukes of Urbino—noblest of them all Federico, who ornamented its walls with the insignia of the Order of the Garter, granted to him by our Henry VII.—is now a heap of ruins, and its precious contents are dispersed to the four winds, after serving the degenerate townsmen in its decay as a silk manufactory.

SHORT STORIES.

A Mainsail Haul. By John Masefield. (Elkin Mathews.)—This slim, green-bound volume contains a dozen short tales, most of which have appeared in *The Manchester Guardian*. All of them are fantastic, and the author explains that the best of them were told him by an old sailor named Wallace Blair, who taught seamanship aboard the Conway. There are some good yarns among them, told with a certain literary grace, and with a fine sense of detachment from the realities of modern shore-going life. Much is made of sundry venerable superstitions, belief in which has now become extremely rare among sea-going folk. One or two of the stories are more modern in tone, and consist of brief, impressionistic sketches of knock-about life in Western America. The atmosphere of the whole book is exotic and somewhat precious, but it has artistry, and in parts is entertaining.

At Close Range. By F. Hopkinson Smith. (Heinemann.)—By his title Mr. Hopkinson Smith wishes to indicate that he inspects life at close quarters. Indeed, he tells us so in his preface. But a perusal of these tales does not reveal any deeper scrutiny of human nature than is common to most writers of fiction. They are interesting sketches of American life, selected with the aim of disclosing a heart of goodness in all things. They deal with "drummers," with chorus girls, with railways. They are not unduly sentimental, and there is not too much story in any of them. But they somehow carry the reader along. Mr. Hopkinson Smith has the right knack, although exception must be taken to his literary style. We gather from the first sketch that the author is a lecturer. At least the hero of that narrative relates his adventures on a snowy night *en route* to lecture before the Cleveland Academy for Young Ladies. It has the air of truth, of being a transcript from fact. And one wonders if the lecturer makes use in his lectures of the literary style exhibited here:—

"Supper was announced by a tight-laced blonde in white muslin, all hips and shoulders, throwing open the dining-room and mounting guard at the entrance, her face illumined by that knock-a-chip-off-my-shoulder expression common to her class."

LIFE AND SPORT IN INDIA.

In 1903 Mr. Bradley-Birt, of the Indian Civil Service, wrote an excellent book in which the Division or Commissionership of Chota Nagpore and its tribes, with their peculiar and primitive customs, are described. It was favourably reviewed in this journal (No. 3952, July 25th, 1903), and was well received generally; indeed, as the work of a comparatively young man it was remarkable for accurate observation and picturesque description. This has been followed in about eighteen months by *The Story of an Indian Upland* (Smith, Elder & Co.), a similar account, likely to please the general reader, of the district known as the Santál Parganas and its inhabitants. It was written, we are told, "for the most part in camp among the Santals on the borders of the Santal Parganas," and it may at once be said to possess much of the charm which distinguished the author's former book. Indeed, in places it repeats too closely what he had previously written. To some extent this is, perhaps, unavoidable, because of the overlapping of races in the districts described; it would, however, in such a case have been better, we think, to extract or quote exactly what had been written, saying whence it was taken, than slightly to rearrange and repeat what has already been published. Thus pp. 118 to 123 of 'Chota Nagpore,' in which the Santál legend of the origin of Creation is told, correspond closely with pp. 134 *sq.* of the later book; and in other parts the similarity of description is so great as to destroy freshness to readers of both books. Apart from this the present book deserves praise and throws light on a district of India obscure and little known, though encircled by railways.

In it are included the Rajmahal hills, which reach a height of about 2,000 ft., for the most part covered with jungle, which by its density protects its inhabitants the Paharias, and a considerable variety of big and small game. Also there is the Dáman i-koh, or skirt of the hills, a sort of Government estate marked off by a ring of pillars 300 miles in extent, a fertile land long deserted till the Santáls came and cultivated, "transforming it from a mass of tangled jungle into a smiling stretch of fertile fields and prosperous homesteads." Lastly, there is a flat strip of good land, some 170 miles long, following the loop line of the East Indian Railway, occupied and cultivated chiefly by Hindus, who have pressed in the wake of the Santáls up to the boundary pillars, and even within them. The author considers Hinduism to be the absorbing force of the future so far as the aborigines of Bengal are concerned, and he is probably right, though amongst Paharias and Santáls Christian missionaries have had some success. For the Hindu trader had no difficulty in outwitting and plundering the Santál, who, when in need, applied to the money-lender, and by him was ruined—reduced to the condition of a slave on land which he had recovered from the jungle and cultivated. Our law unfortunately supported the greater villains:—

"The bonds executed by the ignorant ryots were held good by the courts, and civil suits were decreed in the Mahajan's [money-lender's] favour. 'In consideration of having received twenty-five rupees,' ran the bond, 'I undertake to work out at any time I may be called upon to do so this debt with interest at 50 per cent.' It bore the signature of the ryot, the mere scratch of an arrow-head, but duly attested by witnesses. It was more than probable that the unhappy ryot knew nothing of the contents of the bond he was signing, but once his mark was affixed the courts held him bound by its terms.....Look where he might, the Santal could find no escape from the oppressor."

Relief, partial only, was provided when the earthwork of the East Indian Railway was in progress, for the Santál is a great digger, and his women and children took part by carrying the excavated earth, and thus added to his wages. But this employment interfered with such bonds as the preceding, and the Mahájan at once applied the screw, from which there was no escape; consequently, after long endurance what is known as the Santál rebellion of 1855-6 broke out. The rioters merely desired vengeance on the Hindus, but naturally came into conflict with the Government of India, which had remained blind to what was going on under its eyes. Through this evil, however, good came; laws and rules were relaxed, and, the non-regulation system having been introduced with marked success, fairly prosperous times opened for the Santál. He now emigrates to the tea plantations of Assam, and has great scope for labour in the coalfields of Girideh, Jherria, and Raniganj. Yet with all this he is unchanged and no whit higher in the scale of civilization. Old customs are preserved, and the ancient way of life is followed. What these are the reader of this excellent book will learn. It is singularly free from misprints, whilst the type and illustrations are all that need be wished. There is an index.

Capt. A. I. R. Glasfurd, under the title of *Rifle and Romance in the Indian Jungle* (Lane), has written as sound and readable a book of its class as we have seen for many a day. The country described is, for the most part, that occupied by the hills and forests of Central India and the neighbourhood of certain cantonments of the old Hyderabad contingent. The game is being sadly diminished, less, perhaps, by its worst enemy, the advance of cultivation, than by a demand for horns and hides, accompanied by a supply of weapons and ammunition to native shikaris. Moreover, Capt. Glasfurd's book does not deal with large parties organized at considerable cost for big-game shooting, but is the record of a solitary shikari, who works on a smaller scale with slender attendance. "Its aim," we are told,

"is rather to present an old though still engrossing subject in what is perhaps a novel manner; to carry the reader into more direct contact with the surroundings of the Indian sportsman and naturalist, and, while avoiding as much as possible the recital of personal experience, with its stereotyped accompaniments, to lead him into the jungle, with all its fascinating variety of scene and season, hill and plain, when in spirit he may make acquaintance or renew an intimacy with its shy denizens and their habits."

In this endeavour, assisted by illustrations, photographic and other, by the author, some of which have great merit, he fully succeeds, having not only the faculty of observation, but also the power of recording graphically. The stories vary; some are faithful descriptions of what happened, others are idealized, whilst a few are imaginary, all well told. They were written during a residence in India of some fourteen years, and have in part appeared in print in that country.

Many of the shots obtained were got by sitting up at night in a tree, or in a hole dug in the ground and protected; the former over a kill, or the treacherous hospitality of a bait, the latter usually in the neighbourhood of a pool frequented by the animals as a drinking-place. Neither is a form of sport to which we are partial, but they are occasionally the only practicable methods of ridding a village of some serious pest—tigers or panthers which take toll of the flocks and herds, or pigs and deer which seriously damage the scanty crops. These methods have a certain charm in what one sees and learns in the stillness of night; but such knowledge is often dearly bought. Mosquitoes and malaria have to be endured; frequent disappointment results; thus at the likely moment one hears a soft step nearing the kill, when, instead of a fine tiger, a miserable jackal appears, or, worse than all, perhaps, wearied with watching, one falls asleep and wakens to find that the game has come and gone.

But the author does not confine himself to this method of killing game; he takes his readers after antelope, and has many sensible remarks to make on their pursuit; and after Chital (*Cervus axis*), a beautiful deer-spotted like our fallow deer, but with round, not palmated antlers.

The chapter called 'Round the Camp Fire' is probably the most valuable in the book; for in it comparisons of the present with the past—the good old days—and conjectures as to the disappearance of game are made, and they are well worthy of consideration by those responsible for protective legislation. The native shikaris, financed by a middleman who sells skins and horns to collectors, for the most part globetrotters, are the worst offenders, for they kill irrespective of size, sex, or season. The profits of the trade are remarkable, since we find:—

"Native shikari's price for above head Rs. 6
Ishnaag's [the middleman's] price ... „ 100
Co-operative Society's price... ... ... „ 250."

Next to these shikaris the wild dogs are perhaps the most destructive. They are said to have increased in numbers greatly of recent years, and to have become much bolder. The reason is not satisfactorily explained, nor is a remedy proposed beyond raising the Government reward for their destruction. If a fashion were to set in for the use of their red skins the nuisance would soon be abated. There are some remarks worth attention on the guile of natives, who for one reason or another find their profit in defeating the sportsman's plans. There is more of that than is imagined, and the worst offender may be apparently the most zealous for success. He may, for example, be a favourite of the chief officer of the district, a keen sportsman apt to resent blank days, and be deputed to accompany another party to show sport. If he thinks it of more importance that his master should get the sport, it is remarkable how little will be seen under his conduct by that other party. An amusing series of letters illustrative of the art will be found in the appendix. There are also some remarks on changes in weapons used for big game, and the author's conclusions seem reasonable:—

"For ponderous game the medium-bore cordite rifle comes in first favourite. For dangerous soft-skinned game, at close ranges, the ball and shot gun of the Paradox type, not smaller than 12-bore, if used with a solid bullet of pure soft lead. For long sporting-range shooting at harmless game, on hill or plain, the ·303, as giving rather better killing power than the smaller bores."

The book generally, though occasionally a little slack in its phrasing, may be commended to young sportsmen as a guide, and to old as recalling pleasant reminiscences.

OUR LIBRARY TABLE.

MR. ALEXANDER ULAR, who is well known for his writings upon Russia in French, publishes through Mr. Heinemann his *Russia from Within*, a somewhat wild book. Like many of those who are writing on Russia in the present day, our author seems to have guessed rather than worked at his Russian history. He regards, for example, the Russian nobility as of Mongol ancestry, regardless of the fact that of all the various sources from which the nobility of Russia are sprung, Mongol origin is about the least important. In all those parts of the Russian empire which were formerly subject to Polish, Teutonic, Swedish, Turkish, or Circassian princes (including in "Circassian," Georgians, Mingrelians, &c.) there is a nobility. In Great Russia proper it can hardly be said to exist except for immigrants or for descendants of the very German nobility of Catherine. The non-Turkish Tartars of Russia have given to the Court a few great names; but it is only necessary to read the lists of those entitled to take part in the nobility elections of the various Governments of Russia to see how small an element the Mongol is. So, too, of Mr. Ular's general remark to the effect that position is appraised in Russia "only by length of pedigree." If the words had been used of Germany or Austria, there might have been some truth in them; but it is only necessary to look at the social position acquired by the favourites of the various emperors, as contrasted with their immediate origin, to see how untrue is the ascription of this aristocratic principle to Russian society. Neither do we agree with our author in thinking that the present ruling family of Russia forms "a dynasty of fools." Alexander I. was no fool. Neither was his very different son, Nicholas I. We dissent from almost every word in the biographies of these two sovereigns which Mr. Ular gives. When we come to Alexander II. we differ from our author less than will the public, who hold illusions on the subject of that monarch; but we hardly think it justifiable to accuse Alexander III. of "erotomania." The wildness which we have ascribed to our author may be illustrated by his confident statement that the absence of thirty-six mountain-guns was the cause of "irreparable defeat on the Yalu." Another example is the account given of the conduct of the Grand Duke Cyril while in the water after the sinking of the Petropavlovsk:—

"He bellowed without intermission: 'It is I, the Grand Duke! it is I, the Grand Duke!' Numbers of disabled men were clinging to the boats. 'Knock them over the head,' he ordered; 'knock them over the head. I am the Grand Duke. Beat them off, I say.' And this was done."

Through a considerable part of the book we find strange confusion in the author's mind as to the exact meaning of Ruthenia; and his statement that the Kazaki of Little Russia are "not to be confounded with the 'Cossacks,' tribes of Mongolian extraction who furnish a savage cavalry," is an example of an extraordinary delusion in the author's mind. By any reader of Russian history it is thoroughly understood that a Cossack is a Russian subject who holds of the Crown by military tenure. Those of the Don Steppe are of Russian race, with a slight mixture of Turkish. Those of the Caucasian line are of mixed race—in no case Mongol. Those of the Ural line are in part Mongol, as are the Siberian Cossacks, though the latter are mainly Russian. But in no case have Cossacks anything to do with "tribe"; except, indeed, in the case of the small number of the Kalmuk Cossacks who are settled in the Government of Astrakan, thousands of miles from their original home. By far the most numerous body of Cossacks (and they are infinitely more in number than all the others put together) are the "Cossacks of the Don." There is nothing Mongol about them, as a glance at their types will show any traveller. Their music is the best of that of any of the Russian peoples, and is essentially and exclusively Slav, though, as we have said, they present a slight admixture of Turkish blood.

MR. CATHCART WASON, M.P., has published, through Mr. Francis Griffiths, a little book, *East Africa and Uganda*, with a preface by Sir Harry Johnston. The author is in agreement on some points with Sir Charles Eliot, whose resignation he regrets, and was opposed to the Zionist settlement, which is now given up. The small volume is not artistically put together, but contains a great deal of information upon Uganda and some excellent new photographs, so that it should certainly be read by all who have any thought of visiting or of settling in Uganda. As Mr. Cathcart Wason does not approve of the recent Foreign Office administration of the country, his account of the natural advantages of the plateau portion may be looked upon as independent. All the official reports that we have as yet received have been from Foreign Office sources. The considerable experience of Mr. Cathcart Wason in New Zealand adds to his authority in writing on the prospects offered by the healthy country on the tableland to British settlers. Sir Harry Johnston's preface is, of course, excellent.

IN *The Problem of the Immigrant* (Chapman & Hall) Mr. Whelpley has provided a useful work of reference in the collection of laws relating to the immigration of aliens, and (where existing) to the departure of the native population, at present in force in Europe and America. Unfortunately this valuable information is prefixed by some rather ragged rhetoric concerning the alien in England. At the beginning a vision is offered of a river of low-grade life pouring from "the little-known regions of Northern, Eastern, and Southern Europe" into the civilized regions of the West; and the general suggestion, so far at least as England is concerned, is of an immediate

overwhelming of the native-born by hordes of wild and unpleasant barbarians. "Human dregs," danger of disease and "serious plagues," "the insanitary alien," the "competitive alien," are the epithets freely scattered through the volume. "The effect of this upon British population," says Mr. Whelpley, warmly,

"is almost indescribable. Charitable institutions, prisons, and hospitals are crowded with aliens, and some of the trades are so burdened with this low grade of labour that the British workman is driven out."

The author repeats the astonishing statement that of over 200,000 aliens who arrive annually in the United Kingdom "considerably over half are *en route* to other countries," and hence that the number who remain permanently in any one year "probably approximates 75,000." The fact is, as has been repeatedly demonstrated, that less than one-tenth of the latter number would be nearer the truth. It is indeed doubtful if in England the alien population is increasing at all. Outside the limited area of East London the percentage of foreign-born is incredibly small; the whole country shows a smaller percentage of aliens than any of the nations of Western Europe. There is no evidence of any trade from which the British workman has been driven out by the foreigner; nor is it in any degree possible to co-ordinate emigration with immigration, and show (as Mr. Whelpley shows) the indigent Englishman driven from his home into foreign lands by the pressure of the Polish Jew. He states that in the past fifty years nine million natives of the United Kingdom have emigrated to foreign lands, mostly outside British colonies. If this reduction of an overcrowded population is regarded as necessary or desirable,

"little consolation can be derived from the facts in the case, for it can almost be said that as soon as a native-born left the country an alien landed to fill his place."

Such frantic statements as these are a serious disfigurement in a book professing claims to accuracy.

Compatriots' Club Lectures. First Series. (Macmillan & Co.)—No clear indication is given in this volume of the meaning of "compatriotism," its exact distinction from "patriotism," or the function of the "Compatriots' Club." The collection of essays is issued as a kind of official manifesto of the group who form the intellectual centre of the new Tariff Reform movement. Here are papers by the two English economic historians who have identified themselves with Mr. Chamberlain's propagandism: Prof. Ashley appealing against the famous manifesto of the Professors against Protection, Dr. Cunningham discussing in somewhat desultory fashion the relation of Tariff Reform and political morality. Mr. H. W. Wilson, Sir Vincent Caillard, Sir John Cockburn, and Mr. J. W. Hills deal with various branches of Imperial defence and colonial preference. Mr. H. A. Gwynne contributes a paper upon rather different lines, but perhaps, on the whole, the most interesting and suggestive in the volume, upon 'The Proper Distribution of the Population of the Empire,' emphasizing "the piteous appeal of the colonies for men, women, and children," on the one hand, on the other an overcrowded Britain, with emigration, "I am almost inclined to say," as "the panacea for all evils." Since Oglethorpe's establishment of the labour colony of Georgia in the early eighteenth century, emigration has been preached—both in England and Ireland—as the remedy for social diseases; and all experience has shown that no such facile pill is at all possible. Mr. Gwynne urges the central Government deliberately to take up on a large scale the work of deportation of the poor from the crowded cities of England. He deprecates especially a "cheery optimism" with regard to South Africa, holding that, without "an influx of settlers on the land, within fifty years there will be a semi-independent United States of South Africa." Mr. Garvin, who has contributed, perhaps, more than any other living man to the intellectual equipment of the Tariff Reform movement, leads off with the republication of his essay upon 'The Principles of Constructive Economics as applied to the Maintenance of Empire,' which first appeared in *The National Review*. It remains perhaps the ablest statement of the position yet published. With the rightness or wrongness of the general political outlook and changes advocated we have here no concern. It is sufficient to say that in this volume the case is presented by its ablest adherents, on a level far removed from the polemic of the market-place. No better text-book could be accepted both by friends and opponents as a starting-place for discussion.

Model Factories and Villages. By Budgett Meakin. (Fisher Unwin.) — Mr. Meakin's object in this interesting presentation of the efforts towards "ideal conditions of labour and housing" is frankly propagandist. He wishes to show that those few firms who have deliberately accepted responsibility for the welfare of those they employ have "made it pay," the experiments here sketched being "the actual experience of money-making men." The firms selected are scattered through England and America, with a few continental examples. The method of amelioration varies from the elementary provision of air and light, baths, places for decent meals and recreation, to the beautifying of the interior of factories with flowers and pictures, the provision of gardens, holiday excursions, and model villages. A generic difference is discernible between our methods and those of the United States. Briefly, it may be asserted that while in England the improved conditions of life are mainly developed by employers with an individual interest and a sense of personal responsibility for their workpeople—a rather old-fashioned conception of duty altogether independent of dividends—in America those firms who have adopted the new conditions of industry have done so apart from all sentiment; often as joint-stock companies with no individual control. Here it is a belated survival of the old aristocratic idea, the "captains of industry" concerned in the welfare of "regiments of labour." The highest developments have, therefore, been reached in such firms as those of Messrs. Cadbury, or the Rowntrees at York, known outside their works as interested in philanthropic enterprise. No philanthropy, but shrewd business instinct animates the National Cash Register Company of Dayton, Ohio, or the Heinz Pickle Company at Pittsburg, or the National Food Company at Niagara. Return for expenditure is sought not only in the improved work of the actual employees, but also in a gigantic system of advertisement which such amelioration brings through all the social and religious interests of the country. With an engaging candour the firms in question distribute a vast literature explaining to all men the excellence of their aims: cheap excursions are run from all parts of the neighbourhood; visitors, from "parties of schoolboys and girls to bishops in convention," are heartily welcomed; a special staff is told off to entertain the guests, who invariably at the end make speeches extolling the noble work of some one's drug factory or some one else's pickles. Mr. Meakin has provided an agreeable account of these methods of improvement, and secured full illustration by photographs of the various devices employed. The tone of the book is strongly in favour of the "model" factory and village, with close sympathy between employer and employed; strongly against the trades unions and "labour unions" of America, who, in his opinion, stir up a mischievous discontent amongst the "model" workmen, and endeavour to break up this holy alliance. Whether the workman, however, is doing better in separating from the general movement for the improvement of his class in order to secure for himself personal comfort and pleasure is a question not satisfactorily answered in this or similar volumes.

The Cattle Raid of Cualnge (Tain Bo Cuailgne). Translated by L. Winifred Faraday, M.A. (Nutt.) — *Eriu.* Vol. I. Part II. Supplement. By John Strachan and J. G. O'Keefe. (Nutt.) The 'Tain Bo Cuailgne' is the most famous of ancient Irish stories. The oldest copy extant is that in 'Leabhar na h-Uidhri,' a manuscript written about 1100, and now in the Royal Irish Academy. The next oldest copy is in the 'Book of Leinster,' a manuscript of the middle of the twelfth century. A third copy is in the 'Leabhar Buidhe Leacain,' a manuscript of the fourteenth century. These three texts have considerable differences, and are all derived from earlier manuscripts no longer existing. Miss Faraday, a pupil of Prof. Strachan, is of opinion that

"a version of the 'Tain' goes back to the early eighth or seventh century, and is preserved under the ['Leabhar Buidhe Leacain'] text; an opinion based on linguistic evidence, but coinciding with the tradition which ascribes the 'recovery of the "Tain"' to Senchan Torpeist, a bard of the later seventh century."

The tale begins with a description of a great assembly of warriors on the undulating grass lands round Cruachan, in Roscommon. Ailill, King of Conacht, and Medhbh his queen, had sent heralds to summon distant tribes, and the arrival of these tribes is related. They all wore the mantle, so long a characteristic of Irish dress. The first company had speckled mantles, the next grey, the third purple. Under their mantles, like the kern of much later centuries, they wore long shirts, and all had long hair variously arranged. Their arms were spears and shields. They were accompanied by seers and soothsayers, who would not let the host start upon its campaign till the right day came. All this scene and the march of the host over the country have a poetic force in the simple Irish, which the translator has failed to give in her English version, which is dry, and reminds a reader of the translations of Virgil made by schoolboys, who seem to imagine that a word for a word is all that is due to an ancient poet.

Every student of Irish literature has looked into the 'Tain.' Windisch has studied it for thirty years; S. H. O'Grady has set it forth in an outline which shows how carefully he has perused the text; Zimmer has analyzed it; O'Curry translated a small part of it. It was beyond the powers attainable in her period of study for Miss Faraday to produce a translation which offers a true representation of the original. That her mind was not sufficiently saturated with the text is the reason of the main defects of her work, and these are so serious that it is not necessary to discuss minor errors and misconceptions. Her time has not been thrown away as regards her own improvement in Irish, but in the actual book little profit accrues to the reading public.

The Irish text, begun in the second part of vol. i. of *Eriu* by Prof. Strachan and Mr. J. G. O'Keefe, is a work which will be of use to every student of Irish literature, and which will in the end do much to increase the knowledge of this most interesting ancient tale. They have begun by printing without

comment the precise text of the copies of the 'Tain' in 'Leabhar na h-Uidhri' and in the 'Leabhar Buidhe Leacain.'

The Metaphysics of Nature. By Carveth Read. (Black.)—In the prevalent ambiguity of philosophical terms it is useless either to expect enlightenment from a title or to quarrel with a writer for his choice. It will therefore be sufficient to explain that by metaphysics Prof. Read means the "study of the validity and adequacy of knowledge and belief" (*i.e.*, ontology and epistemology), and that the addition "of Nature" is intended to rule out ideals, the matter of ethics, politics, religion, and art. Within these limits he claims that his work is conciliatory and constructive. It is to be feared, however, that he will not escape the too common verdict that his criticism is more convincing than his construction. Signs are not wanting that he approaches his subject as a man of science rather than a philosopher, that is, in a spirit of vindication rather than unbiassed inquiry. For though his principal positive results are ontological, he makes no secret of the fact that he regards ontology with distaste, and returns with relief to the "comfortable daylight," the "great conjuring entertainment" of the phenomenal world. His fierce onslaught on the notion of the interaction of mind and matter, as "the greatest absurdity that speculation has adopted from popular delusion," appears to derive its bitterness from the fact that it threatens to put a spoke in the wheel of that "comprehensive and systematic explanation of Nature" which the author has so much at heart. For "whatever is peculiar," he announces in his final refutation of the idea, "can neither explain anything nor be explained, and has no place in philosophy," though he acknowledges, ten pages on, that what is ultimate is unique. He claims it, in fact, as a merit in his own ontological hypothesis, that it does not make the slightest difference to any scientific proposition. What, then, is this meritorious hypothesis? Absolute unconditional reality is conscious being, of which we can predicate succession, change, coexistence, and order or uniformity, because these are found both in our consciousness and in phenomena, which are representative or manifestations of transcendent reality. Consciousness is thus a factor of all reality, as its activity, but it is not all reality. The rest, which is responsible for the idea of "substance" in the object, is transcendent. As to sensations and volitions (the forms of so-called interaction of mind and body), the former "imply changes in being so far as it is manifest in other bodies, transmitted to being so far as it is manifest in that body in whose consciousness the sensations occur," the latter "imply changes in being so far as it is manifest in the organism of the subject that wills, transmitted to being so far as it is manifest in some other body or bodies and their movements." The word "transmission" necessitates the hesitating admission of "perhaps something [in the real] equivalent to that which we know in phenomena as causation." As a hypothesis most of this is irreproachable, because it cannot be tested; as a theory it stands or falls with the fundamental proposition that "all being is conscious," of which the evidence given is far from sufficient. As to the relations of mind and body, the explanation does not seem to cover the case of a mind seeming to move its own body. For it appears that my consciousness is the activity of that portion of being of which my body is the manifestation; and yet it appears elsewhere that my body, since it consists of conscious atoms, should have another consciousness or consciousnesses of its own. What is the relation of these several consciousnesses?

We cannot omit a protest against such expressions as "verbile," "vestigial," "enfoldment" (for "that which enfolds"), "invidious" (for "enviable"), and "algedonic" (for nothing apparently relevant). A book on philosophy sins sufficiently against language without gratuitous solecism.

Macaulay's History of England, in a neat, handy, and well-printed edition, which offers large type and fine paper, has been reissued by Messrs. Chatto & Windus in five volumes. These are bound to be widely bought, and we hope that the brilliance of Macaulay will induce many of his countrymen to equip themselves with a knowledge of their national history which they sadly lack. Later, they may see reason to modify some of Macaulay's conclusions, but the attractions of his style for the ordinary man are supreme. It is good news that Mr. Justin McCarthy, who contributes a modest introduction to this reprint, will supply in the same form as a continuation of it his volumes on 'Queen Anne,' 'The Four Georges and William the Fourth,' and 'A History of our Own Times.' Mr. McCarthy can claim with justice that he has made his narrative "interesting and attractive to the ordinary reader"—indeed, we doubt if in this respect Macaulay's mantle could have fallen on a more apt follower, and we shall welcome the entire series as a most valuable means of inculcating knowledge without popular distortions of fact.

Clues to Dickens's Edwin Drood, by J. Cuming Walters (Manchester, Heywood; London, Chapman & Hall), should be of great interest to all Dickensians, for the author has handled the mysteries of the unfinished story with exceptional skill. R. A. Proctor, the best known of previous investigators, is fairly put out of court by quotation and deduction from the text, and no one, as we think, can now believe that Edwin Drood eluded the machinations of his uncle, and turned up again disguised as Datchery. Drood was murdered, as Forster has explained in his 'Life of Dickens,' and recognition of the crime was secured by means of the ring destined for Rosa, which he had about his person, though his uncle thought that he had been stripped of all his jewellery when quicklime was applied to his corpse. This Mr. Walters makes clear, adding corroboration which the present reviewer has never needed. The difficult question remains, Who was Datchery? It would not be fair to reveal Mr. Walters's answer, which is wonderfully ingenious and admirably supported by inference from the text. His conclusions, in fact, form by far the best solution yet offered, and will not be easily upset. All answers to this riddle offer some difficulties (why not, since Dickens, we know, prided himself on his skill in concealing the traces of the plot?), and reluctant as one is at first to accept Mr. Walters's startling disclosure, one finds it on reflection highly probable. On a few minor points, where, indeed, there is little to be learnt from the text, we differ from our author. But we must repeat our conviction that in these hundred pages or so he has found the clue, the main secret which had baffled all previous investigators, and so has secured permanent association with one of the immortals.

VOLS. II. AND III. have appeared of Hill Burton's *History of Scotland* in Messrs. Blackwood's new and cheap edition.

WE have on our table *Evidence in Brief*, by V. D. Knowles (E. Wilson),—*Mathematical and Physical Papers*, by the late Sir George Gabriel Stokes, Bart., Vol. V. (Cambridge, University Press),—*Pascual Lopez*, by Doña Emilia Pardo-Bazán, edited by Prof. W. I. Knapp (Ginn), — *The Preservation of Antiquities: a Handbook for Curators*, by Dr. F. Rathgen (Cambridge, University Press),—*Le Malade Imaginaire*, by Molière, edited by E. W. Olmsted (Ginn), — *Blackie's Model Readers*, Books I. and II. (Blackie),—*Steps to Literature*, Books I.-VI. (Arnold),—*Selections from Spenser*, edited by G. B. Sellon (Blackie), —*The Americas, Reader V. C.*, by L. W. Lyde (Black),—*Round the World: The British Isles*, by C. W. Crook and others (Jack),—*Round the World: Africa*, by C. W. Bailey (Jack),—*The New Science of Causation*, by H. C. Hillier (Walter Scott),—*Bacon v. Shakspere*, edited by E. Reed (Boston, U.S., Coburn Publishing Company),—*Library of Congress, A.L.A. Catalog, 1904*, by Melvil Dewey (Washington, U.S., Government Printing Office),—*Der ungebetene Gast, and other Plays*, by E. S. Buchheim (Oxford, Clarendon Press),—*Man's Responsibility*, by T. G. Carson (Putnams),—*School Teaching and School Reform*, by Sir Oliver Lodge (Williams & Norgate),—*The Rational Almanac*, by M. B. Cotsworth (York, the Author),—*Problems of a Scottish Provincial Town*, by J. H. Whitehouse (G. Allen), —*Carlyle's Oliver Cromwell* (Hutchinson),—*Ourselves*, by C. M. Mason (Kegan Paul),—*The Locomotion Problem*, by C. Bright (P. S. King), — *Modern Carriages*, by Sir Walter Gilbey (Vinton),—*The Collector's Annual, 1904*, compiled by G. E. East (Stock),—*Archæology and False Antiquities*, by R. Munro (Methuen), —*Baby: its Treatment and Care*, by Mrs. R. A. Smith (Drane),—*Engineers' Turning*, by J. Horner (Lockwood), — *The Shipbuilding Industry*, by D. Pollock (Methuen),—*A Bunch of Shamrocks*, by C. A. W. Erck (Digby & Long), — *Vicar Denior*, by L. Meyrick (Skeffington),—*Valiant and True*, by J. Spillmann (Sands),—*Letters to a Débutante*, by Lady Jephson (E. Nash),—and *A Bookful of Girls*, by A. Fuller (Putnam).

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MR. JOHN HAY.

THE late Mr. John Hay first achieved popularity as an author by the publication of the 'Pike County Ballads.' These were humorous verses, written in the dialect of the South-Western States, and they were eagerly read from one end of America to the other. Certainly they were clever, and, with the exception of certain verses written by Bret Harte, they were the earliest American dialect verses of any consequence, but they by no means represented Mr. Hay at his best. To think of him only as the author of the 'Pike County Ballads' is to do him a grave injustice; but it is unfortunately true that where one American has read 'Castilian Days,' at least a hundred have read the ballads, and upon them form their estimate of Mr. Hay as an author.

It is in the charming volume of Spanish reminiscences entitled 'Castilian Days' that Mr. Hay fully reveals himself to the reader who is capable of recognizing him. The book is the work of a man of culture and of delicate poetic sensibilities. Mr. Hay felt as well as saw Spain. The history, the romance, the poetry of Spain were constantly present with him, and he breathed their spirit into his book. 'Castilian Days' was beyond doubt Mr. Hay's best contribution to literature. It was literature in the true sense, and more than that, it was a true manifestation of the author. To know and comprehend 'Castilian Days' was to understand John Hay, and to love him.

Mr. Hay's serious verses were all of them creditable, and some of them were thoroughly admirable, but they have been overshadowed by the 'Pike County Ballads,' and are little known. Precisely what share Mr. Hay had in writing, in collaboration with Major Nicolay, the 'Life of Lincoln' it is impossible to say. Nevertheless, the style of the book is throughout the style of Mr. Hay. That the book will always retain its place as the standard life of Lincoln there can be no reason to doubt. It is a monument of patient labour, and its essential accuracy has never been called in question.

For nearly thirty-five years Mr. Hay was a regular or an occasional leader-writer on the New York *Tribune*. Not one in ten thousand of the readers of *The Tribune* ever identified Mr. Hay's articles, but they had a large share in earning for *The Tribune* the reputation, which it enjoyed for so many years, of being the best-written daily paper in America. Mr. Hay was clear in thought and lucid in style, and his articles were, as a rule, forcible and convincing. He had a keen sense of humour, but he seldom allowed it to appear in his journalistic work. Mr. Hay was highly valued by Mr. Whitelaw Reid, the editor of *The Tribune*, and it was to Mr. Hay that the direction and control of the paper were entrusted during Mr. Reid's absence from America as ambassador to France. Earnestness, fairness, and courtesy were always to be found in Mr. Hay's leading articles. He would have made an ideal contributor to Thackeray's ideal newspaper, which was to be written by gentlemen for gentlemen.

Mr. Hay's reputation as a man of letters and a journalist will probably be eclipsed by the reputation which he deservedly made as a statesman. But he is an author of whom Americans should be proud, for as he represented in public life the best traditions of politics, so in authorship he represented the best traditions of literature and journalism.

W. L. ALDEN.

NOTES FROM CAMBRIDGE.

If I was so soon to be done for,
I wonder what I was begun for.

THE baby's epitaph (which, by the way, I quote from memory) is a fitting one for the past term. As the Lent term of 1905 was the longest on record, so was the Easter term the shortest. A fortnight after they came up some men found themselves at the beginning of a Tripos. Of course, this state of things was due to the vagaries of Easter. In ancient days people wrangled over the time at which the Paschal feast should be kept; but now the world seems to have settled down in apathy to submit to the disturbing influences of the moon. The short term has revealed one of the absurdities of the Cambridge system since the alterations made in the time of examination in 1882. A man can actually keep eight terms and one fortnight before going in for his final examination for the B.A. degree. Naturally, remedies have been suggested, and I give the most radical of all. It has been proposed to begin the academical year in January instead of October, and to place the examinations for honours late in the October term. In this way every candidate for a Tripos would have the benefit of an extra Long Vacation before he went in for it; and the advantage of a quiet period of study would be secured for him as of yore. I believe that this proposal would be for the benefit of student and teacher alike.

For, short as the past term has been, it has been no season of ease, and several of us have finished it in a state of collapse, having done the work of ten hard weeks in the space of six, and entertained countless visitors into the bargain. A few brave strong men have ended up by enduring the fatigues of a college ball, from which some friends of mine have had the courage to run away.

Those who thought they had heard the last of the Greek question were disappointed. First came a letter to *The Times* from Prof. Ridgeway suggesting co-operation with Oxford and an entrance examination. Now Prof. Ridgeway is the *bête noire* of the so-called Liberal party, owing to his dislike of temporary expedients and his preference for real reforms, and it is not likely that his suggestions will meet with much approval from it. No one was surprised when his name was omitted from the additions to the Studies Syndicate, which, like Charles II., is an unconscionable time in dying, but, unlike the Merry Monarch, has not sufficient sense of humour to apologize for it. The grace giving this Syndicate another lease of life was carried by a majority of ten or twelve in the following circumstances. The science world was excited by a proposal to protect the new museums by rails, despite the fact that some preferred posts and chains. It was a question whether infant Cambridge should perish by being swung off a chain or be impaled on spikes. I remember voting on the subject, but with no clear idea which course was right. At any rate, the Senate house was full of F.R.S. in *esse* or in *posse*, and these "posters" and "railers" remained to support the Syndicate.

Another Syndicate won an unexpected triumph. I have previously alluded to the controversy as to the election of some Professors of Divinity. Not long ago the vacancy for the Lady Margaret Professorship was filled by one of those "musical chair" arrangements in which the occupants of the Divinity chairs delight. This called forth vigorous opposition, and, as a remedy, a proposal was made which would have given the professoriate even more influence in filling the places of their colleagues than formerly. This was rejected, and a fresh scheme was proposed. No one cared much for it; but the Divinity Professors put forward a "fly-sheet" stating their objection to it, and it was promptly sanctioned by the Senate. A vacancy in one of the chairs is due now that the see of Ely is filled, and though the professors as a body are scarcely at a premium, all Cambridge rejoices that the choice is from their number. Dr. Chase's good service to the University is recognized, and the connexion between Cambridge and Ely will be made closer, to the benefit of both. All

our sacred professors are safe men, and not one of them but could live at Lambeth without imperilling the safety of Father Thames.

Every one deplored the departure of Lord and Lady Alwyne Compton from Ely, and a goodly company assembled both at Peterhouse and Jesus, of which colleges the Bishop of Ely is visitor, to bid them farewell. It is to be feared that such prelates as the present occupant of the see will be increasingly rare in the Church of England.

The election of Dr. M. R. James as Provost of King's is a cause of more satisfaction than surprise. His admission to the sacred company of "Heads" will certainly raise that respectable body in public estimation. It is, unfortunately, rare that a college thinks primarily of intellectual distinction in selecting its Master, and King's is to be congratulated in placing one of the most learned men it has yet produced in the Provost's Lodge. Dr. James, however, wears his great erudition so lightly that his friends are apt to dwell more upon his personal charm than his intellectual endowments. The contrast between the practical merits of the new Head of Eton and the mental endowments of the new Provost of the sister foundation offers food for thought. *Floreant ambo.*

The athletic contests in the Easter Vacation seem to show that they manage things better at Oxford. The collapse of the boat was undoubted, and the reason was made evident in the May races. It is true that Third Trinity rowed head; but Caius went down three places (a place for each "blue" in the boat), and Jesus, Christ's, and Corpus all went up under Mr. S. Fairbairn's tuition. He is blamed for spoiling the harmony of the boat club by teaching a new style of rowing; but events seem to justify his methods.

The Tripos lists came out as usual, and the success of Trinity, alike in classics and mathematics, was remarkable. Every one regrets the death of the learned Father Denifle on his way to receive an honorary degree from the University. The term closed with the conferring of this distinction upon Lord Cromer, whose acceptance of it was an honour to Cambridge.

J.

THE EGYPT EXPLORATION FUND'S EXHIBITION.

THE principal objects disinterred during last season by the Fund's excavators have this year been divided into two parts, the more important of which is now on exhibition at the library of the Society of Biblical Archæology in Great Russell Street. Here are shown the results of the labours of Dr. Naville and Mr. H. R. Hall on the temple of Mentu-hotep III., discovered by them last year at Deir el-Bahari. The hawk-name of this king turns out to be Neb-hapet-ra (steersman, or "lord of the paddle" of Ra) instead of Neb-kheru-ra, as was last year thought, and his tomb took the unusual shape of a pyramid surrounded by colonnades, outside of which again were the tombs of the priestesses of Hathor, who were *ex officio* members of the royal harem. In these tombs were sarcophagi with beautiful carvings in relief, the finest of which has been retained by the Cairo Museum. An excellent coloured reproduction of it by Madame Naville is here shown in its stead, and many fragments of the other sarcophagi are also included, one with the portrait of its owner—a lady named Kemsit—who turns out to have been a negress. The beauty of the work on these, and the other reliefs from the shrines of the priestesses and the colonnades of the main temple, is astonishing, and must set at rest all doubts as to the high civilization of Egypt in the eleventh dynasty, before the struggle for national existence and the admixture of Semitic blood had corrupted the taste of its artists. Especially may be mentioned some fragments of portraits of the king and his wife Aashait, which show the detail of the "white crown" of Egypt, made of painted basket-work with bands of gold, with such accuracy that a model could be constructed from it. Well worth noticing, too, are three black granite statues of Usertsen III., showing this famous twelfth-dynasty king as a young, an elderly, and an old man. The *clou* of the smaller objects is probably the alabaster head of a Hathor cow made under the eighteenth dynasty, which at one time had lapis-lazuli eyes and silver horns; and a funerary stele of Userhat, priest of Amen-hotep III. and Tut-ankh-amen, is notable as having preserved, in the portrait of the dead kings, the peculiar type of face and figure introduced by the famous heretic Khuenaten. A word of praise may be spared for the catalogue, which is really informing and well written.

The other exhibition of the Fund is held at University College, Gower Street. Most conspicuous in it is the model of the temple of Hathor at Sarabit el-Khadm, in Sinai, already well known to us by the photographs taken by Lepsius in 1845, and the careful surveys of the Royal Engineers published by the late Dr. Birch. Any one who will take the trouble to compare this "restoration" with the recent plan of M. Bénédite, reproduced in Maspero's 'Histoire Ancienne de l'Orient' (t. i. p. 474), will see how much this model owes to the imagination of its constructors; while Mr. Campbell Thompson's article in *Man*, referred to in last week's 'Anthropological Notes,' should convince them that the temple, instead of being either the "oldest" or the "only" Semitic temple preserved to us, is not Semitic at all. The claims to the effect just quoted made by Prof. Petrie in his recent letters to *The Times*, and repeated with some qualification in the catalogue of the exhibition, may perhaps be excused in view of the extreme paucity of result from his late unlucky expedition to Sinai. On the other hand, a fragment here shown of a tablet of Sa-nekht or Hen-nekht, the third-dynasty king whose tomb and skeleton were discovered by Mr. Garstang a few years ago at Bêt Khallâf, is interesting. So are the Nawami or beehive tombs — "no one has ever excavated these tombs before," says the label—also from Sinai; while a quantity of objects from Roman tombs, sent by Dr. Grenfell and Dr. Hunt from Oxyrhynchus, a collection of worked flints from Thebes by Mr. Montagu Porch, and some copies of sculptures at Saqqarah, all help to make out the exhibition. It will remain open, as will that first noticed, till the end of this month.

THE LONDON LIBRARY CATALOGUE SUPPLEMENT.

THE second Supplement to the great Catalogue of the London Library, just issued, is a proof that the Librarian, Dr. Hagberg Wright, is determined to keep the subscribers to that wonderful institution well informed as to the annual additions to its shelves. These additions include not only current books, but also works long since out of print, and not easily procurable except at the British Museum. The new Supplement covers the period from November 1st, 1903, to December 30th, 1904, and the books acquired during these fourteen months occupy 197 double-column pages, as against the 173 pages occupied by the first Supplement (noticed in *The Athenæum* of June 11th, 1904), which included the books added from November, 1901, to November 1st, 1903. The usefulness of the London Library to all interested in intellectual matters becomes more and more pronounced every year, and no one is better alive to its manifold requirements than the Librarian himself.

This new Supplement is an especially competent piece of bibliographical work, and perhaps its most valuable feature is the detail in which the contents of the one hundred and nineteen volumes of the 'Imperatorskoe Russkoe Istoricheskoe Obschchestvo,' 1867-1904, are set out. They occupy nearly ten columns, and the manner in which the various works are entered renders the series as comprehensible to an Englishman as to a Russian. Many of these volumes, it should be added, have no title-page, and many others have no list of contents, so that the only way to obtain a full catalogue was to go carefully through every volume, and this is obviously what Dr. Hagberg Wright has done. To the student of Russian history of every kind this list will prove of the greatest value. Unfortunately the set wants vols. iii., xlv., and lix.; but perhaps these may be acquired in due course.

In a similar manner the contents of the reissue of Arber's 'English Garner,' 1903-4; the 'Archivio Storico Italiano,' 1842-1904; Bottari's 'Carmina Illustrium Poetarum Italorum,' 1719-26; Gruterus, 'Delitiæ Poetarum Italorum,' 1608; and the twenty volumes of Inchbald's 'British Theatre,' are fully set out, so that the student in a hurry—and most of us are in a hurry nowadays—can see at a moment's glance which particular volume he wants. Each family dealt with by Litta, 'Celebri Famiglie Italiane,' 1819-58, is indicated, although it is curious that one with such a record as that of the Spinola is not treated either by Litta or by his continuators.

It is difficult to pick any holes in a catalogue compiled with such exhaustive care; but there are two or three points which suggest themselves in going over some of the various entries. We think, for instance, that the classification of some of the authors might be improved; these are based apparently upon the British Museum Catalogue, and probably served well for that purpose. But in other respects Dr. Hagberg Wright has shown himself no slavish imitator of the general principles adopted in carrying out that great scheme. It is a fact that John Forster was a "barrister of the Inner Temple," but it would be much more enlightening to those who use the London Library Catalogue to describe him as the biographer of Charles Dickens. He certainly is not now known as a barrister. Again, we think it would save time if the real name of every writer who publishes new books under a pseudonym were added to each entry. The name of Anatole France, for instance, is described in the Supplement as *ps.* As his real name, Anatole François Thibault, is neither fully nor accurately given in the great Catalogue of the London Library (where he is said to be "A. Thibaut"), it might have been mentioned correctly in the Supplement. On the whole, however, there will not be much to complain about if the standard of the succeeding Supplements is kept up to the level of those already issued.

'WILLOBIE HIS AVISA.'

I AM acquainted with Dr. Creighton's opinions on this point, but they have not convinced me, and he is singularly unfortunate in this new *proof* he has brought forward in *The Athenæum* of July 1st. The author of the 'Metamorphosis of Ajax' desired a jury of men who had built great houses and were given to much hospitality. He would have preferred noblemen, but was granted ten knights and two gentlemen freeholders. Of the noblemen it was said: "Suppose you could get three or fower to appeare, one at Petworth, another harde by there at Coudrey," &c. Dr. Creighton says: "The old viscount at Cowdray was the first Viscount Montague, the grandfather of Lord Southampton, who is 'the young lord' of the above"; and imagines Harington uses of him the word

"patrysare (take after his father)" and "Avisare (take after his grandfather)," which latter newly coined word, being printed with a capital *A*, he assumes to be a pun on the word "Avisa," and "declared to be a good word if *he* (Southampton) would mark it." Surely Dr. Creighton knows that the son and heir of the first Viscount Montague, who died in 1592, was not a Wriothesley, but a Browne, and that the second Viscount Montague (or his heir) could alone be spoken of in the phrase "patrysare" or "avisare." The first viscount had received a king and a queen in his dwelling, but it was *his* father, Sir Anthony Browne, who made his dwellings what they were. The young Earl of Southampton never built anything at Cowdray, never dispensed hospitality there, and, after the death of his maternal grandfather in 1592, had little association with his mother's old home. This simple fact, of course, does not prove that he did not write the 'Avisa,' but it shows the value of the arguments Dr. Creighton brings forward as proofs.

CHARLOTTE C. STOPES.

I NOTICE in your last issue that Mr. Creighton, in support of his contention that Lord Southampton wrote 'Willobie his Avisa,' quotes the following lines from Sir John Harington's 'Apologie' for his 'Metamorphosis of Ajax,' 1596 :—

"For suppose you could get three or fower [noblemen] to appeare: one at Petworth, another harde by there at Coudrey (where in the old Viscount's time Jupiter hospitales is saide to haue dwelt), and the young Lorde I heare dooth patrysare, or rather I shoulde saye Auisare (and that is a goode worde, if hee will marke it). Say also an other dwelt at Raglande in Monmouthshire," &c.

Mr. Creighton then says :—

"The old viscount at Cowdray was the first Viscount Montague, the grandfather of Lord Southampton, who is 'the young lord' of the above."

He is correct in stating that the old viscount was the first Viscount Montague, but he is mistaken in thinking that Lord Southampton was the "young lord," as on the death of the first viscount, his grandson Anthony Maria Browne, the second Viscount Montague, succeeded him; and the original Book of Household Rules, written and signed by him at Cowdray in 1595 (which is now in my possession), testifies to the truth of Harrington's statement that Jupiter Hospitales dwelt at Cowdray in the time of the "young lord" also.

E. LIONEL REYNOLDS.

THE HISTORICAL MANUSCRIPTS COMMISSION.

THE MEDLEY PAPERS.

AMONGST the large number of semi-official papers which are now preserved in private custody those relating to naval and military affairs are as a rule inferior in interest to the documents that concern the departments of the principal Secretaries of State. An exception to this rule has recently been witnessed in the case of the important military records of the British headquarters staff in North America during the revolutionary war, published in the last Report of the Commission. A further exception is provided by the Report now before us, which preserves some highly instructive naval correspondence of a kind not adequately represented in the official series. Vice-Admiral Henry Medley, whose semi-official papers as commander-in-chief in the Mediterranean between the years 1744 and 1747 are in the possession of Lady Du Cane, may be regarded as a typical naval officer of the period. His purely official correspondence appears to have been preserved amongst the Admiralty Records in the conventional form of dispatches, and the orders and instructions which he received from the Admiralty Board are duly entered in the official letter-books. So far as these are concerned the present Report gives us little or nothing of original value. At the same time some notice of these secondary sources was required in order to make the context of the more miscellaneous papers intelligible. These consist of enclosures, intelligence, and intercepted letters, of which no originals or copies have been preserved in the official series.

Amongst the official correspondence which is printed in this Report, but also to be found in the Admiralty Records, are Capt. Medley's instructions, dated February, 1723, for cruising on the Guinea coast to protect the trade against pirates. These instructions expressly forbid private trading, and the prohibition is significant. This dangerous service was well calculated to harden a young commander; but it also afforded opportunities for private profit. For example, we learn from the Admiralty Records that Capt. Medley's predecessor on this service, having failed to procure the conviction of a number of pirates, refused to discharge them and carried them with him for trial in England. On the way home he called at Jamaica, where he sold the survivors of fifty negro slaves whom he had also embarked at Cape Coast Castle. The voyage was one of untold horrors, for the prisoners or the slaves proved to be infected with a "new disease," which may possibly have been "beriberi." In the end, the enfeebled negroes sold badly, whilst the prisoners were acquitted, and the blood-money was thus lost. But, in order to recoup himself, this officer had the effrontery to propose that the victualling of the negroes should be charged in the ship's books, on the ground that he had shipped them to assist in manning his vessel. After a careful investigation the claim was disallowed by the Admiralty, with some pointed remarks upon the character of the transaction. There is no ground for any suggestion that Capt. Medley imitated these discreditable practices, and, indeed, we have very little information about him here for another twenty years. Then the correspondence relating to his Mediterranean command presents us with several interesting notices of naval procedure. The professional antagonism displayed by British commanders in connexion with the distribution of prize-money was doubtless, as the editor points out, detrimental to the public service; but, as an academic question, the point at issue between Admiral Medley and his predecessor in the Mediterranean command is not devoid of interest. The most remarkable portion of these papers is, however, that consisting of purely external correspondence in the shape of the archives of a French commander captured by Medley's squadron. In addition to service papers, dispatches, and intelligence, these contain many interesting newsletters descriptive of French politics and society. The Chevalier to whom they were addressed was a Knight of Malta and a typical French officer of the courtier type, whose career has been traced with consummate skill by the learned editor of this Report. The story of the Chevalier's private life and naval adventures forms an instructive counterpart to the portrait of his English contemporary as it is drawn in these pages. Each appears to have taken full advantage of his opportunities for acquiring private wealth; but the fortune of war did not favour both alike. Medley, the rough sea-dog and self-made leader, died at his post in the plague-stricken waters of the Mediterranean, leaving a handsome fortune to be squabbled over by his mistress and distant heirs. The Chevalier, *protégé* of an all-powerful royal favourite, an accomplished *roué*, who had lost his credit as well as his personal papers in European seas, died a few years later in his pestilential government of the French West Indies. So deeply was the latter involved in certain pecuniary transactions that it was whispered his very death was a deception, to enable him to escape his creditors and end his days in luxurious privacy as a smugglers' "husband."

The Commissioners have been fortunate in obtaining the assistance of Prof. Laughton for the preparation of this Report, which is noticeable for the minute research and profound scholarship displayed in the editorial apparatus.

SHAKSPEARE'S BIRTHPLACE.

MUCH literary interest attaches to the recent appeal at Warwick Quarter Sessions of the Trustees of Shakspeare's Birthplace against the refusal of the Assessment Committee of Stratford-on-Avon to exempt the Trust property from the local rates. It was proved in court that the Registrar of Friendly Societies had, in accordance with the statutory powers vested in him by the Scientific Societies Act of 1843, granted the Trustees a certificate of exemption from the local rates. But, mainly on the ground that the commemoration of Shakspeare in the manner prescribed by the Shakspeare Birthday Trust Act of 1891 was not exclusively "a purpose of literature," the Bench held that the Assessment Committee was right in ignoring the certificate of exemption, which was legally inapplicable to societies other than those "exclusively" devoted to literary purposes. At the request of Mr. Hugo Young, K.C., the counsel for the Trustees, Mr. Dugdale, the Chairman of the Warwick Bench, offered to state a case for a superior court. But Mr. Sidney Lee, the Chairman of the Executive Committee of the Trust, announced at the ordinary monthly meeting on Wednesday that the Trustees did not propose to carry the litigation further. On the legal questions at issue we have no comment to make. But we believe that the literary public in all parts of the world will share the regret expressed by the Chairman and other members of the Trust that the Assessment Committee of the Union of Stratford should have refused the Trustees any relief from local burdens in regard to property which belongs to the nation, was in effect purchased for the town of Stratford at the nation's expense, and confers obvious material benefits on the townspeople. The Trust buildings are supported, moreover, not by the ratepayers of Stratford, who are by the generosity of the Trustees admitted free, but by visitors from outside, who alone pay for admission and supply the Trust with its income. It is, therefore, the visitors to the town, and not the ratepayers, who defray the rates on the Trust buildings. The Trustees paid last year over 112*l.* in rates and taxes out of an income very slightly exceeding 1,600*l.* It appears from the evidence that the revenues of the Trust enable the Trustees to keep their fabrics and gardens in order, but the income is insufficient for the other purposes which are enumerated in the Trust Act, and are equally obligatory upon the Trustees. They are bound by their Act "to enlarge and improve their collections," and to acquire, if opportunity arise, other houses or land of Shakspearean interest. Clause vi. of the Trust Act recognizes that the visitors' fees need supplementing by donations and "subscriptions (annual or otherwise)" if the purposes of the Act are to be fully carried out. The Chairman has made some endeavour to obtain an increase of income from those sources which are authorized by the Act, but have of late years run dry, and we hope that his efforts will prove successful. Under his guidance the Trust is making arrangements for rendering its books and manuscript collections freely accessible, under due precautions for their safe keeping, to all accredited students. Mr. Lee was subjected at the recent hearing at Warwick to a searching cross-examination on nearly every branch of the Trust's administration, and we are glad that the Court, though it decided the legal points

involved in the case against the Trustees, put on record its judgment that all the institutions of the Trust were at the present time "most admirably managed to the advantage of the nation and of Stratford itself."

THE CANTERBURY AND YORK SOCIETY.

YOUR review of the first issue of this episcopal register society will meet with the approval of not a few disappointed subscribers. The reviewer was not, however, nearly severe enough as to the English abstracts at the heads of the Latin entries. They are probably superfluous, and had better be omitted in future instalments. But if they are to be done, the work should be put into the hands of at least an average Latin scholar; as it is these abstracts are often senseless and misleading. For instance, on p. 30 occurs "the second Latin Council." "Latin" is a blunder for Lateran; and *secundum* does not mean "the second," but "according to." Unfortunately, a long-standing engagement prevents my attendance at the general meeting on July 12th, when the subscribers ought to insist on knowing who did the abstracts. Whoever he is, he ought to have nothing further to do with the management or editing of these invaluable records. An admirable project is running a good chance of beng ruined. I cannot help wondering what record scholars such as Dr. Gasquet and Prebendary Hingeston-Randolph, who are members of the "Interim Committee," think of the first instalment.

A SUBSCRIBER.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE included in their sale of valuable books and manuscripts on June 29th and next two days the following: Alpine Journal, 22 vols., 1864-1903, 21*l.* Burton's Arabian Nights, 16 vols., 1885-8, 25*l.* 5*s.* A Collection of First Editions of Charles Dickens's Works, and Books and Engravings relating to him (110 lots), 245*l.* 10*s.* Charles Lever's Novels, complete set, first editions, 52 vols., 1839-72, 100*l.* Marryat's Novels, first editions, 32 vols., 1829-72, 62*l.* Lilford's British Birds, 1885-97, 42*l.* Audubon's Birds of America, 7 vols., 1840-44, 36*l.* 10*s.* Gould's Trochilidæ, 1866-87, 60*l.* Shakspeare, Second Folio, 1632, 96*l.* Charles Kean's Acting Shakspearean Plays, presentation copies (14), 32*l.* Scott's Waverley, first edition, 3 vols., original boards, uncut, 1814, 150*l.*; Guy Mannering, first edition, 3 vols., original boards, uncut, 1815, 26*l.*; Tales of My Landlord, first series, first edition, 4 vols., original boards, uncut, 1816, 15*l.* 5*s.* Ackermann's Microcosm of London, 3 vols., 1811, 25*l.* 10*s.* Pyne's Royal Residences, 3 vols., 1819, 17*l.* 15*s.* Smith's British Mezzotint Portraits, illustrated, 4 vols., 1884, 21*l.* Ackermann's Select Views of London, by J. B. Papworth, 1816, 15*l.* 10*s.* Valturius, De Re Militari, Verona, 1472, 52*l.* Breviarium ad Usum Cathalunensium, MS. on vellum, 44 miniatures, Sæc. XIV., 63*l.* Byron's Poems on Various Occasions, original green boards, uncut, 1807, 71*l.* Franklin's Cato Major, Philadelphia, 1744, 54*l.* Bonaventura, Meditatione sopra la Passione, absque nota (fifteenth century), 45*l.* FitzGerald's Omar Khayyam, first edition, 1859, 40*l.* Horæ ad Usum Sarum, English MS., fifteenth century, illuminated, 150*l.* Horæ, French MS. with miniatures, fifteenth century, 130*l.* Edmondson's Baronagium Genealogicum, emblazoned by G. Allan, of Darlington, and extra-illustrated, 1764-84, 48*l.* Volume containing a Portrait of Lady Hamilton, after Romney, and Autograph Letters of the same and others, 120*l.* Horæ, MS. on vellum, 14 miniatures, fifteenth century, 101*l.* Ben Jonson's Latin Bible, 1599, 54*l.* Shelley's Queen Mab, first edition, boards uncut, with MS. notes said to be in Shelley's hand, 1813, 50*l.* Thackeray MSS. and Sketches, 163*l.*

Literary Gossip.

MR. FISHER UNWIN will publish in the autumn a volume by Lord Coleridge, K.C., entitled 'The Coleridges of Ottery S. Mary.' It describes the careers of various members of the family, from John Coleridge, the father of Samuel Taylor Coleridge, to Sir John Taylor Coleridge, the father of the Lord Chief Justice. The book contains letters from Southey, Wordsworth, and S. T. Coleridge, and will be illustrated with reproductions of many unpublished portraits.

UNDER the title of 'The Poor and the Land' Messrs. Longman will shortly publish in book form, at a popular price, the report on the Salvation Army colonies in America and at Hadleigh in Essex, recently made by Mr. Rider Haggard to the Colonial Office in his capacity of Commissioner. Mr. Haggard has added an introduction dealing with the question generally and arguments against certain points in his scheme. The book will be illustrated with photographs taken by Miss Angela Rider Haggard, who acted as her father's private secretary throughout his journey.

MR. SWINBURNE'S novel, 'Love's Cross-Currents,' is to be published next Wednesday. Our paragraph announcing it on the 24th ult. has been the cause of many speculations and inquiries as to its nature. These will be fully answered by the opening words of a dedicatory epistle to Mr. Theodore Watts-Dunton, in which is discussed the epistolary method of prose fiction as practised by Richardson, Scott, Balzac, and Laclos:—

"As it has pleased you to disinter this buried bantling of your friend's literary youth, and to find it worth resurrection, I must inscribe it to you as the person responsible for its revival. Were it not that a friend's judgment may always seem liable to be coloured by the unconscious influence of friendship, I should be reassured as to its deserts by the approval of a master from whose verdict on a stranger's attempt in the creative art of fiction there could be no reasonable appeal—and who, I feel bound to acknowledge with gratitude and satisfaction, has honoured it by the sponsorial suggestion of a new and a happier name."

It was written many years ago, and was printed anonymously, under the name of 'A Year's Letters,' in a weekly periodical called *The Tatler*, long since dead, edited by the well-known novelist Mr. E. Francillon. The novel, although it has undergone no fundamental changes either in story or in characterization since its first appearance, has been revised by the author.

A NEW work on notable Lake residents, by Frederick Sessions, is to be published immediately by Mr. Elliot Stock, under the title 'Literary Celebrities of the Lake District.' The chapters deal with the personality and surroundings of Ruskin, De Quincey, Linton, Southey, Prof. Wilson, Charles Lloyd, Harriet Martineau, and other writers, and will furnish much fresh information gleaned from the district. The work will contain many illustrations, some of which have not been published before.

IN the July *Scottish Historical Review* Mr. Lang edits Queen Mary's 'Estat' or pension list of 1573; Mr. Crabb Watt, K.C., treats of Dunnottar; Prof. Sanford Terry describes the Jacobite battle of Glenshiel; M. Étienne Dupont deals with the early Bruces and their chateau of Brix in Normandy; and Lieut.-Col. H. W. Lumsden checks errors about the scene between the ireful Andrew Melville and "God's silly vassal," James VI. Other subjects are 'The Queen's Maries,' 'Dunvegan Charter-Chest,' 'Solway Moss and Oliver Sinclair,' and 'St. Ninian in North-Eastern Scotland.' Mr. W. R. Scott describes the establishment of a wool-card manufactory at Leith in 1663. Sir Archibald Lawrie's challenges of certain Scone and Swinton charters encounter spirited rejoinders.

CANON SCOTT HOLLAND has collected a number of his 'Personal Studies' of famous men and women, which Messrs. Gardner, Darton & Co. will publish very shortly. The studies include appreciations of most of the leaders of the Oxford Movement, the Pre-Raphaelites, and other groups of the same period.

A GEORGE CRABBE celebration will take place, September 16th to 18th, in the poet's birthplace, Aldeburgh. A local committee has been formed, of which Mr. Charles Ganz is honorary secretary. The details of the programme are not yet settled.

A CORRESPONDENT writes:—

"Many people will rejoice in the revived interest which London is showing in her literary men by putting up tablets and naming streets in memory of them. But surely it was a mistake to call a street in the vicinity of Westminster Abbey 'Dean Farrar Street.' The inevitable suggestion will be that Farrar was Dean of Westminster. Thus we prepare false history for the antiquaries of the future."

THE list of King's birthday honours was announced after we went to press last week. It is pleasing to find that the names of Richard Claverhouse Jebb, Lawrence Alma Tadema, George Meredith, and Holman Hunt have been added to the Order of Merit. But otherwise the list must be a great disappointment to those who think that intellect has some part in the making of a people, and therefore some right to public recognition. It is true that authors and artists who respect themselves and their vocation may well say with Goldsmith that "Honours to a man in my situation are like ruffles to a man who is in want of a shirt," but surely it would be wise to give an increasingly illiterate and sheepish public a hint or two that commerce, politics, and retired generals are not the only vitalizing forces in this country. The order of knighthood has been so extended that one is inclined to forget the days when it was confined to men of real distinction, and honoured by a Reynolds or a Newton. No reform is, we suppose, to be expected. But it is to be hoped that seats of learning in view of such lists as that before us will make no concessions to popular prejudice, but confine the honours they are able to give to those who deserve them. Names proposed for such distinction are subjected, we know, to severe scrutiny. Are we to suppose that similar care has been exercised in the case of the list just published?

LAURENCE HUTTON'S 'Talks in a Library' contains an interesting passage on the late Col. Hay's popular 'Pike County Ballads':

"Mr. John Hay once told me that while listening to a somewhat dull sermon from a preacher with whose views and doctrines he was not altogether in sympathy, it suddenly occurred to him, *apropos* of something he had heard in the discourse, that, after all, perhaps

Saving a little child, and bringing him to his own,
Is a derned sight better business than loafing 'round the Throne.

And out of this fragment of cloth was cut the 'Little Breeches' which are not soon to wear out! In the same way, he added that some sentence in a long, impromptu prayer gave him the impression that, may be, in the end,

Christ ain't going to be too hard
On a man that died for men.

And on this pedestal was erected the statue of the famous 'Jim Bludso,' of the steamer Prairie Bell, who gave his own life to save the lives of the passengers entrusted to his charge."

We know that 'Maud' was built up on a single quatrain; and Mr. Hutton suggests that Mr. Kipling's 'Recessional' was based upon the three words "Lest we forget," which had impressed the author years before, and had been preserved in an old note-book.

SOME years ago *The Daily Chronicle* had, we think, a review in French of a French translation of Stevenson's 'Prince Otto.' In *The Morning Leader* on Monday last several items of Paris correspondence appeared in the original newspaper French. The idea is commending itself to teachers of French in the metropolis, who find examples of the living language a valuable supplement to the orthodox reading-books. We should be glad to suppose that French was studied or understood as well over here as English is on the Continent.

THE Hon. Henry J. Coke has revised his volume of reminiscences entitled 'Tracks of a Rolling Stone,' which we noticed favourably in our issue of May 27th, and a second edition, with some new anecdotes, will be published by Messrs. Smith, Elder & Co. a few days hence.

THE exceptional Caxton (1483) and Tyndale's 'Pentateuch,' to which we have already referred, fetched at Messrs. Christie's sale on Wednesday last 1,350*l.* and 940*l.* respectively, the purchaser in each case being Mr. Quaritch.

THE Library of Trinity College, Dublin, will be closed for a fortnight from Monday, July 10th.

Lloyd's Weekly News was on Sunday last published with four additional pages. We congratulate Mr. Thomas Catling, the editor, on the enlargement, accomplished by the aid of the double octuple perfecting presses, seven of which finish ready for delivery 336,000 copies an hour. Among the new features are pages occupied by process pictures and the life of General Booth, compiled, with his aid, by Mr. T. F. G. Coates.

A NEW trouble would seem to be in store for the librarians of national libraries—the conservation of the manuscripts of contemporary authors. Zola may be said to have set the fashion in bequeathing the MSS. of most of his books to the Bibliothèque Nationale, and now that institution has received from the widow and son of the late Gustave Toudouze the MSS. of his romances, which number some thirty-five.

THE correspondent of an Anglo-Indian journal suggests that the tercentenary of the death of Akbar, the greatest of the Mogul emperors of India, should be celebrated with some *éclat* during the approaching visit of the Prince and Princess of Wales to India. The anniversary falls on October 15th, and we should not be surprised if official support were given to the proposal.

MR. HAMLIN GARLAND writes from West Salem, Wis.:—

"I write to thank you for your generous notice of my book, 'The Tyranny of the Dark,' and to correct a misapprehension. I have no 'contempt for what is respectfully called psychical research'; on the contrary, I honor those who have gone at these puzzling questions seriously and with method in face of adverse criticism, and the moral to my book (so far as a novel may have a moral) is quite the opposite of your interpretation. I had the hope that it might in some slight way help to forward in this country the organization of a society as worthy of confidence as the English Society for Psychical Research. Life is not as commonplace as it sometimes seems to us, and the way in which 'a common mystery is explained by dragging in a greater mystery' may be read in the 'solid content' of my tale, which is, however, quite unambitious of solving any mystery whatsoever."

THERE is a good deal of excitement in several Paris public libraries on the subject of enforced retirements. Following upon M. Léopold Delisle's resignation at the Bibliothèque Nationale comes the announcement that M. Ruelle is to be "retired" from the Bibliothèque Ste. Geneviève, and M. Franklin from the Bibliothèque Mazarine. These two posts would naturally be filled by those second in command, M. Mortet at the first place and M. Armand d'Artois at the second; but M. Gaston Schéfer, "auteur dramatique joué une fois au Français," has, it is said, been nominated to the chief librarianship of Ste. Geneviève, and M. Paul Bonnefon to that at the Mazarine. Whether these two appointments will be ratified remains to be seen; if they are, they will be under suspicion of political jobbery. "Il vaut mieux," says *L'Éclair*, "pour les candidates, avoir été six mois chez un ministre que vingt ans dans les archives."

AMONG the grants distributed by the Prussian Akademie der Wissenschaften is one of 5,000 marks to Prof. von Wilamowitz-Möllendorff, to enable him to carry on his collection of Greek inscriptions; 2,300 to Prof. Engler for the continuation of his work 'Das Pflanzenreich'; 1,000 to Prof. Ludwig, who is engaged in studying the Holothuria of the Mediterranean; and 4,000 to Dr. Blanckenhorn, to enable him to study the geological formation of the valleys of the Jordan and the Nile. Among the remaining grants was one of 1,000 marks to Prof. Wernicke (whose death we recorded last week) to pay for the publication of the fourth volume of his photographic map of the brain.

THE death in his seventy-third year is announced from Homburg of Dr. Max Hirsch, well known for his efforts to improve the social condition of the German workpeople. He established the Deutsche Gewerkvereine on the model of the English trade unions, and both in the Reichstag and the Prussian Parliament supported the interests of the people. He was the author of a number of books on social questions, and also published a book of travels.

THE death is announced at Kirkcaldy of the Rev. Norman L. Walker, D.D., for forty-two years minister of Dysart Free Church. He was editor of Messrs. Nelson's *Family Treasury* and *The Free Church Monthly*, which trebled its circulation under his literary management. He also published lives of Thomas Chalmers and Robert Buchanan, 'Chapters from the History of the Free Church of Scotland,' and several religious works.

THE annual Blue-book known as 'Moral and Material Progress of India,' for 1903–4, which has just appeared, contains the usual account of literature in each of the Presidencies, to which we have sometimes made reference. The influence of Shakspeare is shown by partial translations into various Indian tongues, and by works based upon his plays.

THE Report of (Mr. Ritchie's) Income Tax Committee (3*d.*) is a Parliamentary Paper of interest to publishers and authors, inasmuch as it deals with their share in the income from copyrights. We note also the publication of the following Parliamentary Papers: Report on Manuscripts in the Welsh Language: Vol. II. Part II. Panton and Cwrtmawr (8*d.*); The Annual Report of the Deputy-Keeper of the Public Records (1*d.*); and The Annual Report of the Accountant for Scotland to the Scotch Education Department (6*d.*).

SCIENCE

APPLICATIONS OF CHEMISTRY.

Bio-Chemistry of Muscle and Nerve. Ten Lectures delivered by W. D. Halliburton. (Murray.)—This volume, containing ten lectures given by Prof. Halliburton in London, and a second time, as the first Herter Lecturer, in New York, is published under the authority of the London University. The pages are so crowded with the hard facts of a very complex subject that it can hardly be imagined that the author delivered the lectures in detail as they now appear; that would have been too great a tax of memory and patience to levy from any audience. The value of the lectures consisted, no doubt, in the experimental demonstrations given at the time, while the numerous "scissors-and-paste" additions make the book a very welcome and really useful guide for the reading of students.

Prof. Halliburton has followed the excellent plan of dealing only, or at least chiefly, with the subjects in which he himself has made or inspired research. The gain which results from this provides a valid excuse for a selection and distribution of matter which is in itself unreasonable. To the lectures on muscle chemistry barely more than a third of the book is given. This is accounted for by the fact that the author is content to deal chiefly with his own work in the analysis of muscle proteids, as it has been revised by Von Fürth and others. One page is considered enough for the very important and extensive claims which might be set up for the chemical problems of contraction, rigor, and fatigue. Under one or other of these heads lies all our present knowledge of the physiology of muscle—its true bio-chemistry in distinction from a chemistry of dead residues; and though we may admit with the author that our knowledge in these directions is "unsatisfactory," it is surely at once more satisfactory and, up to the present, more useful than our knowledge of the proteid separation products of muscle and their relation to vital phenomena. A brief

notice is included of some of the later results obtained in the chemistry of the connective tissues, particularly those due to Miss Tebb. A wider interest might have been given to this section, had space allowed, by reference to invertebrate tissues.

The rest of the work is devoted to the nervous structures. Here the treatment throughout is more adequate. The questions of metabolism and fatigue are allowed to inspire and direct the chemist's inquiry, and with noticeable gain. Among the most useful sections of the book will be found, we think, those given to the disintegration of the nerve-sheath and its constituents, and to the interesting and fruitful applications of their study. The author here gives an admirable account of his researches with Prof. Mott. We may be permitted to think that the paragraphs on narcosis and sleep should have been either less detailed in treatment or more complete; where room is found for Wright's observations upon nerve-cells after anæsthesia it is odd to find, for instance, no reference to Meyer's work on narcosis and other allied inquiries. But all these chapters will serve well to give students not only a brief directory of experimental results, but an outlook as well over the main tendencies of these in the directions either of utility or of further advance in pure knowledge. Higher praise than this could hardly be awarded; for the growth of modern physiology, especially upon its chemical side, has reached a point in the accumulation of new facts at which, until relief comes by the dawn of some great simplification, it is almost impossible to bring a real illumination to the old areas and districts of the subject in a few lectures.

We are inclined to congratulate Prof. Halliburton upon the new word he seems to have invented when he speaks of "the slimsiest foundations."

Practical Methods of Electro-chemistry. By F. Mollwo Perkin. (Longmans.)—It is somewhat curious that so little attention should have been paid hitherto to the practical side of electro-chemistry. On the theoretical side the subject had reached an advanced stage almost before the other branches of chemistry had been born: the laws which Faraday enunciated in 1853 still represent the greater part of our knowledge with regard to electrolytic separations, and the terms which he proposed are still in universal use. Perhaps investigators were afraid of finding only a scanty gleaning in fields which their great master had reaped. When interest was again roused by Arrhenius's suggestion that in electrolytic phenomena was to be found the clue to the whole of the mysterious phenomena of solution, the researches which were set on foot dealt only with general principles, and particular applications were neglected.

But recently attention has been drawn to the details of electro-chemical processes by the successful application of them to the commercial preparation of chemical products. Aluminium, pure copper for electrical work, calcium carbide for the manufacture of acetylene, are instances of substances that could only be obtained at prohibitive prices before the electric current was used in their separation; and in the production of many others electrolysis is successfully competing with the older processes.

Meanwhile the purely scientific aspect of the subject has not passed unnoticed. Prof. Perkin in the work before us mentions some hundred preparations and separations by the electric current, nearly all of which have been devised within the last fifteen years. Many of the analyses which he describes are still performed more expeditiously and more accurately by the older chemical methods, but the use of electricity has a great attraction in its simplicity and freedom from the "messiness" that was formerly almost inseparable from analysis.

Prof. Perkin's book is sure to be in great request, for it is the first text-book of the kind suitable for English students; but its merits would probably entitle it to first place among any number of competitors. The author truly remarks that

"the average student seems to think that all that is necessary is to mix his solutions in a more or less accurate manner, and then to switch on the current—the electricity will do the rest,"

and then proceeds to set him right by the most detailed instructions. Indeed, we are inclined to think that in some cases too many details are given; there is a danger that the student will lose the robustness of knowledge that comes from many failures; but that is certainly a fault on the right side.

In three parts ordinary separations, analyses, and preparations are successively treated. The pages are not mere cooking recipes, but contain brief, though lucid accounts of the theory of the methods adopted, from which the least inquiring student cannot fail to obtain much information. We do not pretend to have tried all the processes given, but those with which we are acquainted are, apart from a few obvious misprints, admirably described. A full bibliography is supplied, which will prove of service to many who have passed the stage for which the book is professedly intended.

An appendix contains tables of electrical and chemical data, as well as tables of five-figure logarithms. In the former we regret to notice several mistakes of a particularly dangerous character, as tending to confuse further the minds of students on a subject concerning which their ideas are seldom clear. Thus we find "electro-chemical equivalent in coulombs per mg. per sec."—the last two words should be omitted—or "1 horse-power is 75 kilogrammeters," where the same two words should have been added; we even find "1 kilowatt=1,000 watt-hours," where common sense might have prevented error. With regard to the logarithms, we regret to notice that a teacher of the author's experience deems it necessary to explain the most elementary principles of their use to students who are doing work in advanced chemistry.

The book is well got up, with clear print and figures. Notwithstanding the errors we have just pointed out, we heartily recommend the volume for use in every chemical laboratory.

THE TRANSFORMATIONS OF MATTER.

I.

SOME twenty years ago the suggestion that matter can be destroyed could be discussed on metaphysical grounds only. The indestructibility of matter, complemented by its sister doctrine of the conservation of energy, formed one of the pillars upon which the whole system of physics appeared to rest, and Herbert Spencer—whose acquaintance with physics was by no means his strong point—declared in his 'First Principles' that if we could suppose matter to be destructible, both science and philosophy would be impossible. Recent discoveries have, however, changed all that, and both the indestructibility of matter and the conservation of energy find themselves exposed to a frontal attack which it seems impossible that they can long resist. But before the source and nature of this attack can be detailed it will be necessary to go over once more a few of the facts recently acquired by science.

The first discovery which altered our opinion of the nature of matter was that of electrolytic dissociation, which goes back to the time of Faraday. If an electric current be passed through the solution of a chemical compound, such as, for instance, chloride of potassium, the potassium is delivered at one of the poles, and the chlorine at the other. But, as the solution shows no trace of free chlorine or free potassium anywhere except at the two poles themselves, it is necessary to assume the existence of wandering bodies called Ions, consisting of electric charges carrying particles of chlorine or potassium as a bird carries a seed, until they deliver up their burdens and become neutralized and absorbed in the pole of opposite sign to themselves. As the chlorine and potassium thus supposed to be carried by the ions show none of the characteristics of the chlorine and potassium known to chemistry, it has since become plain that we here have to do with matter in a different state from any formerly known. Then came Sir William Crookes's discovery, lately described in these columns (see *The Athenæum*, No. 4048), that gases under similar conditions could be split into particles many times smaller than the chemical atom, and consisting in great part of electricity only. Then followed Prof. Röntgen's revelation that these electric corpuscles, when suddenly stopped in their career, set up vibrations in the ether capable of penetrating most known substances; then, the discovery of M. and Madame Curie and their associates that there were metals which spontaneously emitted light and heat, together with the Alpha and Beta rays, corresponding to positive and negative electricity respectively, and the Gamma, which seemed to be nothing but the Röntgen or X rays of slightly differing intensity. Next followed the announcement by Sir William Ramsay that the Curies' radium emitted besides these rays a quasi-material emanation having all the characteristics of a gas, which changed itself, when kept in a tube, first into the rare gas helium, and then into particles of positive and negative electricity. The researches of the Hon. R. J. Strutt, of Prof. J. J. Thomson, of M. Blondlot, and, above all, of M. Gustave Le Bon, have shown that the emission of rays, and even of some sort of an emanation, is probably a common attribute of all known bodies. And all this time there was germinating in the minds of physicists the pregnant theory of Maxwell that light was an electro-magnetic phenomenon, consisting of vibrations in the ether not distantly resembling those gigantic waves which Hertz had shown to be set up by oscillatory electric discharges.

Now it is plain that these discoveries, while overthrowing our best-settled conceptions of matter and energy, yet raise a great many more puzzles than they solve. While atoms are shown to be no longer atoms, and energy is produced apparently from nowhere without the previous expenditure of work, electricity, at one time thought to be merely a form of energy, now appears as a component, and perhaps the sole component, of matter. Yet till now no one could say what electricity was, and every new discovery seemed to make its behaviour more and more mysterious. It seemed to have mass, and one of the most popular theories of English electricians was that all mass was (see *The Athenæum* last referred to) electro-magnetic in its origin. It behaved in most cases like a liquid, yet a liquid some of whose particles attracted while others repelled each other seemed inconceivable; and it was proved to be entirely exempt from the laws of gravitation which govern the behaviour of all other liquids. Nor did any of the new discoveries quite square with the hitherto observed laws of electrical phenomena. It has always been said that a gas cannot act as a conductor of electricity, yet the fact that the atmosphere becomes a conductor under the influence of the electrons emitted by radium proves the best test of its presence. Again, Sir William Ramsay's emanation, which eventually becomes positive and negative electricity, will remain for years on the surface of metals such as bismuth, and will then resist the efforts of liquids like concentrated sulphuric acid to remove it. Moreover, many of these effects can be imitated by reactions in which the so-called radio-active metals have nothing to do. An electric discharge of high tension and

frequency, such as Mr. Tesla showed us how to produce, will discharge an electroscope as readily as radium. So will the rays emitted by a sheet of clean metal on which the ultra-violet rays of the sun or of an electric light fall. So will the gases emitted by the flame of a burning candle or a piece of red-hot metal; and so will the formation of acetylene by the decomposition of carbide of calcium or the dissolution of sodium amalgam in water. And above all is the crowning mystery of the evolution of helium from the radium emanation and its transformation into electricity. How can a gas consisting, like other gases, of atoms of known weight, come into existence from a metallic salt into whose composition this gas does not enter? And how can a gas disappear leaving nothing behind it but a substance which presents hardly any of the properties of matter? Plainly a synthesis which can afford a reasonable explanation of these incoherent and apparently contradictory facts is required if physical science is to be saved from chaos.

Such a synthesis has now been furnished by M. Gustave Le Bon, whose just-published book on 'L'Évolution de la Matière' (Paris, Flammarion) is a republication and amplification of the separate studies and articles which have appeared over his signature during the last eight years. His theory is that matter, instead of being, as it appears to us, the most stable and reposeful of all natural things, is, in fact, never at rest, but is always changing from one form to another. Once, he says, the world was a nebula, consisting apparently entirely of ether. From causes which we cannot even guess at, this ether became condensed into the atoms as known to modern chemistry, the energy thus stored up being that which is liberated when the atom is dissociated or split up as in the now familiar case of radium. But this process of dissociation, instead of being rare and occasional, is always going on with all substances, and always with the same result, which is the production of an emanation like that already made evident by Sir William Ramsay, Prof. Rutherford, and others in the case of radium and thorium. This emanation, though not itself electrified, transforms itself into what he calls the ionic fluid, which in turn gives rise first to positive and negative ions, or almost infinitely small masses of matter combined with charges of positive and negative electricity, and then to detached electrons or corpuscles of negative electricity only, having no material support. These negative electrons, in which alone, according to him, the inertia varies with the speed at which they travel, are the cause of those Hertzian waves which are emitted whenever a discharge takes place from an electrified point, and only differ from waves of light in their far greater wave-length. Finally, the same negative electrons give rise when stopped to the Röntgen rays, which are one of the last stages by which matter sinks back into the ether from which it originally came. For this is the end towards which all material things are tending. Whether they are reborn we cannot tell, until we know something of the cause which first gave them birth, but that matter is every day taking one step the more on the road to death M. Le Bon has no doubt whatever. From matter to emanation, from emanation to electricity, from electricity to ether, are the stages of transformation which he has as yet succeeded, in his opinion, in identifying. Yet he warns us that these are probably only a few of those through which matter finally has to pass. Already he thinks he can detect a difference between the rays emitted by metals when exposed to different parts of the solar spectrum. Nor are all the negative electrons exactly alike. Their unequal deviation in a powerful magnetic field shows, according to him, that they are composed of divers elements, which, he suggests, may be arranged on the sun-and-planet system which other observers have ascribed to the atom. And at the other end of the scale there are probably many intermediate stages, of which we, as yet, have no knowledge. All the chemical elements are probably formed, as Prout thought, from one element, and crystals may be the intermediary form between "brute" and living matter. The theory that electrons are, in fact, centres of vortical strain in the ether he looks on with favour, but as we do not know how these vortices came first to be formed, it does not advance us much.

Further discussion of M. Le Bon's theory must be left for another article; but it may be said that full details of the experiments by which he seeks to prove it are given in his book, while the care and pains which he has bestowed upon his researches during many years make it impossible that it should be lightly regarded. As he has never, we believe, formed part of the teaching staff of any lycée or university, his first papers upon what he called 'La Lumière Noire,' which were contemporary with, if not precedent to, the similar discovery of Röntgen, seem not to have received so much attention as they deserved from the official hierarchy of French science. But from some letters recently published, we gather that this period of official neglect is nearly over, and if the views now put forward by him emerge triumphant from the controversies that they will doubtless arouse, we fancy that his researches will be considered as important for the twentieth century as those of Darwin were for the nineteenth.

SOCIETIES.

GEOLOGICAL.—*June* 21.—Dr. J. E. Marr, President, in the chair.—The following communications were read:—'The Relations of the Eocene and Cretaceous Rocks in the Esna-Aswan Reach of the Nile Valley,' by Mr. H. J. Llewellyn Beadnell,—'A Contribution to the Study of the Glacial (Dwyka) Conglomerate in the Transvaal,' by Mr. E. T. Mellor,—'On New Oolitic Strata in Oxfordshire,' by Mr. E. A. Walford,—and 'The Causes of Variegation in Keuper Marl and in other Calcareous Rocks,' by Dr. G. Tattersall Moody.—The next meeting of the Society will be held on Wednesday, November 8th.

SOCIETY OF ANTIQUARIES.—*June* 22.—Lord Avebury, President, in the chair.—Mr. W. H. St. John Hope communicated a report on the excavations on the site of the Romano-British town at Silchester, Hants, in 1904. The discoveries included the plans of several houses and blocks of buildings, but the most important work was the completion of the uncovering of the baths, which were laid open in 1903. The courtyard of approach had now been explored, together with a large latrine on the north-east. Interesting evidence had also been found of changes necessitated by the laying out of the streets subsequent to the first erection of the baths, a portico with an open colonnade having been destroyed to make way for a mere archway set in a wall. This wall intruded upon and followed a line different from that of the portico, and had been supported west of the baths on wooden piling, owing to the road there traversing soft, marshy ground.—Mr. W. Ransom exhibited a number of Romano-British objects in iron found at Sandy, Beds; also a finely sculptured Mithraic inscribed tablet and two white marble figures reputed to have been found in London.

June 29.—Lord Avebury, President, in the chair.—A paper was read by Mr. Clement Reid on 'The Island of Ictis,' of which the following is an abstract. The accounts given by classical writers of the trade with Britain for tin seem at first sight irreconcilable, and it has been thought to be impossible to make the description of Ictis given by Diodorus Siculus agree with the geography of the Isle of Wight, the Vectis of later authors. It seems, however, that Timæus (fl. 350-326 B.C.), Diodorus Siculus, perhaps following Posidonius (about 90 B.C.), and Cæsar are all speaking of the same route and trade emporium, which lay in the Isle of Wight. In the days of Timæus tin was brought in small boats a six days' coasting voyage, apparently from Devon, and was landed in Mictis (the Isle of Wight). Diodorus mentions Ictis as an island connected at low tide with Britain, so that the tin was carried across in waggons. In his and later days the route had changed to an overland one, reaching the coast near Lymington—hence also Cæsar's statement that the tin came from the interior. These accounts are all reconcilable, if we take Ictis to be the Isle of Wight; but they cannot refer to St. Michael's Mount, which 1,900 years ago was an isolated rock in a swampy wood. A study of the geology and physical geography explains the clear description given by Diodorus. Hampshire shows cliffs of soft material, rapidly wasting under the attacks of the sea. The rate of loss of the coast west of the Isle of Wight is a known quantity, averaging about three feet in a year. At one place only, close to Yarmouth, has there been a continuous rocky ledge, such as would resist the waves for any length of time. If a strip restoring the loss of land during 1,900 years is added to the map, it is found that the Solent was then a narrow channel, across which from shore to shore stretched a ledge of Bembridge limestone from Yarmouth to near Lymington. This ledge formed the half-tide causeway, passable by waggons, described by Diodorus, but perhaps destroyed soon after he wrote. At no other point could the Solent have been passable, for on each side of this ledge the water must have deepened rapidly, and the bottom was soft sand and mud.—Mr. Reginald Smith read a paper on the evolution of Late-Keltic pins of the Hand type, well known in Scotland and Ireland. Omitting earlier stages, he began with the ring-headed pin of bronze, as found in Berkshire with Bronze Age relics, and on the site of a pile-dwelling in the Thames with brooches of a type dating, on the Continent, from the fourth or third century B.C. Just below the head was a sharp bend in the stem to prevent slipping, and the next stage is marked by examples with the head and bent stem in different planes, the pin not lying flat as before, but resembling a modern scarf-pin with the head projecting. Such are known from Caithness, Forfar, Midlothian, and Argyle, and are made of bronze or iron rods resembling wire. Bronze-casting produced a type with a broader ring at the head, ornamented with transverse lines, like the horns of an animal, and belonging to the first or second century of our era: examples come from Beds, co. Derry, and Caithness, and a mould for the same from the Orkneys. An Irish specimen seems to link these with the more massive Hand-type, which at first has the lower part of the ring-head plain and the upper part composed of pellets: the latter gradually fall into a straight line, and the lower part of the ring-head becomes a solid semicircle, sometimes ornamented with the trumpet-pattern or other Keltic motives in enamel. A landmark is provided by the hoard of Norrie's Law, which is said to have included a coin of the late sixth century. The last stage of the development is characterized by a solid circular head, with engraved ornament that may be assigned to the eighth or ninth century. The later types are confined to the north of England, Scotland, and Ireland, and show the effect of the Roman occupation of Southern Britain, where Late-Keltic art first flourished.—Mr. Worthington G. Smith submitted drawings of two early gravestones lately found near Dunstable.—The ordinary meetings of the Society were then adjourned to Thursday, November 30th.

ROYAL INSTITUTION.—*July* 3.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Baroness Gray was elected a Member.—The thanks of the Members were returned to Sir Andrew Noble for his donation of 100*l.* to the Fund for the Promotion of Experimental Research at Low Temperatures; and to Mr. Rollo Appleyard for his gift of a portrait of the late Prof. J. D. Everett.

HELLENIC.—*June* 27.—*Annual Meeting.*—Sir Richard C. Jebb, President, in the chair.—The Hon. Secretary, Mr. George Macmillan, having read the Annual Report on behalf of the Council, Sir Richard Jebb in moving its adoption gave a brief survey of the progress of Hellenic study during the past year. Having noticed the excavations conducted by the Greek Archæological Society on the mainland at Oropus, Sunium, and Epidaurus, he described the Belgian excavations at Carthæa, in Ceos, the birthplace of Simonides. The French excavations at Delos were proceeding, and much of the *débris* obscuring this most interesting sacred spot had been cleared away; and finds of early pottery, hitherto lacking on this site, had recently been made. Dr. Herzog's investigations at Cos had thrown much light on the arrangement of Greek shrines of healing; and among the numerous inscriptions recovered were several of interest in other directions. The Danish excavations at Lindos had furnished inscriptions valuable for the history of art. On the Asiatic coast Mr. Hogarth had been conducting a successful excavation on behalf of the British Museum, and the Austrian excavations on the same site were still in progress. Dr. Theodor Wiegand's important work

at Miletus was then described. The sacred precinct of Apollo was found to contain no temple, but an elaborate system of altars. The lists of eponymous officials would furnish valuable historical data. In the province of Greek literature and palæography the commentary of Didymus on Demosthenes and the Oxyrhynchus fragment of Pindar deserved special notice.—The adoption of the Report was seconded by Mr. D. Bikelas, who expressed the sympathy of Greek archæologists with the efforts made in England on behalf of Hellenic studies.

CHALLENGER.—*June* 28.—Dr. R. N. Wolfenden in the chair.—Dr. H. R. Mill exhibited the new Chart of the World recommended by the International Geographical Congress, and published at the cost of the Prince of Monaco. From 72° N. to 72° S. are sixteen sheets on Mercator's projection; each Polar chart of four sheets is on a circular projection. The submarine contours and soundings are in metres, symbols indicating the bottom deposits. The land is blank, the contours of the ocean coloured in deepening shades of blue. Meridians (reckoned from Greenwich) and parallels are ruled for each degree.—Dr. W. T. Calman exhibited the two Antarctic Decapoda brought back by the Discovery, *Crangon antarcticus* and *Chorismus antarcticus*, and explained their bearing on the question of "bipolarity."—The Secretary showed a chart reproduced in line process from one of the Society's Blank Charts in order to illustrate the method of preparation.—On behalf of Messrs. E. W. L. Holt and W. M. Tattersall, Dr. Calman read a preliminary note on the Antarctic Schizopoda captured by the Discovery. The collection contained several new species of Euphausiidæ and Mysidæ, and the authors were able to show that *Euphausia superba* (Dana), Sars, *E. murrayi*, Sars, *E. australis*, Hodgson, *E. glacialis*, Hodgson, and *E. antarctica*, Sars, are all referable to a single species.—The Secretary read a note on the probable time required by the larva of an epibenthic animal to cross the Atlantic, and made some remarks on the desirability of revising the nomenclature of oceanic currents on an international basis.—Messrs. J. J. Lister and A. E. Shipley were elected ordinary Fellows; Profs. Karl Brandt, Carl Chun, and Max Weber were elected Honorary Fellows.

BRITISH NUMISMATIC.—*June* 28.—Mr. P. Carlyon-Britton, President, in the chair.—The President announced that the King of Spain had graciously received a deputation from the Society presenting an address to his Majesty as one of its Royal members.—His Excellency M. Gaston Carlin, the Swiss Minister, was elected an Honorary Member; and Messrs. S. H. Chapman, H. E. Eisenberg, G. F. Ruck, and H. Steers ordinary Members.—The President contributed a remarkable paper upon 'The Saxon, Norman, and Plantagenet Coinage of Wales.' Hitherto it has always been accepted as a numismatic maxim that the sovereign princes of Wales never issued any coinage of their own, but were content to circulate the money of the neighbouring kingdom. Considerable interest was therefore aroused when Mr. Carlyon-Britton, in the course of his paper, announced that he had discovered a silver penny of Howel the Good, A.D. 915–48, struck at Chester, reading on the obverse + HOWEL REX C (with a line of contraction through the last letter), and on the reverse the name of the Chester moneyer GILLYS. He submitted the coin to the meeting, and held the view that, as it was identical in type with the coinage of Eadmund, it was probably issued by Howel shortly before his death, although Malmesbury tells us that in 925 Eadweard the elder, whose coins are also very similar to it, subdued the city of Chester, which, in confederacy with the Britons, was then in rebellion. Coming to Norman and Plantagenet times, the writer produced and explained additional varieties of the silver pennies issued from the mint at Rhuddlan, which hitherto had been believed to be the only place of coinage in Wales prior to the seventeenth century. But he had a further surprise for the meeting when he exhibited three coins of the reign of Henry I. struck at Pembroke. They are silver pennies of Hawkins type 262, which, according to Mr. Andrew, represents the years 1128-31, and in addition to the name of the mint the coins bear that of the moneyer GILLOPATRIC, who is mentioned in the Pipe Roll for the year 1129-30 as then coining at that town. Mr. Carlyon-Britton was thus able to explain an entry in the Roll which had puzzled the author of 'A Numismatic History of the Reign of Henry I,' for no mint at Pembroke was even suspected at the time he wrote.—A full discussion followed, in which the views of the writer were unanimously accepted by the many members present.—Exhibitions of general numismatic interest were made by Messrs. A. H. Baldwin, P. J. D. Baldwin, P. Carlyon-Britton, L. A. Lawrence, and W. J. Webster.

Science Gossip.

THE University of Oxford has conferred the honorary degree of D.Sc. upon Prof. G. H. Darwin, F.R.S., Plumian Professor of Astronomy at Cambridge. Prof. Darwin, it will be remembered, is to be the President of the British Association for the Advancement of Science at its meeting in South Africa this year.

M. PIERRE CURIE won an easy victory at the Paris Académie des Sciences on Monday last, and his election to that institution is a matter of general satisfaction. For several years M. Curie has been an earnest student of scientific subjects, his first important discovery being in connexion with the "phénomènes dits de piézo-électricité." His discoveries in connexion with radium are of too recent a date to call for special notice. He shared with M. Becquerel the Nobel prize of 1903. Curiously enough, M. Curie was on two occasions an unsuccessful candidate for a post at the Faculté des Sciences.

THE death is announced from Brussels of Élisée Reclus, the eminent geographer, who was born at Sainte-Foy-la-Grande (Gironde) on March 15th, 1830. He was the son of a Protestant pastor, and at a very early age manifested strong Republican opinions. After the *coup d'état* of December 2nd he was exiled, and lived for some time in this country, and afterwards in the United States. He returned to France in 1857, and contributed some sensational articles to the *Revue des Deux-Mondes*. He published a number of books, including a 'Guide du Voyageur à Londres et aux Environs,' 1859; 'Voyage à la Sierra Nevada de Sainte Marthe,' 1861; and 'La Terre, Description des Phénomènes du Globe,' 2 vols., 1867–8. But the great work of his life, upon which he had been engaged since 1875, was the 'Nouvelle Géographie Universelle, la Terre et les Hommes,' only just finished at the time of his death; nineteen volumes of it have appeared, and all have been translated into English. The death of his brother Élie Reclus, the distinguished philosopher, was announced in *The Athenæum* of February 20th, 1904.

AT the meeting of the Society for Psychical Research on Thursday week last a paper was read by the Rev. A. T. Fryer, of Cardiff, on 'Psychological Aspects of the Welsh Revival.' An account was given of its rise in 1904, first at New Quay and subsequently in a more developed form at Loughor. Then followed a brief biography of the chief apostle of the movement. Medical evidence was quoted to show that there had been no increase of lunacy in connexion with the Revival. Hallucinations of various kinds had occurred, those which had attracted most attention being the lights seen round the coast of Tremadoc Bay. While many of the cases of these quoted in the newspapers were probably ordinary lights misinterpreted, there were others in which it seemed clear that the lights were either hallucinatory or due to some physical cause not yet discovered. The lecturer urged that geologists and other scientific men should make a careful investigation of the neighbourhood with a view to discovering if any physical conditions had caused these appearances.

THE Second Part of the Report of the Fishery Board for Scotland has been issued. It consists of a Report on Salmon Fisheries, and the price is 1*s.* 6*d.*

THE Paris Académie des Sciences Morales et Politiques on Saturday last announced the manner in which the Prix Jules Audéoud of the value of 12,000 fr. is awarded this year. The object of this prize is to

"recompenser des ouvrages imprimés, publiés depuis quatre ans, et des institutions, des établissements publics ou privés tendant à l'amélioration du sort des classes ouvrières ou au soulagement des pauvres."

Nine gold medals, each of the value of about 1,000 fr., have this year been awarded to various persons and companies, one of which is taken by Dr. Renou for his book 'Les Maladies Populaires,' and another by M. Louis Rivière for his treatise 'La Terre et l'Atelier, Jardins Ouvriers.' The Académie des Inscriptions et Belles-Lettres has awarded (on the foundation Bordin) a prize of 2,000 fr. to M. Glotz, professor at the Lycée Louis-le-Grand, for his essay on 'La Solidarité de la Famille dans le Droit Criminel en Grèce.'

FOUR new variable stars are announced: one in the constellation Gemini, by Herr A. Tass, of the Astrophysical Observatory at O-Gyalla, and three (two in Draco and one in Cygnus) by Madame Ceraski, examining photographic plates taken by M. Blajko at Moscow. The last of these will be reckoned as var. 76, 1905, Cygni; its mean magnitude is above the ninth, from which it appears to change about half a magnitude on either side; the two in Draco are when faintest below the twelfth magnitude, but the second (var. 75, 1905, Draconis) has this year risen to about nine and a half.

FINE ARTS

THE CHURCH HISTORY EXHIBITION AT ST. ALBANS.

(Second Notice.)

THIS exhibition is so embarrassing in its completeness and variety that it is difficult to choose the most salient points for notice.

In a somewhat awkward corner of the lobby to the great hall is a fine set of ground plans of English monasteries, coloured according to the respective dates of the remains, which are the work of Mr. W. H. St. John Hope and Mr. Harold Brakspear. We believe that these gentlemen have an important work in contemplation on this subject. As they are all on a uniform scale of 24 feet to an inch, these plans are admirably suited for comparison. The eleven examples form a comprehensive set of English religious houses. Those of the great Cistercian Order are Waverley Abbey, the first of the order founded in England; Fountains Abbey, a noteworthy instance of a Cistercian plan on an extensive scale; Kirkstall Abbey, a complete twelfth-century plan, which has undergone but little subsequent alteration; Furness Abbey, which originally belonged to the abbey of Savigny, in the diocese of Avranches, and did not become Cistercian until 1148; and Hayles Abbey church, Gloucestershire, the plan of which has been recently recovered by excavation. Its interesting apsidal termination with radiating chapels was added early in Edward II.'s reign to enshrine the famous relic known as the Holy Blood of Hayles. Benedictine plans are represented by the cathedral priory of Rochester, with an abnormal arrangement of the cloister on the south of the choir, instead of on one side of the nave, and by the vast building of the noble church of Glastonbury Abbey. Castleacre Priory supplies a fairly complete plan of a Cluniac monastery. Mount Grace Priory, one of the nine English Charterhouses, fully illustrates the peculiar arrangements of the very strict order of the Carthusians; each inmate led a solitary life in a diminutive two-storied house with garden attached, the houses being arranged round a cloister. Lacock Abbey, Wilts, affords an almost complete example of the claustral buildings of Austin nuns or canonesses; it was converted into a dwelling-house soon after the dissolution of the monasteries. But the most interesting of all these plans, recovered by recent excavation, is that of Watton Priory, of the English order of

St. Gilbert of Sempringham. The plan shows the arrangements necessary for a double community of nuns and canons with a common church; the nuns' cloister lay on the north side of the church, and that of the canons a considerable distance further north, with a long passage communicating with the church.

Seals are not made a speciality of this exhibition, but below these plans is a case of facsimile casts of a large number from the muniment-room of Magdalen College, Oxford; they include seals of seventy archbishops and bishops, seventeen of diocesan officials and courts, and ninety of monasteries and chapters. No other college in the kingdom has anything like so large a number of original sealed charters and grants, the reason being that the evidences of the several small religious houses suppressed in the fifteenth century in favour of Bishop Waynflete's collegiate scheme were transferred *en bloc* to the new foundation, and have remained there in jealous custody ever since.

On the staircase and lobby walls, and on screens in the ante-room, are large collections of engravings of ecclesiastics and a few good oil paintings. Among the latter are a contemporary portrait of Laud, lent by the Rev. L. Hughes, and some good portraits sent by Lord Kenyon, including one of Dean Nowell.

The most interesting display in the ante-room is the collection of musical instruments formerly used in churches, which are lent by the Rev. F. W. Galpin. There are three types of the small portable organs which were used in church services from the fourteenth to the seventeenth century. The smallest of these, called the Portative, is often represented in pictures of St. Cecilia, and not infrequently carved on church corbels; it was slung by a strap over the shoulder, and played with one hand by the organist in processions or otherwise. The Positive organ here shown has four stops, and is *circa* 1600; this was a larger instrument, and was placed on a stand during use, but it could be moved about when required, in distinction to the much larger stationary one, usually described as "a pair of organs" from the double bellows. The Regal was another form of the Positive organ, but furnished with reeds; the interesting specimen here shown, *circa* 1620, is constructed in the shape of a large book, into which the key-board and pipes can be packed away, while the covers form the bellows. With regard to the second class of these portable organs, they were often borrowed by smaller churches for particular local festivals. The catalogue gives an apt quotation from the 'Winchester College Annals': "For 2 ssh staves for carrying the colledge organ to Clere, 8*d*."

Among the instruments is a cornet dated 1518. Cornets used often to be employed to support the treble voices of the choir. The catalogue mentions that payments for this purpose are to be met with in the account-books of Westminster and Trinity College, Cambridge. In Evelyn's 'Diary' (1662) regret is expressed that "now no more is heard the cornet which gave life to the organ," and in playing which the English were so skilful. Mr. Galpin describes it as blown in the same way as the modern brass instrument of that name, but having otherwise nothing in common with it. In the register of Ashbourne Church, Derbyshire, from 1702 to 1739, are numerous interpolations, including a long description of the opening of the great organ in 1710: "Mr. Rathbone of Nottingham played the Organ, and Mr. Henry Valentine, who made the Organ, stood by him with a Trumpet." Was not this trumpet probably the old cornet? A flute with one key, by Potter, of London; a clarinet with six keys, by Gerrock, of London; a violin signed L. Hill, Newington Causeway; and a bass viol of English make, all *circa* 1800, belonged to the church band of Hatfield Broad Oak, Essex. Other church band instruments exhibited are a hautboy with three keys, by Milhouse, of London; a bassoon with four keys, by Stanesby, of London, 1747; that quaint-looking instrument, a serpent, with four keys; and a bass horn, with three keys, by Key, of London. The last of these was used for many years in the parish church of Oaksey, Wilts. There is another hautboy, exhibited by Canon Gibbs, which used to be played in Aldenham Church. Three pitchpipes are also shown, pertaining respectively to the churches of Aldbury, Langton, and Chelmsford.

A large case in the ante-room holds a good selection of Psalters with musical notes, and of autograph MS. anthems by distinguished church composers, lent by Dr. W. H. Cummings. Here is 'The Booke of Common Praier noted by John Merbecke,' printed by Richard Grafton in 1550. A magnificently bound great folio volume contains anthems composed by Handel for the Duke of Chandos; it is in the handwriting of Handel's copyist, Smith. An anthem composed for the funeral of George II. by Dr. Boyce, and another for the coronation of Queen Victoria by Thomas Attwood, are in the handwriting of the respective composers. "Sing unto the Lord," an anthem by A. Sullivan, composed when he was a chorister in the Chapel Royal, is another autograph.

Another case in the same room has a large and interesting collection of metrical psalm-books and hymn-books (formed by the Rev. Dr. Julian, the distinguished hymnologist), beginning with Sternhold and Hopkins in 1576, and concluding with a trial volume of 'Hymns Ancient and Modern,' issued in 1859. The catalogue notes to this collection form an interesting chronological record of the gradual adoption of hymn-singing, at first strenuously resisted, in the services of the reformed Church of England.

In this room, too, is a collection, contributed by the Rev. Dr. Cox, of old carol-sheets and other sacred songs, most quaintly illustrated, which used to be sold by the chapmen; their date is about the last quarter of the eighteenth century.

The Earl of Crawford's invaluable collection of rare royal proclamations on matters pertaining to the Church, supplemented by a few from other sources, is of much historical interest. Among them is a proclamation of 1550, forbidding the eating of flesh in Lent and on other prohibited days. It complains bitterly that "fishe dayes," as regulated by an Act of 2 Edward VI., were being daily infringed, neglected, and broken "by divers and many wilful, arrogant, and disobedient persons." A proclamation of James I., dated March 5th, 1603, maintains the Prayer Book, as the result of a conference, notwithstanding "the mightie and vehement informations" against it, for they had been "supported with so weak and slender proofs." Another proclamation, of October 24th of the same year, administers a further snub in the matter of the Prayer Book to those reformers "whose heat tendeth rather to combustion than reformation, and whose zeale goeth so fast before their discretion." A third proclamation on the same subject, of July 16th, 1604, gave the Puritan ministers time to conform until the end of the following November, when they must submit and obey, or else resign and go. The eating of flesh in Lent and on other fish days, as well as the killing and dressing of it, was again forbidden, in stern terms, by a royal proclamation of 1630.

An Oxford proclamation of Charles I., dated November 13th, 1645, commanding the use of the Prayer Book according to law, notwithstanding "the pretended Ordinances for the New Directory," is contributed by Canon Gibbs. The resolves of the Commons concerning such ministers as should pray or preach against the Government, or who in preaching or praying should make mention of "Charles Stuart or James Stuart, sons to the late king," are set forth on a broadside dated July 10th, 1649.

With the Restoration came another proclamation as to Lent and fish days, on four sheets; it is dated 1660, and is a somewhat revised version of the 1630 proclamation. On July 14th, 1662, a proclamation was issued, to be published in every market town, as to "the better ordring of those who repair to the Court for their Cure of the Disease called the King's Evil." It set forth that the sovereigns of England have for many ages had the happiness to cure such sufferers "by their Sacred Touch and Invocation of the Name of God"; that Charles II. had had as good success therein as any of his predecessors; and that it was henceforth ordered that none should come to be touched, save between All Saints' and the week before Christmas, and in the month before Easter. On December 5th, 1662, a proclamation was issued from Whitehall for the reprinting, publishing, and using of a book entitled 'God and the King'; all schoolmasters were ordered to buy this book, first set forth in the days of James I., and teach it to their scholars, either in English or Latin according to their capacities. No booksellers were to ask more than "sixpence of lawful money of England" for the book, "as they tender our pleasure, and will answer the contrary at their uttermost peril."

A proclamation of James II., here exhibited, dated June 29th, 1688, orders prayers in the Prayer Book for the Prince of Wales, born on June 10th, and afterwards known to fame as "the Old Pretender"; and side by side with it hangs a proclamation of only six months later, ordering the names of William and Mary to be substituted for King James in the same book.

Those who take delight in church plate of every variety, church embroidery, or the other details of church ornaments and goods, will find here the largest variety of the best examples, on both sides of the Reformation, that has hitherto been gathered anywhere or at any time under a single roof. We are glad to hear that the daily attendance is surprisingly good, and that all the evening lectures given in connexion with the show have been crowded.

CONGRESS OF ARCHÆOLOGICAL SOCIETIES.

THE Sixteenth Congress of the forty-one societies in union with the Society of Antiquaries was held at Burlington House on the 5th inst., and was numerously attended by delegates of the various constituent bodies. Lord Avebury being unavoidably absent, the chair was taken by Lord Balcarres.

After the usual business Mr. Chalkley Gould presented an interesting report from the Earthworks Committee, showing the considerable progress that had been made in the work of scheduling and describing these monuments. Copies were also presented of the appendix on the subject of 'Moated Enclosures.' This has just been issued to the societies.

The Dean of Wells had written to the Society of Antiquaries, calling attention to a recent article in *The Quarterly Review* on our national monuments. He asked that some steps should be taken towards scheduling these with a view to their preservation. The letter had been referred to the Congress as a suitable subject for their consideration. Mr. Willis-Bund, in reviewing the means of doing this, spoke of the difficulty that as Chairman of the Worcestershire County Council he had found at the present time in getting their consent to even the most moderate outlay. He advocated the necessity first of scheduling the monuments, and stated his opinion that, in connexion with this matter, it was most important that the Government should be asked to fill up the vacant post of Inspector of Ancient Monuments, vacant by the death of General Pitt-Rivers. He thought that the solution of the other difficulties that

seemed most practicable lay in grants in aid by Government, added to the contributions of local bodies. The Board of Education had in view the formation of school museums to supply object-lessons, but in his opinion the money would be far more advantageously spent in the preservation of national monuments, which might be taken to supply the very best of object-lessons, than in a miscellaneous collection that was likely in practice to be of the most unsatisfactory character.

Several members spoke of their experience in various parts of the kingdom, from which it appeared that some of the county councils had been generous in this particular. Lord Balcarres expressed his opinion that although progress might be slow, there was reason to think that in time the public would be awake to the importance of their monuments.

Mr. Laver (Essex) proposed, and Lord Hawkesbury seconded, "That the Government be asked to proceed at once to the appointment of an Inspector of Ancient Monuments," and this was carried unanimously.

Lord Hawkesbury drew attention to the proposal to mutilate considerably the monument in Westminster Abbey to Capt. James Cornwell, who, after losing both legs at the siege of Toulon in 1743, remained on deck in command until the close of the engagement. This was, he stated, the first monument directly erected by Parliament. The object was to make room for a memorial of the late Lord Salisbury; but the meeting entirely agreed with his view that the removal or mutilation of a monument erected by the nation was to be deprecated as the worst of precedents.

The Rev. H. A. Lipscombe drew attention to the retention by the trustees of the Saffron Walden Museum of brasses that had been proved to come from Sawbridgeworth Church. These the authorities there were anxious to replace. Instances were given of brasses that had been so restored, Mr. Hope stating that the Fitzwilliam Museum at Cambridge had set a good example in this way.

It appearing that there was no chance of the Bill for the Custody of Local Records being proceeded with this Session, it was decided to refer it to the sub-committee, to which Dr. Phillimore was added in place of the late Mr. Blashill.

Mr. J. H. Round introduced the subject of Court Rolls, and stated that Sir Alfred Scott-Gatty, Garter King-of-Arms, and Mr. Burke, Somerset Herald, who were both present, would be willing to serve on a committee to prepare a report as to what steps could be taken for their scheduling and preservation. Mr. Oswald Barron also spoke of the great importance of these records, and drew attention to the little-known fact that the Public Record Office were authorized by statute to receive and provide for their safe custody. It was agreed that Mr. Round, Garter King-of-Arms, Somerset Herald, Mr. Brady, and Mr. Oswald Barron be appointed a committee to deal with the subject, with power to add to their number.

Mr. Laver (Chairman of the Essex Archæological Society) drew attention to the proposal to withdraw from Essex ten parishes, which would be added to the county of Herts for administrative purposes. In a former case two parishes had been so withdrawn and added to Cambridgeshire, and in spite of all assurances were now included in that county in all maps. Mr. Willis-Bund drew attention to the fact that the main difficulty arose from the District Councils Act of 1904, which provided that where a union was in more than one county there must be separate district councils. If this clause were altered, there would be no difficulty in allowing county boundaries to remain as they are.

After some verbal alterations suggested by Sir Edward Brabrook, Mr. Laver moved and Mr. Andrews, on behalf of the East Herts Archæological Society, seconded a resolution asking the Prime Minister to have the difficulties of administration removed by some amendment of the Local Government Act rather than by alteration of the ancient and established boundaries of counties. This was unanimously agreed to.

ARCHÆOLOGICAL NOTES.

THE squabble between the Egypt Exploration Fund and Prof. Petrie, as exemplified by the recent correspondence in *The Times*, can in itself concern no one but themselves, and one is prepared to hear that there have been faults on both sides. Yet the competition for subscriptions to which it has led seems likely to be disastrous to English exploration in Egypt. Prof. Petrie, indeed, put the matter in a nutshell when he said in his first lecture last term that those who wished the excavations at Deir el-Bahari to continue should subscribe to the Fund, but those who wanted him to continue his work, to the Egyptian Research Account. The proposed School of Archæology, into which this idea has since developed, is hardly likely to be a long-lived institution, for Prof. Petrie—to do him justice—has never pretended to much acquaintance with the Egyptian language. As, too, his historical theories have hardly commanded general assent, it seems likely that the main object of the school is to provide him with funds wherewith to excavate. Unfortunately, Prof. Petrie has never ceased to complain that since he abandoned Abydos, inferior sites only have been allotted to him, and Pithom, a site thoroughly worked over more than twenty years ago by Dr. Naville, is the only field which he has yet suggested as likely to occupy his energies in the near future. But, in the mean time, he remains the only English-speaking Egyptologist who, by his real gifts of eloquence and easy writing, is at all likely to arouse any enthusiasm in the cause of Egyptian excavation, and the consequence of the present quarrel will, therefore, probably be that he will succeed in drawing away for ever many subscribers from the Fund, without being able to keep them for more than one or two seasons to the Research Account.

In these circumstances the position of those gentlemen whose names appear upon the direction of both bodies seems inconsistent. Mr. Somers Clarke, Mr. W. E. Crum, Prof. Ernest Gardner, Prof. Macalister, Mr. Towry Whyte, and Sir Charles Wilson are, or at any rate were at the beginning of this year, on the committee of the Egypt Exploration Fund, and we have not yet heard that they have taken any steps to sever their connexion with it. But all these names appear on the general committee of "the Egyptian Research Account and British School of Archæology in Egypt" in its prospectus, which bears no signature, but states, among other things, that

"the means of support for his [Prof. Petrie's] studies in Egypt during the last few years having lately been diverted to other work, the continuance of his researches will now depend entirely upon the contributions to the Research Account."

From the Fund's published accounts it would seem that the only work, other than Prof. Petrie's excavations, to which the Fund's resources have been lately applied has been the digging at Deir el-Bahari, which is, as we learn from the letter of the Fund's president and treasurer to *The Times*, to be continued during the ensuing season. It would seem, therefore, incumbent on the gentlemen enumerated above either to resign their position on one or other of the competing committees, or to explain what they mean by the use of the term "diverted." Do they wish us to believe that the work at Deir el-Bahari has been carried on without their consent?

In the last published number of the *Annales du Service des Antiquités* M. Maspero recants the opinion formerly expressed by him, and enshrined in his 'Histoire Ancienne de l'Orient,' that the animal sacred to Set, which so often appears as his emblem, was the jerboa. The long-eared, pointed face and slender neck usually associated with the god of evil remain yet to be identified. Neither the oryx, the okapi, nor the ass, which have been suggested, seems to present all the characteristics of this typically evil-looking beast. On *à priori* grounds one would probably decide for the last named, were it not for the excessively convex nose, so "Roman" in shape as to suggest the tapir or some other pachyderm with which it is represented on the magic ivories.

Mr. Hogarth, Mrs. Lorimer, and Mr. Edgar give in the current number of *The Journal of Hellenic Studies* the results of a visit paid to Naucratis in 1903. Mr. Hogarth vindicates the accuracy of Herodotus and Strabo in asserting, contrary to the opinion put forward by Prof. Petrie, that the town lay actually on the bank of the Nile, and not, as its former excavator claimed, on a canal derived from it. He also impugns Prof. Petrie's theory that some catastrophe overtook the town in the sixth century B.C., and considers that he put the date of its extinction too early. As for the Great Temenos described in much detail by his predecessor, he denies that it ever existed, and says that Prof. Petrie was here deceived by relying upon the statements of "local Arabs" rather than on systematic digging. With regard to the last-named mistake, however, he says that it was "at the time and under the circumstances" almost inevitable.

Mr. Edgar's contribution to the same article brings to light a curious theory concerning the coarsely modelled figurines found in great numbers on this site, and hitherto identified with the Eleusinian Baubo. Mr. Edgar now thinks that they were one more instance of the extraordinary care taken by the Egyptians to provide the dead with all that they could by any possibility require in the next world, and that from their constant occurrence as burial-furniture, they were intended to act as the dead man's wives. As he says, it was a less barbarous form of piety than killing his widow; but one would be glad to have more evidence before accepting this view. They are certainly not always found in tombs or with mummies, and the existence of some sort of phallic worship among the Greek settlers at Naucratis is vouched for otherwise.

Doubts are thrown by several writers in *The Scientific American* on the supposed discovery of a Mycenæan temple at Nippur, quoted some weeks ago in these notes (*The Athenæum*, No. 4047) from the same journal. The better opinion now seems to be that the temple in question was founded in Hellenistic or even in Parthian times.

M. Paul Foucart's 'Culte de Dionysos en Attique' is a careful study on a subject which this scholar has made his own. He, of course, finds many parallels between the rites of Osiris in Egypt and those of Dionysus in Attica, particularly in those rustic festivals, including the Phallophoria—or, as he calls it, the Phallagogia—which he associates directly with the posthumous birth of the child Horus. M. My, who reviews the paper in the *Revue Critique*, does not find M. Foucart's arguments entirely convincing when he comes to the urban Dionysia, and says, with some justice, that in his quotations from Aristophanes M. Foucart commits the offence of quoting the passages that help to sustain his theory and ignoring the rest. Yet, when all is said, the many likenesses between the worship of Osiris and that of Dionysus remain too numerous to be accidental, and M. Foucart's main position in the matter seems to be intact. One cannot help thinking,

however, that the key to its complete establishment should be looked for in the Alexandrian cult of Serapis and Isis rather than in our very few relics of the Eleusinian worship, the secret of which was probably a good deal better kept.

LETTERS FROM THE LATE G. F. WATTS, R.A.

Lemnerslease, Guildford, Surrey, July 4th, 1905.

DURING the last years of my husband's life it was with real regret that he found himself and his art apparently becoming a somewhat popular subject with authors, to whom, as I am sure they would allow, he very reluctantly granted the permission that was asked, simply because the manner of the request made it very difficult for any one of his nature to refuse. Several books of varying lengths were thus published during his lifetime, and permission was given by him some years ago for a more considerable work upon his art, which has not yet appeared; though, indeed, could he have believed himself free to choose, he would have decided then and for the future that by his pictures and sculpture only his mind should be expressed. Remembering this, it is not without much hesitation and reluctance that I have come to the conclusion that it is right for me to make the attempt to give my husband's life of thought, as far as possible in his own words. From his own notes, from letters in my possession, as well as from those already kindly lent to me by friends and by strangers, I hope, without making any claim to literary experience or ability, to reveal from within the personality which drew forth the deep love and veneration of so many intimate friends. Further, I should like to add that since my husband's death no permission has been asked, or granted by me or my co-executor, for any publication of his letters, and I have not placed those in my possession in the hands of any biographer. I am anxious to say this, as some misapprehension seems to have gained ground on this point. I shall be very grateful if you can give me space in your columns for this letter. I want to appeal to any one possessing letters, or even short notes, from my husband, and make known to them how invaluable these would be should they find it possible to lend them to me. Needless to say, all notes and letters thus entrusted to me will be most carefully kept and returned. MARY S. WATTS.

ENGLISH EMBROIDERY.

Chipping Campden, Glos., June 27th, 1905.

UNDER this headline I find in *The Athenæum* of the 17th inst. mention made of the Campden examples.

I believe it is mainly due to the care of the present vicar, Mr. Carrington, that they are fittingly provided for. The cope is now being exhibited at St. Albans, and has been much damaged by time and careless treatment. The altar frontal, in two or three pieces, is now on exhibit at the Burlington Fine-Arts Club, and in better condition. Both are insured against risks below their intrinsic value, merely for safety in removal.

Strangely enough, neither of them is alluded to in the Campden church books or registers, and nothing is known of their history. In this they are unlike the Pienza and Ascoli copes, which are known to be gifts of the Popes Pius II. and Nicholas IV. I am sorry to see the lukewarm interest taken in these local treasures, and expect before long to hear that they have shared the fate of the Campden town silver maces, and gone nobody knows for certain whither! WILLIAM MERCER.

SALES.

AT Messrs. Christie's on Saturday, the 1st inst., the following were sold:—Drawings: T. S. Cooper, Cattle by a River, Evening, 68*l.*; Summer, Cows and Sheep on the Bank of a River, Evening, 77*l.*; Winter, a Peasant driving a Flock of Sheep, 63*l.* D. Cox, Powis Castle, 535*l.*; Lower End of Llyndinas, North Wales, 110*l.* Birket Foster, Venice, 50*l.*; Gibraltar, 81*l.*; Naples, 78*l.*; The Pigsty, 78*l.* Sir J. Gilbert, Sir Andrew Aguecheek writes a Challenge, 115*l.* S. Prout, Albert Dürer's Well at Nuremberg, 210*l.* F. W. Topham, At the Well, 157*l.* J. W. Whittaker and F. W. Topham, Returning from Market, 168*l.* J. Holland, Greenwich, 73*l.* Pictures: J. Linnell, The Return of Ulysses, 262*l.*; Driving the Flock, 1,029*l.* Erskine Nicol, An Irish Merry-making, 168*l.* A. W. Hunt, Rents and Scars in the Coniston Fells, 136*l.* B. W. Leader, A River Scene, with a man towing a punt, 157*l.*; On the River Llugwy below Capel Curig, 168*l.* H. Fantin-Latour, Flowers in a Glass Bottle, 157*l.* T. S. Cooper, Cattle and Sheep, near a shed, 168*l.* Heywood Hardy, Forgiven, 294*l.*; The Toast, 199*l.*; Love's Barrier, 199*l.* W. Shayer, sen., Wayside Gossip, 110*l.*

The same firm sold on the 4th inst. the following engravings. After Morland: Inside of a Country Ale-house, by W. Ward, 44*l.* After Reynolds: Anne, Duchess of Cumberland, by J. Watson, 32*l.*; Master Braddyl, by J. Grozer, 32*l.*; Lady Elizabeth Compton, by V. Green, 99*l.*; Lady Bampfylde, by T. Watson, 56*l.*; Lady Elizabeth Foster, by Bartolozzi, 49*l.* After Taunay: La Tambourine, by Descourtis, 26*l.* After Lawrence: Lady Acland and her Children, by S. Cousins, 47*l.*; Master Lambton, by the same, 157*l.*; Countess Gower and Daughter, by the same, 31*l.* After Greuze: La Voluptueuse, by C. Turner, 39*l.* After Opie: The School, and A Winter's Tale, by V. Green, 53*l.* After Romney: Miss Frances Woodley, by J. Walker, 63*l.* After A. Kauffman: Lady Rushout and Daughter, by T. Burke, 26*l.* After Nasmyth: Robert Burns, by W. Walker, 37*l.* After Hoppner: Lady Mildmay, by W. Say, 33*l.*

The Collection Gallotti, to which reference was made in *The Athenæum* of June 24th, was dispersed by M. Paul Chevallier at the Hôtel Drouot on Wednesday week, a total of 112,925 francs being realized by 151 lots. The so-called Opie, Portraits of Gainsborough and his Son-in-law Fisher, brought 4,510fr. Sir M. A. Shee, Portrait of a Young Woman, 5,500fr. English School, Portrait of a Young Woman, possibly by Hoppner, 8,100fr. Van Dyck, Portrait of a Gentleman, inscribed "ætatis 32, anno 1627," 6,500fr. I. van Ravenstein, Portrait of a Girl, three-quarter figure in black velvet dress with broad lace collar and lace ruffs, signed and dated 1632, 25,100fr.

On the following day the Collection d'Hautpoul, also sold by M. P. Chevallier, realized 248,729 francs, there being 75 lots. The principal items were: F. Drouais, Portrait of a Young Woman, half-figure, signed and dated "Drouais le fils, 1760," 41,000fr. Fragonard, Le Contrat, engraved by Blot, and purchased of M. Jules Duclos in April, 1856, by the Comte d'Hautpoul, and exhibited in 1874 at the Exposition des Alsaciens-Lorrains, 29,500fr. Greuze, Bust of a Young Girl, 11,000fr. Lancret, Les Plaisirs Champêtres, 40,000fr.

Fine-Art Gossip.

AT the Baillie Gallery to-day opens an exhibition 'In and Around Cape Town,' water-colours by G. S. Smithard, water-colours and etchings by Miss Ada Galton, and water-colours by the Misses Culverwell.

THE pictures of the late Frederick Reilly are on view to-day at his studio, 11, Holland Park Road. They are being shown for the first time in England, though he was well known for his work in Paris.

MESSRS. HENRY GRAVES & Co. invite us to a private view next Monday of landscape paintings by Mr. Yokoyama-Taikan and Mr. Hishida-Shuinso, members of the Bijitsuin, a school of art founded in 1897 as a protest against the Government art school, which has, it is claimed, imposed Western methods on Japan, to the detriment of national tradition.

THE Guild of Handicraft have open till next Saturday at their gallery in Dering Yard, 67A, New Bond Street, an exhibition of hand-woven silks and brocades by Mr. Edmund Hunter, and English pottery by Mr. Howson Taylor.

IN our article last week on art patronage at Bradford we spoke of Mr. Clausen as A.R.A., but regret to find that we omitted, through inadvertence, to credit Mr. J. W. North with similar letters, representing an honour which he has held, of course, for a much longer time than Mr. Clausen.

THE death, on June 27th at Monnaie (Indre et Loire), is announced of the caricaturist Jules Jean Antoine Baric, known as "Le Daumier des Paysans." Baric was born in 1830, and obtained an appointment in the Paris Post Office. He contributed many caricatures to newspapers and periodicals under the name of "Cravb," but his first success was achieved in 1854, when he contributed his series of "Paysans" to the *Journal Amusant*. He remained at the Hôtel des Postes until 1888, when he retired to Touraine, living among his models ("se promenant en sabots parmi eux)." He accomplished an enormous amount of work during the last fifty years, and issued, in addition to about a dozen theatrical pieces, a large number of collections of his works.

M. ZIEM, the well-known artist, has presented an interesting collection of about eighty of his works — pictures, water-colours, and sketches—to the Municipal Council of Paris, and this will be disposed in a special room at the Petit Palais. It is expected that this room will be opened to the public at the same time as two others which are nearly ready: the Salle Dalou, and the room which is to be devoted to the work produced at the Sèvres manufactory. The opening ceremony will be of an official character.

THE Annual Report of the Deputy Master of the Mint (1*s.* 8*d*) is a Parliamentary Paper of some interest not easy to classify, but courtesy makes us place it under the Fine Arts. The new Great Seals are of singularly diverse order of merit. The two which represent the King mounted are not bad for English seals, but one which shows him seated is somewhat in the nature of caricature.

THE excavations by the Scottish Society of Antiquaries at Newstead, near Melrose, have disclosed a Roman camp of fourteen acres, with traces of baths, ditches, ramparts, and the foundations of five barrack-like buildings 200 ft. in length. The buildings are separated from each other by roads about 29 ft. wide, having footpaths on one side. A sixth building, 190 ft. by 35 ft., is of better masonry. Behind the building is another, which may have been a storehouse. The usual rough pottery has been found, with Samian ware, and a circular brooch of pale blue enamel, with six round spots of red enamel. The coins include those of Nero, Domitian, Hadrian, Antoninus Pius, and Trajan. Other relics are a bronze stilus, iron spikes, spear-head, and a section of water-pipe. The more important finds have been sent to Edinburgh Antiquarian Museum. The camp is much larger than any of those examined by the Antiquaries on the Antonine Wall. The excavation is proceeding under the direction of Mr. James Curle, of Melrose, with Mr. Mackie as master of works. Only about three and a half acres of the station have yet been examined. The making of the North British Railway here in 1846 cut through an old series of burial pits, evidently Roman. The older local histories call the site of the camp Red Abbeystead, no doubt from the red sandstone turned up in the fields, but there is no proof whatever of any ecclesiastical building having stood here. General Roy, in his survey of the Borders, indicates Newstead as a probable site of Trimontium; Alexander Jeffrey, in his 'Roxburghshire,' follows Roy, while Dr. John Alexander Smith, who contributed three papers to the *Proceedings* of the Society of Antiquaries on Newstead station (1850-51), is of the same opinion.

MUSIC

THE WEEK.

COVENT GARDEN.—*Don Giovanni.*

MOZART'S 'Don Giovanni' still forms part of the repertory of Covent Garden, but with the exception of the performance last year under Dr. Richter, it is generally given late in the season, just out of respect, as it were, to the composer, who before the advent of Wagner was held by the public in higher favour than he is at present. So great, however, are the musical beauties and dramatic power of 'Don Giovanni' that it still gives the highest enjoyment to all who can listen to it with ears properly attuned. And much could be done to help the public thus to receive it. The opera was originally played in two acts, and now it is dragged out to four; while in addition two arias are sung which were added by Mozart for the Vienna performance: the "Dalla sua pace" for the tenor Morella, who was not equal to the "Il mio tesoro," and "Mi tradi" for Cavalieri, who wished for an aria in which she could shine as a vocalist. One or other of the tenor songs ought to be omitted, but on Saturday Signor Caruso was the tenor, and the audience would possibly have resented such omission; a strong, but we are glad to say vain, attempt was made to encore the second. The "Mi tradi" is unnecessary to the dramatic action.

As regards Saturday's performance, Mlle. Destinn's impersonation of Donna Anna was strong both vocally and histrionically, while Miss Agnes Nicholls sang extremely well. The latter seemed, indeed, inclined to consider her *rôle* too much from a purely vocal point of view; her stage experience as yet is probably small. Mlle. Donalda was a fairly good Zerlina. Signor Caruso, apparently, did not play the part of Don Ottavio with much zest. In the two songs mentioned above he took high notes at the close. The second may be excused, but scarcely the first. Singers in Mozart's day were, no doubt, allowed a certain amount of liberty in dealing with a composer's text, but not to introduce anything contrary to the spirit of the words; in "Il mio tesoro" Mozart's low notes are singularly appropriate to the text. Signor Scotti sang well, but his "Don" was not sufficiently dignified, neither was M. Journet, that excellent artist, quite lively enough as Leporello. M. Messager conducted.

WALDORF.—*Benefit Performance.*

A PERFORMANCE was given here on Wednesday evening for the benefit of Italian charitable institutions in London. To judge, however, from the audience, the funds, we fear, will not be substantially increased thereby. The bill included portions of four operas by Italian composers: Cilèa's 'Adriana Lecouvreur,' Donizetti's 'Elisir d'Amore' and 'Don Pasquale,' and Verdi's 'Rigoletto.' The performances were excellent, and aroused great enthusiasm. Signor Pini-Corsi was in excellent form, and as the quack doctor in 'Elisir d'Amore' and the old man in 'Don Pasquale' he was very funny. Signor Bonci's singing of "Una furtiva lagrima" and the "Donna mobile" created quite a furore.

Musical Gossip.

AN excellent performance of Thomas Campion's Maske of the 'Golden Tree' was given in the theatre of the Guildhall School of Music last Thursday week. This Maske, presented in 1614 at Whitehall "At the Marriage of the Earle of Somerset: And the right noble the Lady Frances Howard," was printed shortly afterwards, and the volume, which served as a guide, contains full description of the scenery and dresses, also four songs: two composed by Campion, one by Nicholas Laniere, and one by Coperario. The music for the choral numbers and dances cannot be traced, but for the performance in question instrumental music by composers of the early seventeenth century was selected, while the rest of the vocal music, imitating the style of the period, was composed by the musical director, Mr. A. H. P. Prendergast. The performers, with a few exceptions, were students of the Guildhall School. There was an orchestra of strings and oboe, Miss Nellie Chaplin presiding at the harpsichord. Revivals of this kind are instructive. We find a refreshing directness, simplicity, and soul in Elizabethan music which form a striking and not unwelcome contrast to the elaborate and, at times, dry music of the present day.

THE programme of the Patron's Fund concert at Queen's Hall contained works of promise rather than of actual achievement, and of these three may be mentioned. The first was a suite by Mr. Haydn Wood consisting of an Andante, a set of Variations on an original theme, and a Polonaise. The Variations are good; Nos. 3 and 4 particularly so. The variation form, however, is calculated to display a composer's skill rather than his individuality. Mr. G. von Hoht's 'Mystic Trumpeter' shows imagination, also ambition; the composer as yet is too much influenced by Wagner and Strauss. Mr. Harry Farjeon's 'Hans Andersen' Suite is a bright, clever composition, though more or less conventional. More than sixty compositions were sent in, and with music widely differing in form and character, the process of selection can have been no easy matter.

MISS E. L. ROBINSON announces five concerts to be given in the autumn by the Joachim Quartet at the Bechstein Hall. The dates are as follows: evenings, November 20th, 22nd, and 24th; and afternoons, November 21st and 23rd. The programmes will be devoted to Beethoven, the whole of whose string quartets will be performed.

AT the sale by Messrs. Sotheby of the library of the late T. W. Taphouse, John Case's 'The Praise of Musicke,' printed at Oxenford by Joseph Barnes, 1586, realized 5*l.*; Dieupart's 'Six Suittes de Clavessin,' 5*l.* 5*s.*; the original edition of William Bathe's 'Briefe Introduction to the Skill of Song,' printed by Thomas Este, 11*l.*; T. Morley's 'Canzonets; or, Little Short Songs to Three Voyces' (1606), brought 21*l.* 10*s.*; while 'Parthenia; or, the Mayden-head of the First Musick that ever was Printed for the Virginals,' fetched the high sum of 47*l.*

TWO stage performances of Wagner's 'Parsifal' were given by the Wagner Society at Amsterdam on June 20th and 22nd, under the direction of Dr. Henri Viotta. Wagner did not like the idea of his Bühnenweihfestspiel forming part of an ordinary opera-house repertory, so that these Amsterdam private performances, given by a society which bears the master's name, and which for many years has worked zealously in his cause, ought scarcely to have provoked the ire of Bayreuth and its champions. A brief account in the *Allgemeine Musik-Zeitung* of June 30th speaks in highest terms of the rendering of the work both as regards music and staging. The cast of these first performances in Europe outside Bayreuth deserves mention: Forchhammer (Parsifal), Breitenfeld (Amfortas), Blass (Gurnemanz), Kromer (Klingsor), Holm (Titurel), and Frau Litvinne (Kundry).

A WATCH which belonged to Handel became at his death the property of the merchant George Amyand, one of the executors named in the composer's will. It afterwards passed into the hands of William Snoxell, an amateur member of the Sacred Harmonic Society and one of the donors to the library of that Society, and at his death in 1879 the watch was bought by Henrietta M. Mackenzie, also a member of the Sacred Harmonic. This lady has been induced to part with it, and Dr. W. H. Cummings, who already possesses several interesting Handel relics, is now the owner of it.

PERFORMANCES NEXT WEEK.

SUN.	Sunday League Concert, 7, Queen's Hall.
MON.	Mr. Charles Phillips's Concert, 3, Bechstein Hall.
—	Royal Opera, Covent Garden.
TUES.	Mlle. Bauermeister's Farewell Matinée, 3, Covent Garden.
—	Mr Jan Mulder's Concert, 8.30, Salle Erard.
—	Royal Opera, Covent Garden.
WED.	Royal Opera, Covent Garden.
THURS.	Royal Opera, Covent Garden.
FRI.	Students' Performance, 8, Guildhall School of Music.
—	Royal Opera, Covent Garden.
SAT.	Royal Opera, Covent Garden.

DRAMA

Dramatic Gossip.

A VERSION of 'Eleanor,' by Mrs. Humphry Ward, revised and in part rewritten by the author, was given at the Court Theatre on the afternoons of June 29th and 30th, with Mrs. Beerbohm Tree as Eleanor Burgoyne, Miss Lilian Braithwaite as Lucy Foster, Miss Madge McIntosh as Alice Manisty, Mr. Basil Gill as Edward Manisty, and Mr. J. D. Beveridge as Father Benecke. Since it was first seen at the same house on October 30th, 1902, with a cast almost entirely different, it has undergone much change and little improvement. Cases in which a revised version has been accorded a success denied the original are all but unknown on the stage.

'THE CORRECT THING' is the title of a one-act play by Mr. Alfred Sutro, produced at Drury Lane on the afternoon of June 29th. The correct thing is what is not done by D'Arcy Galbraith when, in view of his forthcoming marriage, he seeks to provide for the future of Kitty Bellamy, his mistress. A not too agreeable study of modern existence was well acted by Mr. Norman McKinnel and Miss Darragh.

AN abridged rendering of 'The Comedy of Errors' is being given in competent fashion by the Benson Company at the Adelphi. 'Aylmer's Secret,' a rather gruesome fantasy by Mr. Stephen Phillips in the line of 'Frankenstein,' is also performed. The secret in question is that of life, which Aylmer finds himself able to inflict upon a creature of his own composition. Needless to say the result is disastrous. Mr. Benson plays the chemist and Miss Mabel Moore his daughter, with whom "the being" falls in love. The "being" himself is played by Mr. Henry Ainley.

'AMOSIS' is the title of an anonymous and gloomy fantasy in French which was given at the St. James's on Monday afternoon. Its scene is an Egyptian tomb, and the characters were supported by Madame Georgette Leblanc-Maeterlinck, Miss Dorothy Grimston, and M. Paul Berton.

THE season of Madame Bernhardt at the Coronet terminates this evening, and with it the French summer invasion concludes. On Monday the actress gave Phèdre in unsurpassed fashion, and on Wednesday appeared in 'L'Aiglon.' 'Pelléas et Mélisande' has also been given.

BEFORE quitting Terry's Theatre Madame Réjane appeared as Cyprienne des Prunelles in 'Divorçons.' Of this character she gave a grievously extravagant and quite inartistic performance, being supported in so doing by a company that has shown itself capable of better things. Her performance showed the unflattering estimate she had formed of English playgoers. As the actress is credited with the intention of establishing a permanent home of French comedy at the Royalty, it is to be hoped that she will find cause to change her views as to the imbecility of the English playgoer, the justness of which we are not at present prepared to dispute.

'WHAT THE BUTLER SAW,' by Judge Parry and Mr. Frederick Mouillot, which has been given at Southampton under the title of 'The Absence of Mrs. Barrington,' will be produced in London early next month.

MR. GEORGE ALEXANDER has entrusted to Mr. Melvill, the translator of 'The Man of the Moment,' the task of preparing an adaptation of 'La Bourse ou la Vie,' a comedy of M. Alfred Capus produced at the Gymnase on December 4th, 1900.

'MAINLY CONCERNING JO' is the title of the new play of Mr. Clyde Fitch in which Miss Maxine Elliott will reappear in England next spring. It will be first seen in September at the Criterion Theatre, New York.

AT the last moment the production at the Criterion of 'The Axis' and 'Where the Crows Gathered,' promised for Saturday, the 1st inst., was postponed until Wednesday in the present week.

MR. WEEDON GROSSMITH will have a short season at the Comedy Theatre, whereat in the course of next month he will produce 'The Duffer,' a piece of his own, presenting the tribulations of a modern painter.

TERRY'S THEATRE is now closed, and will, before reopening in the autumn, undergo some structural alteration, which includes the provision of more adequate dressing-rooms.

JOINT management of a West-End theatre is to be undertaken by Miss Lena Ashwell and Mr. William Greet. Among the pieces secured are works by Miss Clotilde Graves and Mr. C. M. S. McLellan.

MR. FREDERICK HARRISON will, as actor-manager, open the Haymarket on September 6th with 'On the Love Path,' a three-act comedy by Mr. McLellan. His company will include Miss Ellis Jeffreys, Miss Jessie Bateman, and Messrs. Eric Lewis, Sydney Valentine (stage manager), Arthur Williams, A. E. Matthews, and Kenneth Douglas.

THE second season of the Mermaid Repertory Theatre will begin under Mr. Philip Carr at the St. George's Hall on September 11th. In what is called the complete cycle of the historical plays of Shakspeare, which opens on October 16th with 'King John,' the three parts of 'King Henry VI.' will be compressed into two.

A PROPOS of the announcement that the Mermaid Society are about to give a performance of Peele's graceful comedy 'The Arraignment of Paris' during the University Extension meeting at Oxford in August, Messrs. J. M. Dent & Co. announce that they will include the play in their "Temple Dramatists" series. They expect to have the volume ready in about a fortnight.

THE French stage has lost one of its prominent artists in M. Paulin Louis Boisselot, who was buried at Père-Lachaise on Sunday last. M. Boisselot, who was born in Paris on March 20th, 1829, never, perhaps, reached the very first rank, but he was an excellent comedian, and devoted the most scrupulous care to his parts. He started at the Folies-Dramatiques in 1849, and had been on the stage for fifty-five years, having acted at the Gymnase, at the Vaudeville, at the Renaissance, and elsewhere. He was also author of some comedies and vaudevilles.

MISCELLANEA

THE EDITIO PRINCEPS OF THE 'QUÆSTIO DE AQUA ET TERRA.'

Fiveways, Burnham, Bucks, June 29th, 1905.

IN *The Athenæum* for October 16th, 1897, I gave a list of five copies of the exceedingly rare *editio princeps* of the treatise 'De Aqua et Terra' attributed to Dante. On November 13th following a note appeared from Mr. T. W. Koch, stating that a sixth copy was in the Fiske Collection in the Cornell University Library. Prof. G. Boffito, of Florence, now announces his discovery of yet another copy in the Vatican Library (Fondo Barberini). Italy can now boast of five copies, England of one, and America of one. (See my 'Dante Dictionary,' *s.v.* 'Quæstio de Aqua et Terra.')

PAGET TOYNBEE.

To CORRESPONDENTS.—W. M.—J. H. W.—received.
A. I. D.—Too late.
H. M. F.—Many thanks.
W. N. (The Hague)—Impossible owing to our rules.
J. R. F.—We cannot undertake to answer such questions.

REVIEW OF THEOLOGY AND PHILOSOPHY.

Edited by Prof. ALLAN MENZIES, D.D.

JULY, 1905.

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VON SODEN'S URCHRISTLICHE LITERATURGESCHICHTE. By Dr. James Moffat.
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LITERATURE

Five Years in a Persian Town. By Napier Malcolm. (Murray.)

THIS is a most interesting description of Yezd, "in the very centre of Central Persia," where the author was for some time engaged in missionary work, and enjoyed unusual opportunities of mixing with all sorts and conditions of people. The experience of such a stay, as he says apologetically, is not a traveller's experience, but what of that? His results are far more valuable and instructive than any passing impression could possibly be, and the sympathetic picture of Yezd scenery, life, and manners which he has drawn with minute and vivid accuracy is as memorable as it is rare. Take, for example, the following passage from his account of the sandy desert amidst which the solitary town is situated:—

"Of course there are oases; but what is called an oasis is not really very different in character from the desert that surrounds it. It is the same desert artificially cultivated. In the plains the water is brought from a distance, and when it is applied the ground consents to nourish exactly those seeds that have been sown. There are hardly any weeds, no turf, no tangle, no hedges, and no waste green. Every blade in the artificial wheat-field is an isolated unit that may be pulled up without disturbing its neighbour. Even in the fresher-looking gardens, enclosed and concealed by high mud walls, there is the same meagre, bedded-out appearance on every side. In spite of the possibility of three artificial harvests in the year, one sees at a glance that the very roots will inevitably be annihilated when the water is cut off, and of course this happens pretty frequently. There are no wild trees at all, and those that are reared are very small, and scanty in leafage.....In the hills and round their bases there is a trifle more plant life, but there is no strong contrast to the barrenness below. Only high up in the creases of the mountain sides, right above the cultivations and villages, there are the narrowest strips of turf on either side of the snow torrents. Here one may find small ferns nestling under the boulders, and quantities of soft flowers, or an occasional wild barberry bush. Away from the actual bed of the mountain streams one is again in desert of a kind, though here, too, the scattered dry shrubs will be found alternating with more succulent varieties of plants, and the landscape is by no means entirely bare."

We have no space to follow Mr. Malcolm in his striking description of the town, which seems to be built almost entirely of mud, or in his acute remarks concerning the influence of its architecture and scenery upon the minds of its inhabitants; but we cannot refrain from quoting two sentences which speak volumes as to the flimsiness of the ordinary Yezd house:—

"The wood of the doors and windows is covered with a yellowish brown paint, and warps very badly, as it is used in an unseasoned state. Our cat could generally get in through a bolted door."

The chapter on the character of the people of Yezd shows the author at his best, and will serve to correct many false or superficial opinions prevalent in this country regarding not the Persians alone, but also Oriental races in general—opinions which are based on inability to recognize the fact that what is different from, and even diametrically opposed to, our principles may be good and praiseworthy according to another and perhaps a not inferior standard. Mr. Malcolm allows that

"the Yezdi's faults are numerous, glaring, and interesting. His virtues are not only fewer, but there is much less to be said about them. In the concrete man these virtues show fairly prominently, the vices have their peculiar humour, and the whole is not unlovable."

Such a verdict will not surprise any one who has read 'Hajji Baba,' a book in which the lighter side of the Persian character is admirably portrayed. It is, however, a common error to suppose that this charm and versatility have no background of sterner and nobler qualities. The Persian, as Mr. Malcolm reminds us, is capable of intense devotion to a cause for which he really cares (witness the thousands of Bābī martyrs who died under horrible tortures rather than deny their faith), and of strong affection for those whom he loves. Nor does he lack courage to fight, though patriotism in our sense of the word is unknown to him. As for his military training:—

"He is, I believe, collected by a sort of conscription from certain localities. When collected he is taught about as much of the ordinary elements of drill as is considered necessary in England for the national schoolboy. He is also assigned a wage of a *toman* (about two florins) a month, which, if punctually paid, would be insufficient to cover anything but the barest food expenses. This mistake is, however, generally remedied by his superior officers, who usually intercept so much of his wages that he is bound to look for other means of support. In this he is not discouraged. If he has a little ready cash he usually sets up as a money-lender, his official position and possession of a bayonet assisting him to collect his debts. Otherwise he steals shoes, or takes up some other similar form of employment which does not demand an extensive capital; sometimes he even makes shoes. Once a year he is supposed to be supplied with a uniform, but, though the uniforms are probably not worth more than a few shillings, they are very seldom regularly supplied. He is, however, free to add to his uniform as well as to his pay, and at certain times of the year there is very little left of the original outfit except an old cap with a metal badge, and possibly a belt. When on sentry duty he amuses himself by planting a small garden, four inches by two, in front of his station, and he keeps a heap of rose-heads to press into the hands of passers-by on the chance of extracting odd halfpence."

Among the mental and other characteristics of the Yezdīs which the author discusses, what he terms their "systematized inconsistency" appears to have chiefly impressed him — their habit, that is, of balancing good actions with bad, and *vice versâ*, which is closely connected with the Mohammedan idea that almost every sin may be cancelled by a meritorious act of equal value. At the same time, one may well doubt whether this tendency is mainly religious in its origin. It seems rather to be a natural result of the refined scepticism which constitutes the Persian philosophy of life. Since truth cannot be known, it would be rash to do only what is right: something must be staked "on the assumption that it is more advantageous to do wrong." This sounds exquisitely Gilbertian, but it is scarcely an exaggeration of the way they look at things in Persia.

Mr. Malcolm admits frankly that his book is written "from the missionary point of view," which too often begins in prejudice, and ends with distortion. We do not suggest that he is intentionally unjust to Islam, but he undoubtedly sees it through controversial spectacles; and while much of his criticism hits the mark, we are left with a clear conviction that he has failed to take the true measure of Mohammed, or to understand the secret of the power which Islam exercises over the faithful, and of the marvellous vitality which it is showing in every part of the world to-day. Although the author believes that he has stated nothing about Mohammed which is not a matter of common knowledge, his account is actually founded upon the discredited theory started by Sprenger that Mohammed put himself at the head of "the Hanīf movement."

Subsequent investigators have demonstrated that there never was any such movement, "half religious and half political." The Hanīfs were certain individuals groping, each in his own way, towards a purer religion than that which then prevailed in the Arabian Peninsula—men of solitary and ascetic life who belonged to no party, and thought only of reforming themselves. Possibly Mohammed was inspired by their example: he was unquestionably acquainted with some of them. Whatever political aims he cherished at a later period, all the evidence we have shows that he entered on his preaching as a sincere religious enthusiast. No one can read the early Sūras of the Koran without perceiving unmistakable signs of deep and genuine agitation. It is unnecessary to pursue this

subject further. We cannot expect a Christian missionary to confess that Islam is good in its degree. He may be excused for saying and believing that Islam is radically bad, and that Christianity is not only the highest, but also the sole and exclusive manifestation of religious truth.

We regret that we must leave unnoticed the chapters in which the author describes his missionary work. These are full of interest even to the lay reader, and in a less original book would have deserved special recognition. As has been indicated, however, the real value of 'Five Years in a Persian Town' lies in the sympathetic study of native character and modes of thought. In this respect Mr. Malcolm will not easily be surpassed, combining, as he does, keen insight and a curious subtlety of imagination with an incisive style relieved by delightful touches of dry humour. The volume, it should be added, contains several photographs and coloured prints from drawings by a Persian artist.

Ideals and Realities in Russian Literature. By Prince Kropotkin. (Duckworth & Co.)

PRINCE KROPOTKIN has limited the subject of his lectures to Russian literature in the nineteenth century, and by so doing has been able to get rid of a considerable portion of his subject which can only be considered to have an antiquarian interest. The early Russian chroniclers are valuable as furnishing materials for history, but have no literary significance. Lomonosov, Derzhavin, and Kheraskov are interesting as links in national development, but for the modern Russian possess no more importance than the modern Englishman attaches to some of his own rhetorical writers of the eighteenth century.

The lectures are fittingly introduced by a preliminary sketch of what Russia had done before the nineteenth century, and the book begins with the citation of Turgueniev's eulogium of his native language, which may be styled strong, clear, and harmonious. No feeble-minded people could have evolved such an idiom. Of the early writers, Novikov and Radistchev, the two liberals, naturally most enlist the admiration of the Prince. Due tribute is given to the splendid style of Karamzin (1766–1826), who did so much for Russian prose, and seemed to evoke, as by the wand of an enchanter, the past history of Russia. Whether people agree or not with the opinions of a writer who confessed to an admiration for Ivan the Terrible, it cannot be denied that he wrote history in a fascinating manner. The Russians felt the glamour of his style, and with the enthusiasm for his book there rose an interest in the old poetry which had been orally preserved among the peasants, but had been neglected by the educated classes. A few specimens had appeared in the collection of Kirsha Danilov. Prince Kropotkin devotes several pages to a discussion of the old Russian *bilini*, as they are called, and mentions the various opinions which have been held about their origin, notably that of Stasov, who is still living.

In the eighteenth century satire had been introduced in the polished verses of Kantemir, and genuine comedy had been written by Von-Vizin, a thorough Russian in spite of his German name. Zhukovski improved the style of Russian verse, and by his translations furnished the Russians with models of composition, especially lyrical. The real poet was to come in the person of Pushkin (1799–1837). He enjoyed immense popularity. In a posthumous work on Pushkin extracts are given from a letter of the time, telling how the serfs even, male and female, recited his lines. Kropotkin praises his lyric power, but reserves all the force of his encomium for 'Eugene Oniègin,' which has so long enjoyed boundless popularity among his countrymen. This clever tale in verse embodies many dramatic scenes in which the characteristics of Russian life are described with consummate power. Lermontov is also eulogized by the Prince. The scenery of the Caucasus, which has stimulated the imagination of many Russian writers, is fully described by Lermontov, who had Scotch blood in his veins. The 'Demon' and 'Mtsiri' (a Georgian word signifying "novice") are two charming poems. There may be something to remind us of Byron in these Oriental stories, but the rich colouring is all the poet's own. Russia has had no poet equal to Lermontov since his death in 1841. In his second lecture Prince Kropotkin finds space for many of the minor Russian poets. Various styles of composition began to be imitated by the Russians with more or less success. The influence of Walter Scott induced them to attempt the historical novel, as in the works of Lazhechnikov and Zagoskin, but the real creators of Russian literature were Pushkin, Lermontov, and Gogol. Prince Kropotkin remarks with great truth on the long isolation of Russian literature from the rest of Europe, even though three such brilliant authors had appeared. But perhaps Gogol was altogether too intensely Russian to be appreciated out of his own country, and even to the present day, when the immense reputation of Tolstoy and Turgueniev has broken the barrier, he is little read by foreigners. Ample justice is done to him by Prince Kropotkin, who appreciates both the rich humour of 'Dead Souls' and the pictures of Cossack life in 'Taras Bulba.'

The chapter on Turgueniev and Tolstoy is full of vigorous criticism. These authors are so well known in England that little can be added to their high reputation. But Prince Kropotkin gives just praise to the charming 'Sketches' of Turgueniev, which contain subtle delineation of character and faithful and vigorous presentations of scenery. The beauty of his female characters is an abiding feature of Turgueniev's novels. His mind was like his personal configuration—a mixture of tender, half-feminine sentiments with forceful and compelling manhood. Prince Kropotkin's review of Tolstoy is complete, and due attention is paid to his religious and social views, which have made him appear a beacon to the rest of Europe. The less prominent novelists occupy the fifth chapter, though perhaps some critics would assign a higher place to Dostoievski than Prince Kropotkin gives him, and the 'Oblómov' of Goncharov is a strikingly clever novel. Nekrasov, Koltsov, and other poets are discussed at some length. Justice is done to the vigorous realism of the first of these writers, who may with truth be called a kind of Russian Crabbe. The English author has not been without his influence upon the Russian. Druzhinin, one of the best Russian critics, devoted a book to him, giving large extracts from his poems—perhaps Crabbe is best in extracts, as Edward FitzGerald found. The opposition of Nekrasov to the falsely idyllic and bucolic pictures of rustic life is a genuine Russian sentiment, and this probably explains why we find translations into that language from Hood and Ebenezer Elliott. It is owing to this intense realism that many have denied to Nekrasov the title of poet. The matter is well argued by Prince Kropotkin. The position of Koltsov, the man of the people, writing the verse of the people, is almost unique.

The chapter on the drama gives a succinct sketch of what has been done in Russia in this domain of literature. Prince Kropotkin does not forget to praise Von-Vizin and Ozerov, and later in the nineteenth century we have the fine trilogy of Alexis Tolstoy dealing with the reigns of Ivan the Terrible, Boris, Godunov, and others. Something is said of the clever *bourgeois* comedies of Ostrovski. Under folk-novelists and the realistic school are included Pomialovski, Zlatovratski, Gleb Uspenski, Tchekhov, Maxim Gorki, and others. A glowing eulogy of the powerful writings of Tchekhov, recently lost to us, cannot fail to enlist the reader's entire sympathies. Prince Kropotkin, with considerable reason, regards him as the greatest of modern Russian novelists. Merezhkovski, now living, is a writer of genius, and his works are in course of translation into English. As regards Boborykin, he has great fertility, but like G. P. R. James he seems to have wasted over many works talents which would better have been concentrated upon a few. The tendency of the modern novel in Russia is traced with considerable eloquence; it deals with the proletariat and is Socialistic.

The work of Prince Kropotkin is very comprehensive in view of its scope. He even finds space to say something about the Malo-Russian poets of the Ukraine, the chief of whom was the famous Shevchenko. A short time ago a monument was erected at Poltava to the memory of Kotliarevski, the first writer in Malo-Russian of any celebrity, whose travesty of the 'Æneid' is very popular in South Russia.

We wish to give a hearty welcome to this volume of lectures, which in reality supplies a want in our literature. A few years ago a similar work was published by M. Waliszewski in English, but on the whole it was disappointing. We know not whether it was owing to the Polish nationality of the author, but never was a more complete instance of what has been called "damning with faint praise." From such lukewarm encomiums no one suffered more than Pushkin, who was invariably belittled in the book. The Russian poet has also suffered in this country from a

very prosaic and tasteless version of his 'Eugene Oniègin.' Due compensation is made by Prince Kropotkin, who writes about Pushkin with all the enthusiasm of a genuine Russian. Besides the work of M. Waliszewski, we have had little more than a few sketchy and isolated criticisms. No one has given us a genuine "platform" of Russian literature, except it be the 'Russian Anthology' of Prof. Leo Wiener, of America, alluded to with just praise by Prince Kropotkin. Wiener has brought together a mass of valuable bibliographical and biographical notices of Russian authors. Perhaps he does not shine so much in the "higher criticism," but his book is very useful. He endeavours to make the English-speaking reader realize the Russian authors by translated extracts. These are adequate in the novels, but the poetical specimens, especially in the first volume, supply only pale, water-coloured versions by Bowring and others; but the Professor is not to blame—in many instances no others are available. The English of Prince Kropotkin's book is fairly good, although occasionally stiff and unidiomatic. His translations of the titles of Russian works — sometimes it is a difficult task to express exactly their meaning — are nearly always excellent, and we like his 'Lay of Igor's Raid' better than the translations given by some others who, like him, have delivered lectures in America, *e.g.*, Prince Volkonski's 'Word about Igor's Fights.' These last lectures were published both in English and Russian, and are not without merit. Prince Kropotkin is so accurate, and his knowledge of the ethnology of the Russian Empire is so complete, as we know by his collaboration with Reclus, that we are surprised at his erroneous statement that the Georgian language belongs to the Indo-European family. The only languages akin to it are Suani, Lazi, and Mingrelian, and it has no connexion with Aryan philology, as has been shown by the learned labours of many scholars from Brosset to Erckert.

Records of the Borough of Leicester. Edited by Mary Bateson. Vol. III. (Cambridge, University Press.)

THE third volume of the important municipal records of Leicester fully sustains the interest and value attaching to its two predecessors. This section covers the period between 1509 and 1603. It should be remembered that the older and wider-based government of the town had been superseded in 1489 by the creation, by Act of Parliament, of a close corporation. This self-electing oligarchy sufficed, as the instrument of municipal government, for exactly a century; but in 1589 a new governing charter was obtained. In that year the mayor, the twenty-four brethren, and the forty-eight comburgesses of Henry VII.'s creation were declared by charter to be a body corporate, with the name of the "Mayor and Burgesses of the town of Leicester." The old term *brethren* was changed to that of aldermen, whilst the word *comburgesses*, as applied to the second chamber, dropped its first syllable. But the chief change secured in 1589 was something more than a mere alteration in nomenclature, for, by the charter of incorporation, the power of accepting the transfer of land and holding leases for the community was obtained. With the charter, too, was coupled a grant of Crown and Duchy lands in fee-farm. "Thus," as Miss Bateson remarks,

> "the houses and bits of land, which the burgesses of Leicester in former generations had bequeathed to the Leicester hospitals, gilds, and chantries, for their souls' ransom, came after many days to yield their rents to the borough treasury, and in this there was a measure of rough justice."

The charter of 1589 failed, however, to give entire satisfaction. Ten years later a new one was obtained, by which a fuller measure of powers was secured. The title was again changed, assuming in 1599 the more usual shape of the "Mayor, Bailiffs, and Burgesses of the Borough of Leicester." This charter secured to the twenty-four aldermen the right of electing a recorder, a steward, two bailiffs, a town clerk, and sergeants-at-mace. The coroners and justices of the peace continued to be elected under the charter of Edward IV. The right to use a common seal was granted by the 1599 charter, a right that had been somewhat strangely overlooked in the first charter of incorporation. The town was empowered to issue licences for retail trade, and to forbid unlicensed retail trade except at fair times; to enforce by-laws on the subject of malt-kilns, probably as a preventive against fire risks; and to establish tolls for the wool-market, which were to be used for the relief of the poor. But the change secured by the 1599 charter which probably gave the greatest satisfaction to the inhabitants of Leicester was the bringing under municipal control of the exempt jurisdictions of the Bishop's Fee, of the parishes of St. Mary and St. Leonard, and of the Newark.

The chief sources from which the entries of the present volume, covering upwards of five hundred pages, are culled are the Hall Books containing the Council minutes, the Town Book of Acts, three volumes of Hall Papers, the Chamberlains' Accounts (which are perfect from 1555–6 downwards), and the Locked Book, containing copies of a mass of conveyances. Miss Bateson has clearly made her verbatim selections from this great store of material with considerable discrimination, whilst her general summary, in an introduction of over sixty pages, is excellent of its kind. All the salient points are aptly laid hold of, and their general bearing on municipal history well summarized. The consequence is that this volume is of great importance to the student of town life in the sixteenth century.

The official dress of the Twenty-four and the Forty-eight came under discussion in 1555. The charter of John of Gaunt had promised robes of his livery to the two town bailiffs, as recorded in the second volume of these records, but no other reference to official dress has been found until 1555, when some "newfanglenes" was proposed which called forth the conservatism of both the Lord Chancellor and the Chancellor of the Duchy, who called upon the mayor and his brethren to keep to the old customs. Nevertheless, six weeks after the receipt of these letters an act for wearing of scarlet by the mayor, under the heavy penalty of 5*l.* for transgression, appears on the records. The special occasions for the mayor's scarlet were afterwards defined as Christmas, New Year's Day, Twelfth Day, Easter, Whitsun Day, fair days, the Queen's Majesty's Day, and to meet the judges of assize. When the town was preparing for Elizabeth's visit in 1575, it was ordered that the mayor and all former mayors or aldermen should wear scarlet, the Twenty-four new black gowns of comely fashion, and the Forty-eight coats of black cloth guarded with velvet. Both companies were to ride, but only the Twenty-four were to have footmen and horse-trappings. In 1561-2 a member of the Twenty-four was fined 1*s.* for "comyng into the hall wyth whyt hoose and without a gowne." Towards the close of the century both companies were expected to wear gowns at all their sessions, and also at assizes and fairs.

The town watchmen had to do duty only during the summer months, namely, from Ascension Eve to Michaelmas. The waits were provided with a livery of orange or tawny, and wore cinquefoil badges on their arms, some of which are to be seen in the well-arranged borough museum. They were paid at first by the fees they obtained when acting as musicians at private houses, but at a later period they had wages from the council. As to their instruments, the bass and treble viols are mentioned in a minute of November, 1601.

Sixpence paid for shoeing of "y° post-horse," in the Chamberlains' accounts of 1541-2, is the first entry that points to the borough maintenance of post-horses for royal service. In 1551 the duty of finding four such post-horses was farmed out for the year at 6*l.* 13*s.* 4*d.* In 1570 the number of horses was raised from four to six. The demands made on the town were great, as Miss Bateson points out, both in connexion with the northern rebellion and the movements of Mary, Queen of Scots.

This volume affords full details of the long-sustained struggle for the exclusion of the glovers and fellmongers of certain neighbouring market-towns from trading in Leicester. Other trading by-laws are of much interest to students of economic legislation as illustrative of local municipal strivings :—

> "It seems to have been found difficult to discover one guiding principle which should avoid both the Scylla of excessive and the Charybdis of insufficient supply. In one year the risks of 'foreign' competition had to be met, in the next 'foreign' supplies might be found to run short.....We have spoken of the attempts in good years to exclude 'foreign victual.' There were decisions in bad years to admit it, subject to careful legislation."

Notwithstanding the recurring practical proofs of the futility of their changing by-laws on trade, in a vain endeavour to benefit their town at the expense of their neighbours, the borough authorities of Leicester continued to make and repeal and re-enact their ridiculous little interferences with the free course of trade in almost every year of the sixteenth century. Now it was gloves and leather, and then it was bread; at another time they protected

candles and tallow, and, again, even honey came within their restricting powers.

Other subjects, such as the town finance, poor relief, markets, municipal ovens, weights and measures, sanitation, Sunday observance, and amusements, are fully illustrated in these records, and adequately discussed in the introduction. The licensing system and strenuous attempts at temperance legislation were constantly before the local authorities throughout the century. There is much to be learnt from these attempts, both successful and unsuccessful, to secure sobriety of life.

In a volume such as this, dealing with a mass of records on a great variety of subjects, it is almost impossible to avoid some slips, but we confess to a feeling of surprise at a foot-note of Miss Bateson's on p. 211. On a Sunday in November, 1584, when the mayor was at church, "in the sermond tyme of morninge prayer," a dispatch was brought him, ordering horses to be provided for certain who were "travellinge on the Queene Majesties affayres towards Wingfeild." A note states that this was "Sir Ralph Sadler's house, where Mary, Queen of Scots, was kept confined." The celebrated Derbyshire manor house of South Wingfield was owned by the Earl of Shrewsbury; Sadler was merely there for a brief period at the time when he was made the captive queen's custodian. A few other slips that we have noticed—such as "charities" for *chantries*—are mere oversights in proof-reading.

Japan in the Beginning of the Twentieth Century. Compiled by the [Imperial Japanese] Department of Agriculture and Commerce. (Murray.)

DESPITE a considerable number of misprints which greatly disfigure the volume, this is an interesting and valuable account of the industrial progress of Japan since she abandoned the policy of exclusion. At the outset tea and silk were almost the only exports; they still constitute the most valuable items in the list. A few figures, reduced to approximate sterling amounts, will indicate the great recent advance. In 1868 the tea exported—then, as now, almost wholly to America—was valued at 360,000*l.*, in 1878 at 429,000*l.*, in 1888 at 612,000*l.*, in 1898 at 821,000*l.*, and in 1902 at a million and a half. For raw silk in 1868 the figures are 625,000*l.*; in 1888, 2,800,000*l.*; in 1902, 7,700,000*l.* The silk goes almost wholly to the United States and France. In the former country the silk trade scarcely existed for many years after the opening of Japan; now it is a flourishing industry, while in our own country it has greatly dwindled. Of *noshi* and waste the export increased from 26,700*l.* in 1890 to nearly 700,000*l.* in 1902, and silk goods from 334,000*l.* in 1890 to over three millions in 1902. Cotton yarns exported in 1890 were valued at 230*l.*, in 1902 at nearly two millions; cotton piece goods in 1890 at 18,000*l.*, and in 1902 at nearly 700,000*l.* Copper has risen from nearly 11,000*l.* in 1870 to over a million in 1902. Other exports are seaweed, rice, camphor, lacquer, mats, porcelain, coal, straw plaits, and umbrellas. Of matches not far short of a million's worth was exported in 1902, and other articles to proportionate amounts. The above figures and others in the volume show that Japan has made her principal progress since 1890, and also that it is in produce and not in manufactured goods that that progress has been made so far as exports are concerned. The total value of the exports in 1902 is given as close upon twenty-six millions sterling, against twenty-seven millions of imports. Hence Japan subsists entirely upon her own resources and activities, and, as she has no foreign investments, that portion of her capital which is not accounted for in the above figures must be employed in home industries, of the amount and value of which no statistics are supplied.

The position of agriculture in the national polity is not regarded as altogether satisfactory. Agriculture in Japan is almost wholly tillage; there is hardly any stock-farming. The total value of the produce is estimated at a hundred and two millions, nearly half of which is represented by rice. Cereals (including millets and buckwheat), beans, &c., amount to about thirty millions; cocoons, &c., to about ten millions; other farm products, including live stock and dead meat, to about six millions. Cured tea is put down as just under a million. In 1902 there were nearly thirteen hundred thousand cattle, principally for tillage and manure, and fifteen hundred thousand horses in Japan, showing that a good deal of animal food must now be consumed by the population. In the tenure of land there is nothing peculiar, except that the domain of a peer cannot be alienated or encumbered in any way. The farming population constitutes a little over 60 per cent. of the whole population, and the number of farming households is a little less than 60 per cent. of the whole number of households. These figures accord with an estimate (1901) of the farming population as twenty-three millions distributed over 4,800,000 households, each said to contain on an average 5·8 persons, of whom something under 2·5 (which seems a very high estimate) "may be regarded as of an age capable of doing effective work." But, according to the investigations made in 1887, out of ten parts of the produce of rice land the tenant farmer gets only four; of the produce of upland fields (cereals, &c.) he gets rather more.

"In extreme cases the share of the harvest that falls to the lot of tenant farmers barely suffices to pay the cost of the manure applied to the fields."

The above will give some notion of the character of the work, which extends to more than eight hundred pages, and treats not merely of agriculture and commerce, but of education, communications, finance, and administration as well, dealt with after a somewhat perfunctory fashion. A concluding chapter describes the Japanese colony of Formosa, which is excellently administered, and appears to pay its way and afford a needed outlet for the rapidly increasing population of Japan. That rapid increase is not easy to explain. We believe it to be due mainly to the cessation of famines, owing to the enormously increased cheapness of transport—under the Bakufu, a distance of a hundred miles might almost double the cost of rice—to hygienic measures taken in the event of epidemics and rigorously applied, to the greater domesticity of the *samurai* class, and to the better food and housing of all classes under an equitable administration that, whatever be its defects, does most earnestly strive to better the conditions of life generally.

Since 1902 the rate of progress in wealth has considerably increased, and owing to this increase, as well as to the simple and frugal habits of the Japanese people—it is not too much to say that a yen (2*s.*) in Japan goes as far as 10*s.* in England at the very least—it will be quite possible for the country, at once submissive and ardent, to carry on the present war for an indefinite time.

Apollon ou Dionysos: Étude Critique sur Frédéric Nietzsche et l'Utilitarianisme Impérialiste. Par Ernest Seillière. (Paris, Plon-Nourrit et Cie.)

M. SEILLIÈRE is in the difficult position of one who seeks to interpret a thinker who must at least be styled abnormal, since we are forbidden to say "mad":—

"La 'folie'! N'est-ce pas d'ailleurs un bien gros mot pour caractériser les originalités de Nietzsche? L'épithète de 'dégénéré supérieur' qu'il a la consolation de partager avec presque tous les hommes de génie, au regard de la psychologie moderne, lui convient bien davantage."

Our author brings all a Frenchman's fineness of perception to bear on his task. It is as though some clever doctor of the Salpétrière were expounding the history of a case. The slightest oscillations of the ill-balanced mind are duly observed. The gleam of sanity is noted, being carefully distinguished from its double, the false lucidity of hysteria. The most casual expression becomes a symptom. Now the patient verges on rapturous incoherency—glossolalia. Now he is at the mercy of some persistent image—the hallucination of dancing, or of soaring like a bird. And the wonderful French language never fails to do justice to the subtlety of the psychological analysis, though necessarily it is a scientific rather than a literary French that has to do duty. Meanwhile, a Teutonic erudition is displayed in respect to the bibliography of the subject. The net result is a book a little heavy to read, perhaps, yet absorbing, and all the more creditable to have produced, because it is not easy to have dealings with insanity, more especially the insanity of genius, and to remain oneself "spectateur de sang froid."

Apollo and Dionysus stand for the two widely separate foci round which the mazy speculations of Nietzsche never cease to move. Apollo is the Dorian god whose votaries discipline themselves that they may conquer. Dionysus hails from the East, home of the orgiastic tendency with its two moments — mystic tenderness and frantic, all-devastating fury. Nietzsche in his lucid intervals—so thinks M. Seillière—is for Apollo. But the Dionysiac fit soon

grips its victim again, and is consequently the more characteristic:—

"Incapacité civique, tel est donc le jugement qui s'impose à tout esprit de sang-froid devant l'œuvre nietzschéenne. D'intermittents ou fulgurants éclairs de pénétration et de vérité ne sauraient effacer le caractère dissolvant et malsain de ses suggestions sociales."

Of "Apollinism" we are offered little that is definite and firm of outline, although our author is seemingly prepared to accept it from (the sane) Nietzsche as a satisfactory system of politics and ethics. The fact is that nothing can be more confusing than to try to think in Nietzsche's highly arbitrary terms. M. Seillière has to confess that the enthusiasm of the young professor of Greek philology for all things Hellenic—and, he might have added, the ignorance of anthropology which is still so marked a trait of classical scholarship—made him regard as specifically and exclusively Greek a political organization and a moral tendency that are common to all nascent civilization of the militaristic order. M. Seillière, therefore, on his own account attempts to found the conception of "Apollinism" on a broader historical induction by showing how the immobile "morality of the clan" is, in favourable circumstances, succeeded by a "morality of contract." The latter first arises, he thinks, amongst those bands of volunteers who, as frequently happens amongst existing savages, organize themselves for a raid or hunting expedition. Theirs is not so much a new discipline as the old semi-instinctive discipline of clan-life made conscious. In time the keener perception of the nature and value of discipline reacts on the tribe as a whole, and it voluntarily subjects itself to a social drill of the Spartan type, the reward thereof being successful brigandage. Such, in effect, M. Seillière further appears to think is and ought to be the ideal of the modern nation. China represents clan-morality, with respect and filial sentiment for its watchwords. "Apollinism," on the other hand, that is imperialism, inspires the Western peoples—and their admirer, Japan. The counterpart of such an imperialism in the sphere of private morals is, we are told, a stoicism. It is a corollary of the ideal of a strict social drill that the individual should be sovereign over himself, and his pride—an echo of the collective pride of his nation—enables him to achieve this end.

And how much of all this is to be found in Nietzsche? On M. Seillière's own showing, very little. As might be expected, it is precisely the most paradoxical aspects of "Apollinism" that the "superior degenerate" emphasizes. "It has been asserted that the Greeks died of slavery. It is certain that we are dying of its absence." "Our odious liberals want to have war voted by parliament, decided by the egotist masses who resist it to their utmost. .....The sole remedy for a patriotism sapped by the love of money is *la guerre et encore la guerre*, whose bow, Apollo's weapon, twangs in terrible, yet musical, fashion." A complication occurs in the shape of another piece of absurd terminology. "Apollinism" has to be distinguished not merely from the "Dionysiac," but likewise from the "Socratic" ethic. Socrates (save the mark!) stands for the view that "all men are equal"; and the "dignity of labour" has likewise to be attributed to him. His, in short, is "a morality for slaves." M. Seillière makes no protest. He even alludes to 'Gorgias' 488 D, apparently by way of confirmation. One begins to wonder whether the lucid intervals were quite so lucid as he supposes. When we turn to the "Dionysiac" aspect of Nietzsche's fantasy we are prepared to find

"les deux éléments invariables du dionysisme nietzschéen: l'aspect mystique, attendri, fraternel, presque chrétien parfois de la crise orgiaque, d'une part; son côté bruyant, agité, dévastateur, épileptique d'autre part."

M. Seillière's actual treatment, however, fails to give prominence to the former element, and we are left with the impression that the "satyr" or the "superman"—for they come to much the same thing—is an altogether sinister creation of a diseased mind. At no time is Nietzsche a Darwinian. With him it is never a struggle for life, but always for power. The love of power, however, may take strange forms, extending from the cruelty practised on others (whereof pity is a refined form) to "l'autocruauté de fakirs exaltés." The crowning development of this line of thought—if it can be called thought—is reached in the notion of a fury that has got beyond all consideration of an end, even of power. The "blond beast of prey" simply runs amuck.

"La cruauté dépourvue de tout motif utilitaire, la cruauté exercée avec prédilection sur l'objet aimé, la cruauté comme fête et comme volupté est proprement ce que nous nommons en français le Sadisme."

Whatever trace of "Apollinism," of genuine sane admiration for the timocratic type of state and soul, may lurk behind some of Nietzsche's vapourings about war and the like, there must always remain a doubt in any given case whether we are not merely listening to a poor neuropath's dream of happiness as the aimless discharge of intolerable nervous tension, joined perhaps to the impotent man's barren desire to be doing for very doing's sake.

M. Seillière's book ought to do good. It is written in no unkindly spirit, and, whilst it does full justice to the harmlessness of Nietzsche's private life, is so far favourable even to his doctrines that it seeks to extract and conserve every jot and tittle of sane thought to be found therein. At the same time, it makes clear with laborious thoroughness to the vast multitude of Nietzsche's worshippers that the object of their cult was, from a medical and psychological point of view, of a wavering mental equilibrium. Some, doubtless, will hold that this makes no difference. There has been lately a recrudescence of the primitive belief that to be mad is to be possessed of God; nay, even certain psychologists have shown themselves not disinclined to make capital of the notion. Still, most people will be unable to resist the logic of M. Seillière's relentless diagnosis, and, forced by him to view the most typical of Nietzsche's disjointed extravagances not as oracles, but as the marks of crisis, will experience a natural recoil from the spectacle of the diseased and infra-human.

NEW NOVELS.

Two Moods of a Man. By Horace G. Hutchinson. (Smith, Elder & Co.)

IT is with exemplary and judicial dispassionateness that Mr. Hutchinson analyzes and depicts his man with two moods. That is the duty of the novelist—not to take sides, to set forth in honesty, nothing extenuating. But it is hardly the duty of a narrator who is himself involved in the story, and one rather feels that George Hood's friend, who tells us all about him, was a little too flabby. For frankly, Hood was a mean sort of creature, and stands so revealed. The reader can feel no sympathy for a man who deliberately marries a beautiful girl by gipsy law, and, loving her, as deliberately deserts her and her child to marry an American heiress. Yet it is obvious that Mr. Hutchinson wants us to sympathize all round. To speak candidly, human nature is not broad enough for that; we must perforce even stop short of Mr. Hutchinson's melancholy doubt "To judge them is perhaps to judge through them the Creator, which is hardly within the duty of the creature." But apart from this non-committal tone of the narrative, the novel deserves nothing but praise. Gracia, the gipsy, leaves on one the impression of her beauty, and the American heiress is a thoroughly sensible and good woman. Hood, despite Mr. Hutchinson's statement that he is a "man of flesh, not the stuffed man of a bad novel," does not wholly convince us, and we are left a little dazed by the attempt to explain him and his philosophy. The narrator only made his acquaintance because he returned a pair of squeaking boots to his bootmaker. Well, that is probably like life; it is perhaps too evidently intended to be. But here and elsewhere there is something out of harmony with life—at least, with life as visualized in art.

The Image in the Sand. By E. F. Benson. (Heinemann.)

ONCE Mr. Henry James wrote a short story of two children and two ghosts, which was very thrilling. Mr. Benson has written a story of a forlorn beauty loved by two men, and hated by one ghost, who has been set free to haunt and hurt the living by the rash action of one of these two men, who breaks the amulet which has for many years kept laid the evil spirit of Set-nekht, the Egyptian. But we are not thrilled. The story is carefully conceived and well written, and with excellent restraint Mr. Benson leads us up to the waiting circle of psychical inquirers, but does no more. Only twice do his readers see and hear anything absolute of "It," and this reticence should do much to redeem his book from failure. Yet, none the less, it must be written down a comparative failure at that which it set out to do. Mr. Benson wanted to "make our flesh creep," and he has not. But he has drawn one admirable character in Mrs. Desmond, a lady who, as an act of faith in a kindly Providence, beds out plumbago and begonias and verbenas in mid-February.

XUM

The Little Neighbour. By Mary Deane. (Murray.)

THE heroine provided by Miss Deane in this story is an out-of-the-way sort of person. The word "heroine" as applied to her is rather a misnomer, as the girl is by no means built on heroic lines. Still, since she ends by committing herself to "a watery grave," she has a claim perhaps to the title. Slight creature as she is, she becomes a cause of anxiety and worry, if not of deep and abiding sorrow, to those around her. She remains to the reader a somewhat uncomfortable enigma, whose mental processes have not been sufficiently cleared up. Her position as the last member of an old and not very reputable family ("cut" by the county, or nearly "cut") is peculiar. Her loneliness, poverty, and especially propinquity, bring her to the notice of the extremely good-natured man who buys the Sanfrey property from her scoundrelly father. After playing a base trick or two on the too confiding purchaser, the father quietly deserts his daughter. One gathers incidentally that he does not levant without having formed a plan advantageous for the daughter, but detrimental to the buyer. How far Miss Sanfrey is in the plot does not quite appear. A tumble-down cottage in the grounds has been reserved for the Little Neighbour's use. It gives her, as it were, the freedom of the place, which she does not hesitate to make use of at her own not altogether sweet will. The new proprietor is too kind to fetter her movements, though her presence is an annoyance to him and more than an annoyance to the young couple who have kindly (in their modern way) "adopted" him for his good, and their own. The new squire has more pity on Miss Sanfrey and her lonely situation and fragile physique than on himself. In time public opinion and the Little Neighbour are too strong for him, and he marries her. She is a wayward, not to say weird, little creature, full of whims and oddities, but without soul or mind to work upon. The story is well written.

The Honour of Henri de Valois. By David M. Beddoe. (Dent & Co.)

THIS book has not, as the casual observer might be apt to infer from its title, anything to say about the disastrous period of history during which the last bearer of the name, as we imagined, occupied the French throne. In passing we may, perhaps, question, from a literary point of view, the taste which gives a well-known historical name to a hero of fiction. We shall be having next, we presume, 'The Candour of Elizabeth Tudor,' 'The Virtue of Charles Stewart,' and such-like. However, setting this aside, and passing over for the present the technical faults which seem to indicate that Mr. Beddoe has a good deal to learn before he becomes a successful writer of novels, we can but congratulate him on his selection of a setting for his tale. The struggles between Mahomed—or, as we used to call him, Mehemet—Ali, the great Viceroy of Egypt, and his suzerain at Constantinople, are probably as little known to the average reader as any episodes in the history of the last hundred years. This story is largely concerned with the earlier of Mehemet's great strokes for independent sovereignty—the campaign of 1832, when his army drove the Turks before it over Syria and half Asia Minor. The chief personages are members of the strange group of foreign adventurers who officered his forces—French, English, Irish, Italians. The author, who appears to have lived in Egypt, has evidently studied the history of the time with some care. He has been less precise about his details. Rifles, we take it, were not in frequent use, either in the Turkish or in the Egyptian army, at the period of the story, still less breech-loaders. "Sapristi" was never an Italian expletive. People do not, and never did, say, "Thou hast as little reason for your faith," or "you seemeth." The perpetual use of "M'sieu" (plural, "Monsieurs") is not necessary as an indication that the speaker is supposed to be talking French. An Albanian and a Greek are not the same thing. It is, we believe, usual for a renegade to adopt a Mussulman name, and not to retain that of his baptism. The locution "He was a good man, was Jones," is not pleasing; and when some form of it is, as here, adopted in every chapter, it becomes irritating. If, however, the reader can get over these and other literary blemishes, and is not obstinately prejudiced in favour of elaborate construction or subtle delineation of character, he will find the present work sufficiently engrossing as a tale of adventure. A glossary, by no means superfluous as regards the Arabic terms with which the book is copiously sprinkled, has thoughtfully been provided.

The Walking Delegate. By Leroy Scott. (Heinemann.)

IN 'The Walking Delegate' Mr. Leroy Scott has essayed to write a truthful history of a workman who tried to stand against overbearing capital, and single-handed to fight a "union" man of overbearing manner, of brow-beating (even murderous) repute and stupendous venality. And he succeeded, through something that looked desperately like failure. Buck Foley, the "walking delegate" of the title, arouses in the reader something very like respect for his thoroughgoing rascality and indomitable pluck; but for Tom Keating—married to a shrewish slattern, and allowed by fate just one tantalizing glimpse of the kind of woman who should have been his mate—the feeling one has is of affection, deprecating but sincere. The man is a fool, for he plays with a noted cardsharper for high stakes, to speak metaphorically; but he is a splendid fool, and in the end he sees one of his heart's desires accomplished, and his enemy under his feet. The characterization of the story is gripping, and the dialogue is better than the curate's famous egg. The style is picturesque without being purple.

Don Tarquinio. By Fr. Rolfe. (Chatto & Windus.)

THE tortured style and unnatural wording affected by the author are less irksome to the reader in a work professedly archaistic than elsewhere. This book professes to give the autobiography of a youth in the days of Alexander VI., and preserves the atmosphere of Renaissance Rome fairly well. The reader will compare it with some real book of the time, like the 'Memoirs of Benvenuto Cellini,' and judge how far the writer has made good use of his opportunities. The descriptions are too minute for our fancy, but Cesare Borgia, characteristically introduced in order to show the nonchalant ease with which he can commit a murder on the spur of the moment, is lifelike and effective. There are one or two unpleasant passages, but the way in which the non-moral atmosphere of the world of Machiavelli is reproduced is really striking.

Tom Gerrard. By Louis Becke. (Fisher Unwin.)

THIS is probably the twentieth book of Mr. Becke's that has appeared during the past decade. Regarding this author and his work from the literary standpoint, one may perhaps say that he has been heavily handicapped by possessions usually considered desirable: fluency, industry, a fertile imagination, and a rich store of material. Had he been less plenteously endowed in these directions, Mr. Becke might well have developed real ability as a writer, and learnt the literary virtues of omission and restraint. As it is, the reader who seeks literary distinction in what he reads must prepare for disappointment when he opens one of this author's books. Having granted that purely literary merit is absent from such works as 'Tom Gerrard,' one may admit, appreciate, and even enjoy the slap-dash excitement offered. The characters are stereotyped, to be recognized without thought: brave, hearty, good fellows of boyish simplicity; out-and-out scoundrels who would stick a knife between your shoulders as soon as look at you; passionate gentry who love not wisely but too well; winsome maidens who are ready to be sisters to most men, since they can marry no more than one among their innumerable suitors; vinegary spinsters; and buxom, kindly matrons—one knows them all, and in a friendly way. But if his people are stereotyped, the incidents of Mr. Becke's tale are numerous, and mostly picturesque. He has, for the moment, forsaken his Pacific islands, and chosen Queensland as the background for Tom Gerrard's adventurous romance.

The Whisperer. By Mrs. Coulson Kernahan. (White & Co.)

LARGELY dominated by the personalities of two of the most detestable scoundrels ever conceived, the story under consideration, with its appropriately lugubrious setting of half-ruined mansion, crumbling cliffs, and intersected caves, is not at all comfortable reading. The feeling of nausea engendered by even transitory acquaintance with Phineas Barkhold, a "vulgar drunken beast," a septuagenarian "monster," possessed of not the slightest shred of decency, and his nephew Annington Idris, who "meditates on diabolical plans," and becomes "quite cheerful," is but slightly

mitigated by the sweet passivity and restrained devotion of Mrs. Barkhold and George Danton. Having made the initial mistake of selling herself—for her young brother's sake—to the elder villain, Azelma Marchmont bravely attempts to do her duty by him—a task rendered harder by the presence under the same roof, in the position of librarian, of George Danton, her girlhood's love. With the manœuvres of "the whisperer," Annington Idris, his attempts to ruin these two, and their ultimate triumph, the story mainly concerns itself.

For the White Christ: a Story of the Days of Charlemagne. By Robert Ames Bennet. (Putnam's Sons.)

MR. BENNET has in this novel kept pretty closely to the usual recipe for compounding a romance of mediæval chivalry. A hero of the Crichton type, "all perfect, finished to the finger-nail," an unsophisticated damsel of rather colourless charm, a rival maiden of marvellous beauty and most unscrupulous machinations, and an imposing historical figure — Charlemagne in the present case — are the main ingredients; there is a sprinkling of vikings, knights, and priests; and the ordinary appurtenances, which include a steed of surpassing swiftness and a sword of surpassing sharpness, are not wanting. The author has taken pains over his work, and should content readers who enjoy that kind of fare. Plenty of exciting incident is supplied, and there is also a vein of historical interest, for though actual events are treated with considerable freedom, yet the main features of the age are tolerably well indicated. The delineation of character is conventional, but that does not greatly signify except in the case of Charlemagne himself, who does not impress us as lifelike. A defect, exceedingly common in romances of this class, is the tendency to force the heroic note too insistently; we should feel it a relief if the speech of the characters were a little more like that of ordinary life, and if their achievements were not on so gigantic a scale. Otherwise, the book, though not a notable example of Wardour Street workmanship, is prettily enough designed and executed.

SPANISH LITERATURE.

Spanish Reformers of Two Centuries from 1520. Described by Edward Boehmer. Vol. III. (Strassburg, Trübner.)—It is a pleasant surprise to receive this latest instalment of the work, originally planned by Benjamin Wiffen, upon which Dr. Boehmer has been engaged since 1868. In these days of hasty production it is curious to note that Dr. Boehmer's first volume was issued in 1874, the second in 1883, and that the third is now published after an interval of more than twenty years; but this long delay is justified by the result. A comparison of these essays with those on the same reformers in Menendez y Pelayo's excellent 'Historia de los Heterodoxos Españoles' reveals many minute corrections and many supplementary facts which testify to the writer's scrupulous method and indefatigable perseverance. Dr. Boehmer's knowledge of his subject is unrivalled; his capacity for taking pains is exceptional even among German scholars, and if his English is not always idiomatic, it is clear and often vigorous. It is not his fault that the personages to whom he now introduces us are less interesting and picturesque than those with whom he dealt in the first two volumes. There is no figure to compare in literary accomplishment with Juan de Valdés, or with his twin-brother Alfonso, part-author of the 'Diálogo de Mercurio y Caron'; there is none so attractive as Melanchthon's friend Francisco de Enzinas; none so tragic and pathetic as Juan Diaz, whose murder at Neuburg is one of the most poignant incidents in the history of religious warfare. Even Dr. Boehmer's diligence has discovered nothing that throws light on the obscure personality of Melchor Roman, and it appears that Pero Galés published nothing, though his learning is proved by the fact that Casaubon consulted him deferentially. We have, however, much new and useful information with regard to Antonio del Corro and Cipriano de Valera, both of whom resided for many years in England. Following up his previous demonstration that "Reginaldus Gonsalvius, Montanus," is simply a pseudonym under which several writers collaborated to attack the Inquisition, and that the attribution of the 'Sumario de Indulgencias' to Perez de Pineda is purely conjectural, Dr. Boehmer rejects the common opinion that Corro's 'Lettre envoyee à la Maiesté dv Roy des Espaignes' was published in Latin as well as in French. Later writers have mechanically copied Wood, who misinterpreted a passage in the preface to the 'Articuli Fidei Orthodoxæ' at the end of Corro's 'Dialogus Theologicus'; no Latin version is known, and Dr. Boehmer is persuaded that none was ever printed. Corro's cleverest performance has escaped most of his biographers. In 1588 he issued a treatise entitled 'De Sacræ Scripturæ Auctoritate,' purporting to be printed at Seville and to be written "per R. P. Dominicum Lopez, Societatis Jesu." The treatise was really by Socinus, and "Dominicus Lopez" was as much a myth as "Reginaldus Gonsalvius, Montanus"; yet Corro's trick was so successful that it imposed on the Jesuits themselves, and till 1872 the imaginary Lopez was included in Backer's 'Bibliothèque des Écrivains de la Compagnie de Jésus.' Valera's numerous debts to his predecessors are carefully traced. His 'Tratado' on the authority of the Pope is based on Barnes and Bale; his address to the prisoners in Barbary derives from the 'Epistola Consolatoria' of Perez de Pineda; and the Spanish Bible which circulates under his name is little more than a revised edition of the translation published by Casiodoro de Reina in 1569. On the other hand, the anonymous 'Aviso' on the jubilee is an original work probably written by Valera in English. These are but a few examples of the valuable contributions to exact knowledge made by Dr. Boehmer in a book that may be warmly recommended to all who are interested in Spanish matters.

Señor Perez Galdós writes in a style so simple and direct that one of his 'Episodios Nacionales' naturally suggests itself as a suitable text for beginners, but Mr. F. A. Kirkpatrick's choice of *Trafalgar* (Cambridge, University Press) is not altogether happy. Almost any other volume in the series would be better suited to the purpose; for, though the subject of the tale appeals to English readers, Marcial's boisterous slang and the numerous technical terms in the narrative passages are decided disadvantages. These expressions are meaningless to most students, difficult to translate, and perhaps scarcely worth learning. However, Mr. Kirkpatrick has done his part very well; his short introduction is to the point, and his copious notes are generally satisfactory. "Emperor of Hurly-burly" is not, we suggest, a good rendering of "Emperador de Trapisonda"; *trapisonda* certainly means hurly-burly, but it is also the Spanish for Trebizond, and Gabriel's phrase no doubt recalls an ironical allusion to Amadis of Greece in the first chapter of 'Don Quixote.' Since even so correct a writer as Ruiz de Alarcon trips over *recién* in 'Mudarse por Mejorarse,' a note on the use of this word for *recientemente* (p. 44) seems desirable. The confusion between *desde* and *dende* (p. 27) is so frequent and dates so far back—it occurs in Hurtado de Mendoza—that it should be discussed at length; and an account of the dispute between the *leistas* and *loistas* would not be amiss on p. 261. The question of Spanish accents is complicated, and Mr. Kirkpatrick is not to be blamed for reproducing (as closely as English printers will allow) the text as he finds it in the original—accented, more or less, according to the rules laid down by the Spanish Academy in 1884. It is as well, however, to remember that the Academy does not carry out its own system logically: if we accept the ruling which annuls, so far as graphic accents are concerned, the old distinction between verbs and all other parts of speech, it follows that there should be no accent on the final vowel of such words as *fui* (p. 1), *fue* (p. 2), *dio* (p. 43), and *vio* (p. 134). Apart from these small details, Mr. Kirkpatrick's editing is a very creditable piece of work.

In a prefatory note to *The Three-cornered Hat* (Nutt) Lady Goodenough ranks Pedro Antonio de Alarcon among the best Spanish writers of the nineteenth century. This gives an exaggerated idea of his qualities; it is enough to say that 'El Sombrero de tres Picos' represents his agreeable talent at its best, and that the book has been widely read since it first appeared in the *Revista Europea* thirty years ago. Alarcon is to some extent a disciple of Fernan Caballero, and he follows her example in utilizing traditional tales and folk-songs. 'El Sombrero de tres Picos' is, in fact, a bowdlerized prose version of a very popular ballad, usually printed under the title of 'El Molinero de Arcos.' Out of this odd material Alarcon has skilfully contrived a variant on the conventional picaresque novel, humanizing the picaroon element and brightening the atmosphere with flashes of his own sunny humour. The present version is correct and readable. An anonymous translation of the Spanish story, published by Vizetelly in 1886, attracted less notice than it deserved. Possibly Lady Goodenough may be more fortunate; still there is no denying that the original begins to have an old-fashioned air.

AMERICAN LITERATURE.

The Americans. By Hugo Münsterberg (Williams & Norgate.)

History of Andrew Jackson. By Augustus C. Buell. 2 vols. (Bickers & Son.)

A Diary from Dixie. By Mary Boykin Chesnut. (Heinemann.)

BACON, in a famous passage, compared the judgment of foreign nations to that of posterity. In both cases we look for a certain detachment and freedom from prejudice which compensate for the imperfect knowledge of the foreigner or the next generation. No one, perhaps, can perfectly comprehend the life of a particular country or age unless he has moved in the midst of its activities; but then his judgment is very apt to be clouded by partiality, or even by what is called the anti-patriotic bias, or blinded by self-regarding influences. For a really subtle and comprehensive study of the characteristics of a race, then, we should be inclined to postulate as author a man of good sense and some scientific training who had taken up his abode in a land which was

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originally strange to him, but in which he had lived long enough to get at the root of the matter and to understand the mental attitude, the point of view, of the native. The best foreign correspondents of the newspapers come as near as is, perhaps, possible to this definition. The luminous and interesting study of the American nation which Prof. Münsterberg published some time ago in German, and which has now been excellently translated by Dr. Edwin B. Holt, is an admirable specimen of the work which can thus be done. Prof. Münsterberg is a German by birth, who has long been domiciled in the United States, and occupies the Chair of Psychology at Harvard University. He thus possesses the characteristics which we have seen to be eminently desirable in the author of a book which undertakes to explain a people, and his work deserves to find an honourable place in all libraries as a supplement to the more solid volumes of Mr. Bryce. The German edition of the book is already recognized as one of the leading authorities on the subject, and it was well worthy of presentation in an English dress—the task of cutting which the author, with perhaps hyper-sensitiveness, has delegated to a colleague, though he was competent to perform it himself.

Prof. Münsterberg thinks highly of the American people. He frankly poses as an optimist, being content to look beyond the frailties which float on the surface to the great fundamental characteristics on which the future of the United States is based:—

"The purpose of finding the deeper impulses in American life necessarily demands a certain ignoring of the shortcomings of the hour. If we aim to work out and to make clear the essentials of the American mission in the world, we cannot take the attitude of the reformer, whose attention belongs, first of all, to the blunders and frailties of the hour: they are to us less important by-products. The grumbler in public life sees in such a view of the American, of course, merely a fancy picture of an imaginary creature; he is not aware that every portrayal involves abstraction, and that a study in Americanism means, indeed, a study of the Americans as the best of them are, and as the others should wish to be."

No doubt this may recall to some readers the innocent aspiration of the irrepressible Pinkerton, who held that the great duty of all Americans was "to build up the type." "We're all committed to that," he would cry; "we're all under bond to fulfil the American type! London, the hope of the world is there. If we fail, like these old feudal monarchies, what is left?" It is a laudable ambition for a great nation to set before itself, and Prof. Münsterberg's book is most interesting as displaying the lines upon which it is being carried out. He speaks enthusiastically of the type, although he is alive to the many derogations from its demands which are at times inevitable in a lusty and growing nation compact of so many and so diverse elements as the American. His book will repay careful reading, and those who have mastered its solid pages may boast a real advance in knowledge of the complex and curious American national character.

A typical American of the old school is painted at full length in the late Mr. Buell's biography of Andrew Jackson, which is dedicated to Mr. Roosevelt, as "the embodiment in our times of the Jacksonian spirit." This grim old fighter was an earlier apostle of that doctrine of the strenuous life which the present President preaches in and out of season. It is true that Jackson had to deal with a much less complex task than that which nowadays confronts the occupant of the White House. He lives in history as a fighter pure and simple; as Franklin said of Paul Jones, he was "more kinds of a fighting-man" than most who are recorded in American history. His political career is uninteresting in comparison with his military achievements. The greatest of these, of course, was the battle of New Orleans, of which Mr. Buell gives the fullest and most elaborate description which we have seen. It is of special interest at a moment when we are so keenly alive to the importance of good shooting. New Orleans was not so much a battle as a massacre. The picked British troops who were opposed to the volunteer levies of Jackson were at least their equals in courage, and greatly their superiors in discipline and in that habit of going forward in the face of danger which wins battles between equally armed combatants. But they had no chance whatever against the weapons of precision which they were required to face. The American troops were largely composed of hunters and backwoodsmen who approached that ideal of marksmanship which Cooper has painted in the character of Natty Bumppo. The smooth-bore musket of the British forces, efficient as it had proved in the Napoleonic wars, when it was opposed by a similar arm, was a mere pop-gun against the small-bore rifle of Kentucky and Tennessee. Mr. Buell collates several eye-witnesses' accounts of the attack on the American position, which all agree in their testimony to the awful effect of the American rifle, which was then first used against veteran troops. Once the American line blazed into fire, the assaulting columns began to melt away—not because they quailed from the storm, but because, as the casualty lists prove, they were swept out of existence. The Forty-fourth Foot

"was literally swept from the face of the earth. In the wreck and confusion that ensued within five minutes the regiment seemed to vanish from sight—except the half of it that lay stricken on the ground! Every mounted officer was down at the first fire."

Even those Americans who had already seen the rifle in action on a smaller scale were awestruck at this first revelation of what it could do in the hands of a line of two thousand highly trained marksmen. On the side held by the "backwoods rabble," of whom the British officers had been as contemptuous as in recent years they were of the Boer farmers, not a single man of the Peninsular troops got within ninety yards of the entrenchments, although the American fire was only opened at a little over double that distance. And yet, with this terrible lesson on the records of the War Office, it was still nearly half a century before it was seriously attempted to arm our infantry as a whole with the rifle which had clearly marked its mastery over the older smooth-bore weapons. The War Office is always the same.

Mrs. Chesnut's 'Diary from Dixie' is a very readable description of the American Civil War, from the point of view of a Southern woman. Her husband took an active part in the Confederate cause; but it is for the picture of social life in the South under the stress of an unsuccessful struggle that this lively and fascinating book will be chiefly read. It has been well edited by Miss Martin and Miss Avary, and is a worthy companion to those memoirs of Mrs. Clay which we lately praised.

OUR LIBRARY TABLE.

THE Marquis de Ruvigny lately published a volume entitled 'The Blood Royal of Great Britain,' of which we were able to speak well. He now gives us, through Messrs. T. C. & E. C. Jack, *The Plantagenet Roll of the Blood Royal, being a Complete Table of all the Descendants now Living of Edward III., King of England*. Of course, the most-logical nobility is that most thought of in Germany, which consists in the nobility of all the immediate ancestors in every line. The less-logical nobility, which is that of our peerage and of our great landed families, is that which follows for as long a period as possible the descent in the male line, or, failing this, the descent through heiresses assimilated to the male line in cases of its failure. The sentiment, however, which attaches importance to descent, which in any case must have much historical interest, from some great hero, provable and undoubted, though through lines which have no nobiliary or heraldic importance, persists in the public mind. The mere descent through such vague lines from kings is of little value. No one knows this better than the Marquis de Ruvigny himself, who, in his preface, calls attention to the fact that many of the descendants of the Plantagenet kings are, and have been for centuries, in every way undistinguished. In the present volume the family most largely represented is the respectable American family to which one of the well-known generals of the Civil War belonged, the Virginian Meades. Among those included in this book are many who trace their descent from the most illustrious Whigs of English history, such as the leading statesmen of the Long Parliament and of the Commonwealth; and it is an amusing criticism on such volumes that in the account of the descent of the children of the third Earl of Buckinghamshire there is, of course, no allusion to John Hampden; and all the Hobart-Hampdens appear in the Marquis de Ruvigny's present catalogue on account of their tortuous descent from Plantagenets, instead of being included in a roll of honour for the connexions of which they are most of them probably more proud.

The Coming of Parliament. By L. Cecil Jane. "The Story of the Nations." (Fisher Unwin.)—Whether there is room in our modern historical literature for a very concise narrative of the chief events of English history between the accession of Edward III. and the Restoration is, perhaps, merely a matter of idle speculation. We have failed to find in the latest issue of this well-known series any general connexion with the subject of parliamentary government or the least pretension to originality of thought or vigour of delineation; whilst research is wanting.

At the same time Mr. Jane's book must be regarded as a skilful specimen of condensation. It is well printed, and enriched with numerous and well-chosen illustrations, executed in an admirable manner. Indeed, the book is well worth buying on this account alone, even by those who, having read the recent controversial literature on the subject of the conspirators in "Gunpowder Treason and Plot," were already aware that these worthies,

"led by Guy Fawkes, a Spaniard of good birth..... hired a cellar under the House of Lords, and filled it with gunpowder and fuel, with the intention of blowing up the king and Parliament"—

a piece of information which gives a fair idea of the historical value of this contribution to the history of Parliament.

Prisons, Police, and Punishment. By Edward Carpenter. (Fifield.)—Mr. Carpenter in his impeachment of the English prison system will find many allies who have little sympathy with his ultimate ideals of social reform. The Report of the Commissioners of 1903-4 shows a certain sense of dissatisfaction with the results of present methods; and that dissatisfaction has been uttered in more determined impeachment by a large number of those who have possessed intimate acquaintance with their working. "In some respects," Mr. Carpenter contends, "even Russian and Siberian prisons are more humanely conducted than ours." He rightly emphasizes the first evidence of failure in recidivism: "Of every hundred who go to prison a first time, thirty return again; of

every hundred who have been to prison five times, seventy-nine return again." As there is nothing to be said for the English system from a restorative point of view, if it can also be shown to fail as a deterrent the case becomes urgent for reform. Mr. Carpenter can show even Siberia converting the convict gradually into the free citizen, and America alive with experiment in reformatory methods. His contentions against specific prison evils—the brutalizing effects of solitary confinement, the silence, the separation from the ameliorative and healing forces of the world—are mingled with a general impeachment of society, and the whole method by which we decide that this man shall be penalized and that man praised. He refers the existence of crime for the most part to the existence of poverty; and his discussion of the specific question of punishment passes into a demand for the restoration of the land to the people, adequate treatment of the problem of the unemployed, and the reorganization of the whole industrial system into something more intelligible and humane. A special chapter deals with 'Prison Reform,' in which Mr. Carpenter returns from this vaster outlook to the consideration of definite and immediate possibilities of advance, demanding (as means of redemption) associated labour, the cultivation of the land, the adoption of indeterminate sentences, abolition of capital punishment, and the establishment of a court of criminal appeal. Finally, the author passes to a plea for that "non-Governmental society" which he has made familiar by former works in prose and poetry. It is a wide outlook, prophesying a society built on some other basis than the fear which "first and foremost" animates the life of society to-day. Mr. Carpenter writes throughout with that mixture of common sense and a high idealistic appeal which gives his work a peculiar distinction. He challenges ancient things with the new insight and freshness of a child, and, as Stevenson said of Thoreau, often leaves the grown-up citizens thus addressed sadly in want of an answer.

On Translating Homer, by Matthew Arnold (Murray), has been newly edited by Dr. W. H. D. Rouse, who adds an interesting introduction and a few notes. The version of F. W. Newman which formed Arnold's text is long since dead, but Arnold's book is, we hope and believe, a classic in its way, full of the delicate taste and insight which were pre-eminently his, and an admirable example of that charming style which enables the author to get the best of it, even when he is in the wrong. Dr. Rouse satisfactorily indicates the limits of Arnold's criticism, and rightly calls attention to the merits of Longinus, who is outside the range of reading of many accomplished scholars, and even of the majority of accomplished critics. More than twenty years ago we said that the English hexameter would not do, and we see no reason now to alter our opinion. The sing-song element is almost inevitable, and the metre has been increasingly associated with humour, satire, and sentiment which are distinctly unhomeric, if not trivial. Whether a revival of the lost sense of strict English quantity, which Tennyson regretted, is possible may be doubted, but, till it comes, the English reader of taste, who has a right, Dr. Rouse points out, to estimate the value of a translation as well as a classical scholar, often does not know, or feel the desire to know, what quantities are except the most obvious. He sees no outrage in pronouncing the word "seventeen" as a dactyl, as Longfellow uses it. Why should he, if he has no training in the classical metres in which a wrong quantity is a definite fault? This deafness to the music of speech is very well exhibited by Dr. Rouse, who has no difficulty in putting various translators in the pillory for their metrical oddities.

The simplicity of Homer is remarkable; "simplesse," as Arnold calls affected simplicity of a literary kind, is a very different thing, and a popular thing nowadays. It seems to us that every day increases the difficulty of translating Homer, because every day words are acquiring a history and association which, slight or non-existent as they may be to the Philistine, present to the lover of English, who alone should translate a poet, colour of an unsuitable kind as substitutes for the Homeric language. Dr. Rouse has some acute remarks on the "stock epithet," which is now a great difficulty. Occasionally equivalents in effect can be found, as when one renders *μερόπων ανθρώπων* by "mortal men," though, of course, the meaning of *μερόπων* is not preserved. One scholar, not mentioned here, has actually rendered it "confabulant," and F. W. Newman talks of "voice-dividing mortals"! In the notes Dr. Rouse makes Tennyson speak of "barbarous hexameters, barbarous pentameters." We presume that he means to quote the line "Barbarous experiment, barbarous hexameters." There is an interesting note on modern Greek, which

> "has adopted a structure more like other modern languages than like ancient Greek; but it has been artificially corrupted, in the language of the newspapers and the parliament, by literal translations of French idioms, and by an artificial attempt, made since the War of Independence, to go back to ancient Greek, by reviving ancient words, inflexions, and constructions. This attempt has completely spoilt the language of the press, which is now a ridiculous jargon; but the popular language is vigorous and pleasing, and has a character of its own."

The book is one of high interest, and we hope that somebody more sanguine as to the future of English metre than ourselves may take up some of the points it offers for discussion at length. On stress and accent, for instance, Arnold needs supplementing.

What is Philosophy? By Edmond Holmes. (Lane.)—"I am not an adept at philosophy," perorates Mr. Holmes. "I am not even a serious student of it. I belong to no school. I can pronounce no shibboleth." In a preface this might pass for an apology. As a final flourish it smacks of spiritual pride. "The outsider," says an earlier passage, "need not be initiated into the mysteries of philosophy in order to see that disorder and anarchy are its leading characteristics." So to the man in the street the roar of the London dinner-party is not unlike the noise of feeding-time at the Zoological Gardens. Mr. Holmes, then, is requested not to shoot at the professional philosopher. He is doing his best. Besides, we must own to the suspicion that Mr. Holmes is by no means the "plain man" he fondly supposes himself to be. Has he not at one time or another "read philosophy" like the rest of us? Certainly his literary good taste enables him to steer wide of the more hackneyed "shibboleths," though "the subliminal self" comes near to being one. But has he managed to keep outside the influences of every "school"? Is it a mere coincidence that his chief conclusion, namely, "that the function of philosophy is to interpret and justify to man's reason the unconquerable optimism of his heart," should bear a strong generic resemblance to the view but the other day advanced by Prof. Stewart in his work on 'The Myths of Plato'? Mr. Holmes is working, "subconsciously" in the main, no doubt, to the same ends and by the same methods as a leading group of contemporary thinkers. Such thinkers will highly appreciate his brilliant, if impressionistic evaluation of philosophy. Nay, a clear head and a clean touch are sure beforehand of a welcome from philosophers of whatever party. Only let Mr. Holmes drop the half-ironical attitude of the "mere spectator." Philosophy is not mere "anarchy," but it is hard fighting all the same, and volunteers are in request, if only they will take their coats off.

Atti del Congresso Internazionale di Scienze Storiche (Roma, 1-9 Aprile, 1903).—Vol. II. *Storia Antica e Filologia Classica.* (Rome, Loescher.)—Among the various inconvenient ways in which minor contributions to knowledge are now published (or interred), probably the most inconvenient is the publication of proceedings of congresses. Scholars rarely give their best work to these miscellaneous assortments; and whatever is given, is buried under a mass of uncongenial scraps of alien character, thus compelling the student who requires some special article on his own subject to acquire at the same time a great quantity of printed matter for which he has no use. The Historical Congress at Rome, in its proper function as a means of bringing scholars of all countries into personal relations one with another, was a highly successful and enjoyable gathering; but the volumes of its *Proceedings* (twelve in all are promised) are very indigestible. The present instalment contains forty-one papers, averaging nine pages each. It is impossible in a small space, and would be unprofitable in any space, to review them all, or even to enumerate them. Each, probably, is of interest to some specialist; but the selection which any individual may make can only reflect his personal taste. Prof. Ramorino gives a brief account at second hand, with four reduced facsimiles, of the MS. of Tacitus's 'Agricola' and 'Germania' recently discovered at Jesi; but information as to its character is still very jealously guarded by its owner. Prof. Vitelli describes the collection of Greek papyri at Florence, of which he has just begun the publication, and makes a proposal for an international association for the production of a Corpus of Greek literary papyri. Dr. D. B. Monro argues briefly that the Homeric dialect was the "vulgare illustre"—the dialect of culture and literature—of primitive Greece. Prof. A. Mancini publishes a hitherto unknown transcript of ten columns of a Herculaneum papyrus (No. 1042), inferior as a whole to the published text, but preserving a few words which had disappeared before the official facsimiles were made. The longest articles are those by Prof. Zuretti on foreign politics in the Old Attic Comedy, and by Prof. B. Modestov on the present position of the Etruscan question; but most of the contributions are mere notes of three or four pages on points of minor interest. English scholarship is represented by Dr. Monro, Prof. Mahaffy, and Prof. R. S. Conway.

Tragic Stories from Russia. Done into English by W. F. Harvey. (Nutt.)—It has become very much the fashion of late to prefix to books dealing with Russia, and published in England, the words "forbidden in Russia." But though this statement adds piquancy to publication, it does not necessarily argue better literary work. On the present occasion we have some disconnected articles translated from a Swedish version of the Russian original. Some of these papers are by Gorki, Tolstoy, and Nemirovitch-Dantchenko, whose names are well known and generally promise something good. Tolstoy's letter to the Swedish peace party is trenchant, and reminds us of some of the excellent things by him which Mr. Aylmer Maude collected in his 'Essays and Letters' two years ago. It is droll to think that some of the articles included in that book could not pass the German censorship. The Kaiser does not care to have his military proclivities criticized, and in this respect resembles his Russian brother. We like least of all the article on Sophia Perovskaya. We do not know whether she is to be styled *l'ange*

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de l'assassinat, as Lamartine called Charlotte Corday, but the writer seems to forget the lamentable crime she committed in his praise of an enthusiast, and one who was instigated by a man, as so many of these women-fanatics are. Her complicity in the murder of the unfortunate Alexander II. is recorded with perfect sang-froid. It is very difficult to sympathize with the writer of this sketch. Moreover, it is a threadbare story to which nothing new is added.

American Schools: their Administration and Supervision. By William Estabrook Chancellor. (Heath & Co.)—The main object of this work is to afford an insight into the administration of the elementary schools of the United States, and to discuss, more or less incidentally, the educational values of different subjects of instruction, or the methods of teaching them. Mr. Chancellor, in fact, takes us into the board-room of the school authority, and into the private office of the superintendent, and bids us see and hear what we can. The whole system of public elementary instruction in America differs so widely from that which obtains with us, that it is difficult to institute a serviceable comparison between the two, or even to note practices which might be advantageously adapted to our use; the reader, however, will gather that the difficulties in the way of educational progress in the States are of the same kind, and often as great, as those that exist in England, although in some American districts the general interest taken in elementary school work is greater.

In the typical community of ten thousand people the school system consists of Board of Education, Superintendent, High School, Elementary Schools, and this seems to be the essential framework of the system in more populous areas. Subordinate to the superintendent are "the principals of the schools and the supervisors of special subjects, such as music, art, and manual training." Mr. Chancellor describes at considerable length the duties of superintendents and supervisors and the relations between them. The official hierarchy in the American school system cannot be correlated with anything in connexion with Whitehall; principals whether of elementary or high schools correspond with head masters, but superintendents and supervisors are the characteristic features of the American system, and differ widely from any English officials; they have far more direct influence than H.M. inspectors, and within the region of their own boards appear to have greater executive power than our Board of Education itself. The superintendent dominates the whole system:—

"For a principal to oppose the policy of the school superintendent is unfortunate for both;..... but for a supervisor to oppose the policy of the superintendent is a kind of school treason, and is essentially unforgivable."

The work of a superintendent is largely administrative; that of the supervisor didactic, and he has to teach and train teachers, as well as insist on efficient teaching in class. Mr. Chancellor groups all the studies of the public school curriculum under three heads—"the outgoing studies, the modern studies, and the incoming studies"; and "the great principle for the school superintendent, and for the board of education, is to maintain the good while making place for the better and removing the worst." The difficulty in practice is very considerable, for we find the list of studies in a modern city school system includes no fewer than sixty-two subjects. The difficulty is lightened by the recognition of "elective studies," but the arrangement of time tables and organization of class work must in most cases be a singularly perplexing operation.

Mr. Chancellor has much to say concerning the "salary, tenure, and certificate" of those working in education, and advocates with some warmth an increase in the amount expended by the States in support of teachers, schools, and colleges of all grades, and in this respect the New World imitates the niggardliness of the Old, for it pays "for alcohol and tobacco annually per capita $29, for all forms of education $3.50." But salary and tenure presuppose appointment, and the author gives a rather amusing chapter of advice about "getting the office," explains how electing boards can most judiciously be approached, and even discusses the advisability of sending candidates' photographs to board members. Mr. Chancellor's style throughout the volume is direct and practical, and will no doubt ensure him more readers in America than in this country, partly because the work will be less useful here than there, partly because his composition is inelegant, if not occasionally ungrammatical.

WE have received a pleasing reprint in *The Diary of an Old Soul, and Translations of other Spiritual Verse*, by George Mac Donald (Fifield). The volume, which was originally published in 1897 under the title of 'Rampolli,' contains a number of translations, chiefly from the German, followed by the long original poem which has now given its name to the reprint. The translations, though happy in parts, are never really successful; but the 'Diary,' a finely personal piece of writing and full of genuine feeling, justly ranks high among the author's poetical achievements. There should be many readers ready to welcome it in this cheap and attractive form.

Septem Psalmorum Pœnitentialium Versio Elegiaca, facta a Ricardo J. Walker, Editio Altera, sold by Samuel Bewsher, of St. Paul's School, is worthy of high praise. The translator, who prints his Latin opposite the original Hebrew, has the ease and grace which make such work delightful. It is equal to that of any modern composer that we have seen. The last lines of the 'Dedicatory Epistle' run:—

Hoc modo ne quæras, cur tentem scribere versus:
Id, versus qui non scripsit, amice, roget.

The sentiment, which we applaud, could not have been put more neatly.

THE Shakespeare Head Press, of Stratford-on-Avon, have sent us a limited edition on hand-made paper of *Shakespeare's Sonnets*, one of which, with an ornament in the old-fashioned style above and below it, occupies each page. It is a neat and well-printed edition. Mr. A. H. Bullen prints a sensible note at the end, dealing with a few points of text and the merits of modern commentators. There are a good many pleasing issues of the Sonnets, which lend themselves to leisurely reproduction in a small book, but this will hold its own with any of them.

AMONG recent sixpenny reprints are Seton Merriman's *The Velvet Glove* and Mr. Harland's *The Lady Paramount*, both of which Messrs. Newnes send us in reasonable print and with good illustrations to boot. These editions are certainly remarkably cheap.—We are very glad to see Anstey's amusing fantasia *The Time Bargain* (formerly called 'Tourmalin's Time Cheques') also available at sixpence (Arrowsmith).

WE have on our table *My Garden in the City of Gardens* (Lane),—*The Rockcliffes*, by H. A. Darlington (Jarrold),—*The Garden of Memories, and other Poems*, by M. Greenwood (Drane),—*Verses*, by Violet Jacob (Heinemann),—*Songs Unset* (F. V. White),—*Dreamland*, by Eleanor Esher (Humphreys),—*The Letters and other Remains of Dionysius of Alexandria*, edited by C. L. Feltoe (Cambridge, University Press),—*English Apologetic Theology*, by the Rev. F. W. Macran (Hodder & Stoughton),—*Devotional Life in the Nineteenth Century*, by the Rev. C. Bodington (S.P.C.K.),—*Bright and Brief Talks to Men*, by F. W. Atkin (Allenson),—*John Knox*, by E. Miller (Melrose),—*Some Post-Reformation Saints*, by the late Canon Overton (S.P.C.K.),—*Pentecostal Instructions*, by the Rev. R. W. Barber (Mowbray),—*The Pre-Exilic Prophets*, by Rev. W. Fairweather (Dent),—*A Layman's Life in the Days of the Tractarian Movement, in Memoriam Arthur Acland Troyte*, by his Son (Parker),—*Nouveaux Essais de Philologie Française*, by A. Thomas (Paris, Bouillon),—*Islenzk-Ensk Ordabok*, by G. T. Zoëga (Reykjavik, Kristjansson),—*Storia della Critica Romantica in Italia*, by G. A. Borgese (Naples, 'La Critica'),—and *La Filosofia di Schopenhauer*, by G. Melli (Florence, Seeber). Among New Editions we have *Cherubini*, by E. Bellasis (Birmingham, Cornish),—*Poems*, by J. B. Selkirk (Edinburgh, Clark),—*Korea and her Neighbours*, by Mrs. Bishop (Murray),—*Kingsley's The Water-Babies* (Routledge),—*The Hope of Immortality: an Essay*, by Right Rev. J. E. C. Welldon, D.D. (Seeley),—*Ireland in the New Century*, by Sir Horace Plunkett (Murray),—and *The Encyclopedia of Missions*, by Rev. H. O. Dwight and others (Funk & Wagnalls).

LIST OF NEW BOOKS.

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CROMWELL AND IRISH PRISONERS.

23, Leeson Park, Dublin, June 30th, 1905.

THE following letters which have reached me from Barbados cast interesting light on the question of the shipment of Irish prisoners to that island :—

Marine Hotel, Barbados, June 17th, 1905.

DEAR SIR,—I am in receipt of your letter, 20th ult., enclosing cutting from the London *Athenæum* dealing with a subject which is naturally of interest to us here.

I at once referred the matter to Mr. C. P. Clarke, a member of our local legislature and a leading barrister, who is a diligent student and fond of historical research, and I enclose his reply, which I regret does not better supply the information you are seeking. J. CHALLENOR LYNCH.

Bridgetown, June 15th, 1905.

DEAR LYNCH,—In compliance with the request contained in your letter of the 5th inst. I have searched the Minutes of Council for the period indicated, but can find no evidence as to the particular shipment of servants in 1658 which is referred to in *The Athenæum*.

On the other hand, there is abundant evidence that there were Irish servants in Barbados at that time, and that Irish people, whether servants or freemen, were regarded with great suspicion and treated very harshly. Of course in those days servants were treated little better than slaves, and what Poyer has recorded as a rising of the African slaves in 1649 was in reality a conspiracy of the European servants.

The following is an abstract of such entries as I have found germane to the matter in hand :—

Dec. 6th, 1654. — Three Irishmen — Plunkett, Carthy, and O'Mehegan—who came over free with one Mr. Barrow, were ordered by the Governor and Council to put themselves into employment with a freeholder of the English nation, and to bring their masters on the following Monday to give security for their good behaviour during their stay in the island.

Nov. 6th, 1655. — The Governor and Council, having received information that several Irish servants and negroes were out in rebellion in the "Thicketts" and thereabouts, ordered that some companies of militia should be raised for the purpose of arresting them, and should have power to kill them in case of resistance.

Nov. 22nd, 1655.—The Legislature passed an Act to restrain the wandering of servants, and to suppress the insolencies of the Scotch and Irish servants.

Jan. 15th, 1656.—It was proved against Cornelius Bryan, an Irishman, that he had said, as he was eating meat in a tray, that if there was as much English blood in the tray as there was meat, he would eat it: ordered to receive 20 lashes on the bare back, to be laid on by the common hangman in front of the "cage" at the Indian Bridge Town.

Also, by reason of great suspicion that Cornelius Bryan, an Irishman, the Piper, had been raising a mutiny to the disturbance of the peace and quiet of the Island, it was ordered that he should give security for good behaviour and to leave the Island in one month.

Daniel Hallsee, an Irishman, for slandering justice and scandalizing the inhabitants of the Island, was ordered to stand in the pillory for two hours.

Sept. 1st, 1657.—Two Irish servants, for behaving rebelliously towards their master and mistress, were ordered to receive 31 lashes each, to be soundly laid on the bare back by the common hangman, and to be afterwards kept in the common gaol at the pleasure of their master.

Sept. 22nd, 1657.—The Governor, in view of the considerable number of Irish, freemen and servants, within this Island, and the danger of the Irish and others of the Romish religion possessing arms at time of war with Spain, ordered that all of the Irish nation and all persons known or reputed to be Recusants should be disarmed. Proclamation by the Governor that whereas several of the Irish nation, freemen and women, having no fixed abode, wandered about stealing, &c., and tried to persuade servants of the said nation into the same idle courses, and divers freemen and servants had been threatening and insolent in behaviour, and some were forth in rebellion and refused to come in, it was ordered that a servant coming to a plantation except on his master's business should have reasonable correction, and be returned by constable to his master; and a free man or woman without work or settled abode should be taken before a J.P. and whipped and put to serve for a year on some plantation.

In 1667, when William, Lord Willoughby, arrived as Governor, he reported to the king that he found 2,000 Irish on the Island.

The two following extracts relate to Irish priests :

Jan. 2nd, 1655.—Col. Yeamans (of the militia) was ordered by the Governor and Council to examine and return an account of three Irish Priests lately landed at "Spike's Bay."

May 21st, 1656.—Four Irish Priests — Richard Shelton, James Tuite, Robert Eagan, and Redmond Moore—were ordered to report the place of their abode at the Secretary's office within 3 days; and were allowed 15 days to depart from the Island to any place outside the dominions of the Commonwealth of England.

I remain yours faithfully,
C. P. CLARKE.

P.S.—I believe that the late Mr. John Kellman used to regard himself as descended from one of the Irish sent here after the storming of Drogheda.

I have some reason to hope that I may shortly be in a position to publish further information on this subject.

WILLIAM F. DENNEHY.

Mount Verdon House, Cork, June 27th, 1905.

WITH regard to the question which gave rise to the correspondence on the above subject, namely, the existence in the West Indies of negroes whose language shows traces of an Irish element, I have received—through the kindness of Mr. C. Cremen, Cork Harbour Commissioners' Office — the following information, which, though not perhaps absolutely conclusive, yet is most interesting. Mr. Cremen writes: "There is an old saying among our Cork sailors of the old sailing-vessel days, 'In Montserrat, where the blacks speak Irish.'" He goes on to speak of the great trade in old days between Cork and the West Indies, of his personal knowledge of many of the sailors, and of the fact that all those he knew are now dead. He continues :—

"None, indeed, of those I knew intimately were ever in Montserrat save *one*, John Donovan, lately in charge of Parnell Bridge (Cork), who died about eighteen months ago. He was a native of Ring, near Clonakilty, and spoke Irish very fluently. He frequently told me that in the year 1852, when mate of the brig Kaloolah, he went ashore on the island of Montserrat, which was then out of the usual track of shipping. He said he was much surprised to hear the negroes actually talking Irish among themselves, and that he joined in the conversation.....One phrase he stated to have been used by one of these negroes was very interesting from your point of view. He said the blacks were much astonished when he spoke to them, and one of them asked him (I write the Gaelic phonetically)."

Mr. Cremen here gives five Irish sentences, but did not send me the translation; if I get it in time I shall forward it. However, the sailor told the negro he came from Cork, and the black answered, "She sin Corcaig na g'cuan," *i.e.*, "That is Cork of the Harbours." Mr. Cremen continues :—

"This last remark of the negro was peculiar. 'Cork of the Harbours' is an old description long obsolete, and to be met with only in old poems and writings of about the time of Cromwell, so that he must have (had) the idioms and expressions of the earlier half of the seventeenth century very purely."

Now, with regard to Mr. Cremen's statements, it ought to be quite easy to find out in Montserrat whether the negroes really do or did speak some sort of Irish. Then, if they do, the question arises, How did Irish get there? Mr. Cremen suggests through fugitives from Barbados. Montserrat and Nevis both had English settlers before Cromwell's time ('Ency. Brit.').

Of course it may have come in by the emigration of Irish labourers to the West Indian estates of Irish or English merchants. I have never heard, however, of such emigration.

W. F. BUTLER.

Vienna, I. Parkring, 4, June 25th, 1905.

I NOTICE with satisfaction that Mr. Dennehy is beginning to "see grave difficulties in the way of accepting the theory that there was any wholesale exportation of Irish slaves to Barbados." I have hope that he will before long see that "transportation" to Barbados was not identical with "selling into slavery," and that there was a distinction and a difference between "slaves" and "servants." In this connexion I would point out that Cromwell, in his well-known letter to Speaker Lenthall (Carlyle's 'Cromwell,' vol. ii. p. 152, ed. 1871), does not corroborate Mr. Dennehy's original statement that the survivors of the sack of Drogheda were "shipped to the West Indies *to be sold as slaves*," which (apart from the wrong quotation) was the only point I objected to (cf. Gardiner, 'Commonwealth,' i. 135, Library ed., and 'Memoirs of Verney Family,' ii. 344).

Mr. Dennehy now quotes Cardinal Moran to the effect that "six thousand boys and women were sold as slaves from Ireland to the undertakers of the American islands," giving as his authority Petty's 'Political Anatomy of Ireland,' p. 187. Would Mr. Dennehy give us Petty's exact words and the edition of his 'Political Anatomy' where they are to be found? I possess what I believe to be the first edition (1691), but I cannot find that Petty said anything of the sort. I suspect his Eminence has been quoting from Lingard at second hand. If so, I will make Mr. Dennehy a present of Bruodinus and the anonymous correspondent. ROBERT DUNLOP.

'THE CHURCH IN MADRAS.'

Madras, June 12th, 1905.

THERE appeared in *The Athenæum* of February 25th last an able and erudite review of the Rev. Frank Penny's book 'The Church in Madras.' The learned reviewer, however, falls into an error by accusing Daniel Havart of one. Having vainly waited for a champion to come forward and clear the reputation of Havart for accuracy, I beg to be allowed, even at this eleventh hour, to become his apologist.

Your reviewer, quoting from the 'Op- en Ondergang van Cormandel,' mentions the "little church, very neat, and prettily built of wood," which Havart saw at Madras. The reviewer then correctly describes St. Mary's Church, Fort St. George, as "built entirely of masonry with a bomb-proof roof." He is unable to reconcile the two conflicting descriptions, and rashly concludes that Havart was wrong. There is another and a correct solution of the difficulty, namely, that Havart's "little church" was not St. Mary's. What Havart saw was the

chapel in the Inner Fort, which served not only as a place of worship until St. Mary's was completed, but also as a court of justice. In the Government Consultation of March 18th, 1677/8, it was resolved :—

"That the Governour and his Councell do sitt in the Chappell in the ffort upon every Wednesday and Saturday to judge all Causes."

In 1680 there were three places of worship within the walls of the White Town, viz., the chapel in the Inner Fort; the Portuguese church of St. Andrew, built in 1675; and the English church of St. Mary, which was completed in 1680. St. Andrew's and St. Mary's were outside the Inner Fort, north and south of it respectively.

That the chapel was the structure seen by Havart is clear from the following quotation from that writer :—

"Having passed the Mount, one arrives at the town of Madraspatam which is very strongly built like a castle in the European style, and furnished with four bastions. *Inside, there is a little fort*, also with four bastions, built of ironstone, but without a moat. Within this dwells the English Governor and certain English of note. The remaining English (for they possess the whole town) live outside, or in the city. The castle is called St. George."

Then follow the words quoted by your reviewer : "*Inside the small fort* is a little church." Read with the context, this conclusively shows that Havart's church was in the Inner Fort—that is, it was the chapel.

H. D. LOVE.

'WILLOBIE HIS AVISA.'

July 10th, 1905.

Two correspondents have taken my historical tuition in hand in a manner magistral, or I should rather say magistrissal. I am sent back to a dame's school, having read my 'Little Arthur' to little purpose. Mr. E. Lionel Reynolds takes me to the very rudiments of knowledge when he informs me that Lord Southampton did not succeed his maternal grandfather, Sir Anthony Browne, in the title of Montague and lordship of Cowdray ; the successor to Cowdray in 1592, as he says truly, was the old Viscount's grandson in the male line, Anthony Maria Browne, second Viscount, and first cousin of Southampton. He was an obscure peer ; and, as Lord Beaconsfield has said, there is no one so obscure as an obscure peer. So obscure is he in history that even the researchful Mrs. Stopes has been unable to distinguish him from his father—Anthony, the son of Anthony, who was never Viscount. Harington's Rabelaisian readers would have known as little of these later Brownes as Mrs. Stopes knows of them now, and would have seen no point in the *patrissare* and *Avisare* as applied to them.

Harington, in the passage cited by me, is running over three or four great houses where his fun about Ajax would be appreciated. He mentions Petworth and Raglan in a word, but at Cowdray he makes a digression with a purpose, going back to the grandfather of the then possessor for the sake of bringing in his joke of *Avisare*, "to take after one's grandfather." In order to lead up to it, he has to drag in (but only to dismiss) an old Latin verb *patrissare*, "to take after one's father," which Terence had used once and Plautus twice. Sir John can "go one better" than the ancients with his *Avisare*, which, as he says, is "a good word"—so good, indeed, that it, or something like it, might be adopted into the scientific language of heredity. But in the particular context it was a good word if "the young lord" will mark it. He brings in his young lord at the convenient cue of Cowdray, meaning, as I think, Lord Southampton, who was born there, and spent much of his minority there with his grandfather, so that he would have been associated with that famous house in the minds of Harington and his readers quite as much as with his own house of Tichfield. Of course the strict syntax brings out Mr. Reynolds's view, but reduces the digression to a laboured commonplace.

C. CREIGHTON.

Manchester, July 10th, 1905.

As Dr. Creighton's interesting quotation, with its apparent play on the word "Avisare," has been shown by your two correspondents to have no reference to the Earl of Southampton, it cannot "clinch" the question of the authorship of 'Willobie his Avisa.'

Dr. Creighton has brought no evidence worthy of the name that Southampton was a poet, and I showed in *The Athenæum* of September 24th last that the citation from Florio, on which he largely relied, was incorrectly and unfairly quoted.

Dr. Creighton's other discoveries in reference to a family of the name of Yate, who had concealed some priests for Southampton's mother, and of an Avis Yate who, forty years afterwards, kept an inn at Basingstoke, have little or no bearing on the question of the authorship of the poem.

In my introduction to the new edition of 'Willobie,' reviewed in *The Athenæum* of April 22nd last, I gave reasons for thinking it likely that Shakspeare and Southampton visited the neighbourhood of Mere and West Knoyle, where Henry Willobie lived. It is very likely that Southampton "financed" the poem, which had an unusually artistic and specially engraved title-page. It is possible that Shakspeare and Southampton saw the poem before publication and added touches to it.

It is quite probable that the figure of the "Noble man" in the poem may have been drawn from Southampton, for it agrees with the character of this rich and reckless young earl to offer 1,000*l.* to an innkeeper's daughter.

CHAS. HUGHES.

THE EGYPT EXPLORATION FUND.

July 10th, 1905.

MAY I correct some misapprehensions which are, I fear, likely to arise from your 'Archæological Notes' of July 8th, and also explain the position of those whose names appear both on the Committee of the Egypt Exploration Fund and the proposed Committee of the Research Account ?

The circumstances that have led to the reorganization are as follows :—Owing to the fact that the Egypt Exploration Fund has engagements on hand which exceed its resources, the Committee has found it impracticable to observe the terms of the contract under which Prof. Petrie was working for the Fund. A friendly conference was accordingly held, and the contract was suspended by mutual consent until such time as it should be possible to revive it. Prof. Petrie not unnaturally turned to an increase and reorganization of the Research Account to support his work in the meantime, and invited certain persons to form a committee for this purpose. As soon as this proposal was formulated, it was brought before the Exploration Fund Committee, and that body agreed that it was most desirable that some of its members should serve also on the Committee of the Research Account. There is, therefore, in the opinion of the Exploration Fund Committee, no inconsistency in the position of those whose names appear on the direction of both bodies. The relations of the two are, so far, upon perfectly amicable lines, and my object, and doubtless that of others who are in the same position as myself, is to preserve friendly relations between the two, to avoid any friction or overlapping, and ultimately, when the present temporary difficulties are over, to enable the Exploration Fund Committee and Prof. Petrie to renew their arrangement.

There does not seem any reason to fear, as the writer of 'Archæological Notes' suggests, that the Egyptian Research Account becoming in name, as well as in fact, a School of Archæology should prevent its being a long-lived institution. It has been working for many years, and a dozen former students are in various positions in archæology at present. The long continuance of this work, the largely increased spread of interest in its extension, and its more public position are the best guarantee that there is no ground for pessimism as to its future. It has always worked harmoniously with the Egypt Exploration Fund in the past, and I trust that it will continue to do so.

ERNEST A. GARDNER.

THE CANTERBURY AND YORK SOCIETY.

Chancery Lane, W.C., July 11th, 1905.

YOUR anonymous correspondent "A Subscriber" might as well have signed his name since he was willing to court the publicity of the annual meeting, and then your readers could have judged if he were a competent critic. "A Subscriber" has doubtless already learned from the Report just issued that I am responsible for the English abstracts. The obvious error of writing "Latin" for "Lateran," which long ago has been noted, is very inadequate evidence on which to base his inference that I am not an "average Latin scholar," while his attempt to give force to his letter by his personal reference to two well-known students is impertinent. May I take this opportunity of thanking many correspondents who have shown an interest in the work of printing these early records and have aided by their valued suggestions ?

W. P. W. PHILLIMORE.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 6th and 7th inst. a further portion of the library of Mr. E. J. Stanley, M.P., amongst which were the following : Boccaccio, Decameron, fine plates by Gravelot, &c., 5 vols., morocco by Padeloup, 1757, 85*l.* Cervantes, Don Quixotte, &c., 14 vols., Madame de Pompadour's copy, 1738-54, 48*l.* Abrégé de Géométrie, manuscript, morocco, with arms of the Grand Dauphin, Sæc. XVIII., 20*l.* Apollon et les Muses, ten coloured plates, arms of Napoleon I., 1806, 23*l.* 10*s.* Basan, Recueil d'Estampes des Tableaux du Duc de Choiseul, proofs, Paris, 1771 ; Cabinet de Poullain, proofs, 1781, 42*l.* Homeri Ilias et Odysseæ, Elzevir Edition, 2 vols., 1655-6, finely bound for Longepierre, 21*l.* 10*s.* Alken's National Sports, 1821, 54*l.* Arundel Society's Prints (50), 23*l.* Blaeu, Atlas, 9 vols., old morocco, Amst., 1662-8, 25*l.* Mémoires pour servir à l'Histoire de Louis le Grand, 10 vols., old French morocco, Madame de Pompadour's copy, 1697-1703, 52*l.* Dugdale's Monasticon, 8 vols., large paper, 1817-30, 28*l.* Kinnaird Collection, coloured plates, 1809, 26*l.* Juvenal and Persius, 1664, morocco, with Longepierre's device, 20*l.* 10*s.* Ovidius, 3 vols., Lugd. Bat., 1662, Count Hoym's copy, in old French morocco, 45*l.* Percy Society publications, 32 vols., 20*l.* 10*s.* Pindar, H. Stephani, Marguerite de Valois binding, 1586, 87*l.* Racine, Œuvres, 3 vols., Paris, 1767, Marie Antoinette's copy, 91*l.* Metastasio, Opere, 12 vols., 1780-2, old morocco, Marie Antoinette's copy, 165*l.* Portraits des Députés à l'Assemblée Nationale, 4 vols., 25*l.* Larrey, Histoire d'Angleterre, &c., 4 vols., old morocco, Madame de Pompadour's copy, 1707-13, 33*l.* Sacre de Louis XV., finely bound, 1723, 31*l.* Catalogue des Livres de Madame Sophie (fille de Louis XV.), with her arms, original MS., 1778, 42*l.*

The same auctioneers sold in their sale of the 12th inst. the Fourth Quarto edition of Shakspeare's Tragedy of King Richard III., of which only four copies are known, printed by T. Creede, 1605, and slightly imperfect, for 1,750*l.*

Literary Gossip.

MR. MURRAY'S new list of announcements includes 'The Memoirs of General Sir Henry Dermot Daly,' by Major H. Daly; 'The Battle of Wavre and Grouchy's Retreat,' by Mr. W. Hyde Kelly; and 'The Letters of Richard and Clare Ford (1830–99),' by Mr. R. E. Prothero, which should prove of exceptional interest. Mr. Lionel Phillips is also sure of wide notice for his promised book on 'Transvaal Problems.' 'Mrs. Montagu: her Friends and Correspondents,' with a memoir by her descendant, Mrs. Climenson, should afford interesting insight into a time when great ladies were distinguished for their natural endowments as well as their rank.

A NEW annual is also promised by Mr. Murray, 'The British Trade Year-Book,' edited by Mr. J. H. Schooling, the well-known authority on statistics. The first issue will exhibit the course of trade, British and international, for the twenty-five years 1880–1904.

THE Clarendon Press are publishing immediately, in four volumes, 'The Works of Lucian,' complete with a few exceptions, translated by Mr. H. W. Fowler and Mr. F. G. Fowler. The rendering is for the general reader, who has not had a good one put before him for a long time.

IN *Chambers's Journal* for August there is a paper by Mr. Lewis Melville on 'The Works of Charles Reade.' In 'Haunted Woodhouselee,' an article on the home of the Tytlers, the writer gives its antiquarian and literary associations, and mentions the discovery by Mr. C. E. S. Chambers of a manuscript journal by one of the old lairds, giving impressions of Edinburgh and its neighbourhood when Prince Charles Edward was in occupation. An article on 'Rome in Picture and Story' deals mainly with the modern associations of the Eternal City, and gives a list of books on the subject.

A LONG article by Mr. W. Roberts, with several facsimiles, on 'Shakespeare's Autograph' will appear in the same issue. It will deal chronologically with all the various autographs which have any sort of claim to rank as genuine, but no account is taken of the transparent forgeries of Ireland and others.

A HISTORY of Studham, lying partly in Bedfordshire and partly in Hertfordshire, is about to be published by the Rev. J. E. Brown under the title 'Studham: the Story of a Secluded Parish,' through Mr. Elliot Stock. The work gives an account of the parish from the time of the Norman Conquest, and has many curious and interesting illustrations interspersed through its pages.

ON Monday last died, at the age of eighty-six, Capt. Montagu Burrows, who, after a vigorous career in the navy, went to Oxford, and finally became Chichele Professor of History. Born in 1819, he did not matriculate at Magdalen Hall (now represented by Hertford College) till 1853. He got a first-class in 1856 in classics, and in 1857 in law and modern history. He was elected professor in 1862, and Fellow of All Souls in 1870. He wrote several books: the lives of three admirals, 'Wiclif's Place in History,' 'Oxford University during the Commonwealth' (Camden Society), 'Memoir of W. Grocyn' (Oxford Historical Society), two or three volumes of constitutional history, a memoir of the Brocas family, a history of the Cinque Ports, and other volumes, many of which were successful enough to be printed more than once. When he was in the navy he was employed in several important operations, so that he ranks as one of the few people who have both made and written history. His genial personality was well known at Oxford, where he resided till the end, though since 1900 he had left the duties of his professorship to Mr. Oman. He had survived most of the men of his time at Oxford, but his contemporary in the Regius Chair of History, Mr. Goldwin Smith, still lives, and wields a trenchant pen, though he has long left England.

WE regret to announce the death also of Sir William Muir, K.C.S.I., D.C.L., ex-Principal of the University of Edinburgh, in his eighty-sixth year. Sir William, who was the son of William Muir, of Glasgow, was educated at Kilmarnock Academy, the Universities of Edinburgh and Glasgow, and at Haileybury, preparatory to entering the Bengal Civil Service in 1837. He was Secretary to the Governor of the North-West Provinces during the Mutiny, and in 1864 joined Lord Lawrence as Member of the Legislative Council and Secretary for Foreign Affairs to the Government of India. After thirty-nine years' service he retired, having been Lieutenant-Governor of the North-West Provinces and Chancellor of the Indian Exchequer. For several years after his return he was a member of the Indian Council of London. He resigned this position when appointed Principal of Edinburgh University in 1885, a position he held till 1902. In connexion with the University of Edinburgh, it has been remarked that there is no province, intellectual, athletic, social, or religious, upon which he has not left his mark, and he was a warm friend of the students. An eminent Arabic scholar, Sir William Muir published a 'Life of Mahomet,' 'The Caliphate,' 'Mameluke Dynasty,' 'The Coran, its Composition and Teaching, and the Testimony it bears to the Holy Scriptures,' 'Extracts from the Coran,' 'The Early Caliphate and Rise of Islam,' 'The Mohammedan Controversy,' and 'Records of the Intelligence Department of the North-West Provinces during the Indian Mutiny.'

MR. BUDGETT MEAKIN writes:—

"I should not like it to be inferred from your appreciative review of my 'Model Factories and Villages' that I was in any way opposed to trades unions, whether in America or elsewhere. Personally, I believe that they are rich in possibilities, and might under wise guidance do even more good than they have done, with less mistakes. It is their development on right lines that I advocate, in the promotion and guarantee of efficiency in the worker, so that they may be able to secure the highest possible return for labour under the best conditions. He is no true friend who fails to warn them of the evil of curbing the efficient or stirring up strife where mutual co-operation would produce so much better results. There is no reason why any worker should not join in the general movement for improving his or her class. May I also remove the impression conveyed by your reviewer that the Heinz Pickle Company of Pittsburg is actuated by a desire to advertise through its 'welfare work'? What I have seen and known of the heads of that business has assured me that this is as little the case as with the English firms you have mentioned."

AMONG the Nelson relics sold at Messrs. Sotheby's on Saturday last was a letter, dated October 24th, which Collingwood wrote to the English Minister at Lisbon, concerning the battle of Trafalgar, and announcing Nelson's death. Three dispatches were written on October 22nd, 24th, and 26th to the Admiralty, but these were delayed in transmission, owing to bad weather, and finally reached England on November 5th, all three being carried by the schooner Pickle. These three dispatches are preserved in the British Museum, and censure of that institution for neglecting the chance of buying the letter recently offered is consequently misdirected.

COL. H. D. LOVE, Principal of the College of Engineering at Madras, is preparing selections from the records relating to the early history of Madras. It is proposed to make an application to the French Government for the purpose of ascertaining if any old plans of Fort St. George, or of the towns of Madras and St. Thomé in the seventeenth and eighteenth centuries, still exist among its archives.

THE annual meeting and exhibition of the Ex Libris Society will be held on Wednesday next at the Westminster Palace Hotel.

MRS. LUCY CRUMP is making a collection of the letters of her father Dr. Birkbeck Hill, and, as she wishes to make it as representative as possible, asks for the loan of correspondence likely to interest the public, which will be duly returned without delay. Her address is 1, The Wilderness, Holly Hill, Hampstead, N.W.

THE Political Economy Club (founded in 1821 under the auspices of David Ricardo) proposes to print a volume which will record and describe as far as possible the proceedings of the club from its commencement, with accounts of the political economists and others who have from time to time been members of it. The committee are anxious to obtain any information bearing on this subject which may be in the hands of representatives of former members of the club, whether in the form of diaries or notes kept by such members, or of short biographical notices, portraits, &c.; and they would, therefore, be greatly obliged if any one who can help them would communicate with the Hon. Secretary, Mr. Bernard Mallet, 38, Rutland Gate, S.W.

THE Institut de France has awarded Dr. G. A. Grierson the Prix Volney for the Linguistic Survey of India, and for his recent work on 'The Languages of India.' Almost simultaneously, the Société Asiatique elected him Membre Associé Étranger, and a few months ago the American Oriental Society elected him an Honorary Member. This recognition by foreigners of work done by an Englishman, or rather Irishman, is gratifying.

THE new edition of 'A Short Day's Work,' the book by Monica Peveril Turnbull which Mr. Murray has in hand, will

include seven essays, mostly dealing with literary subjects, as well as the poetry, the promise of which added to the pathos of her early death through a lamp accident.

EMERITUS PROFESSOR FRANZ OVERBECK, whose death took place recently at Basle, was one of the first German theologians to urge the importance of employing scientific methods in the study of the New Testament and the Fathers, and of dealing with them from the purely historical point of view. He was born at St. Petersburg in 1837, studied in Germany, and eventually settled in Basle, where he was Professor of Theology for over a quarter of a century. He opposed the views of Prof. Harnack and his pupils, whose method seemed to him unscientific; and the isolated position into which his views forced him, embittered his later years. He was the intimate friend of Nietzsche, and he left instructions that Nietzsche's letters to him were not to be published for some years. Among his most important writings are: 'Über die Anfänge der patristischen Literatur,' 'Studien zur Geschichte der alten Kirche,' 'Zur Geschichte des Kanons,' 'Über die Christlichkeit der heutigen Theologie,' &c.

THE Italians are anxious to have their "Immortals," like their neighbours the French, and a committee has been formed at Milan with this end in view. It is proposed to base the Academy on the lines of that in Paris, but members will be elected by means of national plebiscites. There will be three sections—literature, science, and art.

THE veteran journalist Carlo Landriani, whose death in his eightieth year is announced from Milan, was the chief editor of the *Perseveranza*. He was thoroughly acquainted with the social and political conditions of his country, and his sterling honesty won for him the respect of even his opponents.

M. REGNIER has been appointed general secretary of the Institute of France. He is a grandson of one of the members, and was for some years Secrétaire-Rédacteur of the Académie des Sciences Morales et Politiques. The election was almost unanimous, M. Regnier obtaining 90 votes out of 94.

THE Parliamentary Papers of the week include a List of Pensions granted during the year ended March 31st last, and payable under the provisions of the Civil List Act, 1901 (½*d.*); and a Report on Manuscripts in the Welsh Language—Vol. I., Part 3, Peniarth (8*d.*).

SCIENCE

The Face of the Earth (*Das Antlitz der Erde*). By Eduard Suess. Translated by Hertha B. C. Sollas, under the Direction of W. J. Sollas. Vol. I. Four Maps, two Full-Page Plates, and Forty-Eight other Illustrations. (Oxford, Clarendon Press.)

PROF. EDUARD SUESS is the direct successor of an illustrious line of geologist-geographers, represented by such names as Alexander von Humboldt, Leopold von Buch, Élie de Beaumont, and the elder Dana. His great work 'Das Antlitz der Erde,' now translated into English, is an attempt to interpret the shaping of the salient physical features of our planet. He has applied the evolutionary method to the study of these in their existing form, holding, as he says in the concluding chapter of the present volume, that

"as we cannot form a judgment as to the existing condition of a state unless we know how it has been brought about, so we are just as little able to arrive at a true view concerning that fragment of the earth's crust on which the state is situated without a knowledge of the events through which it has passed, and of the process by which it has been built up. In human affairs, as in the physical world, the present is only a transverse section; we cannot see the future which lies beyond, but we may gain instruction from the past. Thus the history of the earth is of fundamental importance in the description of the earth"

When Suess began the application of this method to the description of the face of the earth as it presents itself to us to-day, the chief lines of mountains and rivers had already been traced on maps of the interiors of the continents, and the general characteristics of their structure were beginning to be known. There were, however, many serious lacunæ still unfilled when the first two volumes of his great work appeared in 1885 and 1888. Several years—years fruitful in investigation and discovery—elapsed before the publication of the third volume, in which these are filled in. This circumstance undoubtedly makes the work unsatisfactory if regarded as a systematic treatise, for in many cases the conclusions of the earlier chapters are revised and supplemented by those of the later ones. The accumulation of new material, moreover, frequently makes it necessary to the argument to introduce long parenthetical summaries of recent and little-known papers. Fortunately, the author pauses here and there to sum up, in a few luminous paragraphs, the general conclusions of a long and detailed discussion. The three volumes, taken together, illustrate the gradual modification of his ideas, and permit the reader to trace the evolution of his more and more generalized conceptions.

No book of this scope exists in English, and the Oxford University Press is to be congratulated on having made Suess's great treatise, which has already been translated into French, accessible to the English reader. It is impossible, we think, that the work could have been better done than it has been by the collaboration of Prof. Sollas with his daughter Dr. Hertha Sollas. The English version faithfully follows the original, and supplies adequate renderings of the German technical terms, which almost invariably prove a stumbling-block to the translator who has had only a literary training.

The first volume, the only one as yet issued in English, is divided into two parts. The first consists of five chapters, in which are discussed the movements of the outer crust of the earth, diluvial, seismic, dislocatory, and volcanic. In the second part the mountain systems of the world are examined in very varying detail, but sufficiently to bring out the main trend lines. At the time, twenty years ago, when this volume was written, the possibility was recognized, says the author in a preface specially written for the English edition, of deducing

"from the uniform strike of the folds of a mountain chain a mean general direction, or trend line; such trend lines were seen to be seldom straight, but as a rule arcs, or curves, often violently bent curves of accommodation; the trend lines of Central Europe were observed to possess a certain regular arrangement, and to be traceable in part as far as Asia. It was further recognized that the ocean, from the mouth of the Ganges to Alaska and Cape Horn, is bordered by folded chains, so that a Pacific and Atlantic type may be distinguished; that the Mediterranean is not part of the Atlantic Ocean, but the remains of a sea which once crossed the existing continent of Asia, and has since been enlarged by subsidence; that at various times, as, for instance, during the middle and upper Cretaceous period, an extension of the seas occurred, much too general and too equable to be explained by the subsidence of continental land, and so on."

Suess's conception of the growth of the continents may be abstracted from his last chapter. The great island continent of the Old World is a heterogeneous mass, composed of two elements. One comprises the lofty tablelands of South and Central Africa, Madagascar, and the Indian Peninsula, which have not been covered by the sea since the end of the Carboniferous period, and the bordering tablelands of the Sahara, Syria, and Arabia, which were submerged during Cretaceous, and, in part, in Tertiary time, but which show no foldings later than Palæozoic. This is Indo-Africa. To the north lies Eurasia, the southern border of which advances in a series of great folds towards Indo-Africa, perhaps overthrusts to the south against this tableland. A marked line of separation runs south of the Atlas, across the Mediterranean south of Crete and Cyprus, by the south of Persia, the base of the Himálaya, thence by the Bay of Bengal west of the Andaman Islands, to the south of Java. The recently folded mountain system which rises to the north of this depression may suitably be called the Mid-World mountains. To the north of these rise in Europe the Russian tabular platform, and the block highlands, or horsts, of Central and North-West Europe. In the middle of Eurasia there was formerly a vast ocean, and the withdrawal of its waters has led to the formation of a number of inland seas, *e.g.*, the Caspian, with the remains of ancient fauna. The collapse of the Ægean and the Pontus is an episode in the history of the formation of the Mediterranean.

The two other units discussed in the volume are South America,

"a shield as it were, girdled on three sides by mountain ramparts; broken off without perceptible trend lines on the east and north-east, and with open virgation of the branches of the mountains to the south-east between Cape Horn and Cabo Corrientes";

and North America, where folding

"appears to be everywhere directed to the west, with a few exceptions caused perhaps by ocal overthrusting or to the subsidence at the outer border of the Rocky Mountains; this westerly movement began in extremely ancient times, and manifests itself from the Atlantic coast to the Pacific, from the Appalachians to the Sierra Nevada and the coast chains. Towards the north, however, a very extensive 'plate' without folding appears, which stretches nearly to the Arctic archipelago."

This northern "plate" and much of Eurasia and Australia are left to later volumes for discussion.

Even if some of the author's conclusions cannot be accepted in the light of more recent data, his great scheme is true in its main outlines, and will be an essential guide to all who continue his investigations. The translators might occasionally have added a brief foot-note, calling attention to Suess's subsequent modifications, or more recent data. The English edition is illustrated by the maps and sketches of the German edition; we are sorry it was not found possible to include the additional ones which appear in the French edition. These, however, are minor matters. All students of geology and geography will welcome this version of a masterly volume.

Studies in Logic. By A. Wolf, Lecturer in Philosophy at the University of London. (Cambridge, University Press.)—The real thesis of Mr. Wolf's little volume is much narrower than its title would lead one to expect. The author, it is true, discusses a variety of logical and metaphysical questions; but all these discussions are meant to bear upon one central problem—that Gordian knot of logic called "the Existential Import of Propositions." Not all of our readers—probably not even the majority—know what this problem is. We will therefore briefly explain it. There are four abstract propositions which are continually turning up in syllogistic reasoning—namely, "All (or every) x is y," "No x is y," "Some x is y," "Some x is not y." The following are concrete examples: "Every *man* is *mortal*," "No *man* is *infallible*," "Some *critic* (one at least) is *just*," "Some *book* (one at least) is not *silly*." The words in italics in the concrete propositions replace the symbols x and y in the abstract propositions. The problem to be solved appears very simple at first, and to the non-logician it may even seem puerile. Taking any of the four x-and-y abstract propositions, we are required to find an answer to each of these two questions: Does the proposition necessarily imply that the class (or individual) x exists? Does it necessarily imply that the class y exists? On correct answers to these seemingly trivial questions may depend the life or death of whole systems of philosophy.

"It is only since recent times," says Mr. Wolf, "that the Existential Import of Predication has received special attention. Its germs, however, may be traced already in Plato and Aristotle." This last statement we think rather fanciful. The recognition of germs is difficult, even in the physical world, and with the aid of a microscope; in the abstract world of ideas the difficulty is tenfold greater. We are therefore inclined to think that the "germs" which Mr. Wolf has found in Aristotle and Plato are imaginary. The true origin of the problem is to be found in the logical convention introduced, for the first time, we believe, by De Morgan, under the name of "The Universe of Discourse," a doctrine "which," so Mr. Wolf rather scornfully asserts, "has of late become a kind of magic incantation whereby life may be infused into fictions." This quotation gives the key-note of the author's whole argument. Further on he writes:—

"We hear of things existing in some universe of discourse, even if they do not exist in the universe of reality. Thus, for instance, we are told that centaurs, the gods of the Greeks, the Muses, &c., do not exist in the world of reality, but that they do exist in the universe of mythology, of fiction, &c., as the case may be.....There is but one universe of reality, and what does not exist in it exists nowhere else. That something may exist in some universe of discourse, even if it does not exist in the universe of reality, is an extravagant conception, and does not really mean what it seems to mean."

Now, without prejudice to Mr. Wolf's final conclusions, which we shall give presently, we have no hesitation in saying that the preceding dicta are founded on a demonstrably false assumption. The implied assumption is that every word in an argument must necessarily have one fixed unalterable meaning apart from all consideration of context. Mr. Wolf forgets that words are mere human conventions, mere symbols, like the a, b, x, y of the algebraist, which we may arrange in any way we please, on the sole condition that the arrangement conveys our intended meaning. The arrangement, the *complete statement* or *proposition*, is the real unit of reasoning. Provided we understand *that*, the *words* of which it is composed matter little. Can Mr. Wolf seriously assert that he does not understand, or that any ordinary educated person would misapprehend, the real meaning of any one who employed the statement to which he objects, namely, that "Centaurs exist in the universe of mythology, though they do not exist in the world of reality"? And if he is not prepared to assert this, was it really necessary to devote so many pages to the analysis of mere verbal subtleties whose relevance to the question at issue it is not always easy to detect? But here fairness demands that we should quote the author's own views upon the point. Here they are:—

"The question as to what is relevant, what irrelevant to such an inquiry, is one on which there may naturally be some difference of opinion. To the present writer it seemed expedient to examine all such topics as the history of the problem has shown to be relevant, so that, without overburdening the essay with uninteresting historical details and numerous criticisms of individual thinkers, it may nevertheless contain, as far as practicable, all the material necessary for dealing with the leading views on the subject."

Now, Mr. Wolf's essay unquestionably proves him to be intimately acquainted with the writings of the leading logicians of the past, and he knows something, though far less, of the published researches of his contemporaries. Were this work, therefore, avowedly a simple critical *history* of the evolution of an interesting logical problem, we should have little fault to find with it. The author's criticisms are always interesting, often forcible, and sometimes original. Where readers will find the work faulty, not to say irritating, is in the way in which the essential threads of his solution of the Existential Problem are inextricably interwoven with his criticisms of the views of other writers, and on questions which have no apparent bearing on the real problem. They have to search through the author's discussions on various technical terms, such as "*suppositio materialis*," "*subjective intension*," "*hypostasis of ideas*," "*objectivity*," &c., with an occasional mention of "*Existential Import*," just to lure them on, before they can obtain a clear view of his promised solution. And when they have reached this solution at last, they are again irritated at the discovery that they might have been led to the same conclusions in a fraction of the time and by a path much shorter and clearer, if more modern and therefore less picturesque. This defect of unnecessary length will appear the greater if we compare Mr. Wolf's essay in this volume of 161 pages with Mr. MacColl's essay of eight pages on the same problem in the January number of *Mind*. Mr. Wolf's final conclusions are five in number. As they occupy two pages, we can quote only the essential points, which are as follows:—

(1) "The expressions Being, Existence and Reality, should be employed only in the strict sense of actual existence in the world of reality."

(2) "Existential implication cannot be permanently associated with any of the four propositional forms of Common Logic (A, E, I, O), though it can, to some extent, be permanently associated with certain classes of judgments based on other than formal *fundamenta divisionis*."

(3) "There is no reason why Formal Logic should not adopt explicitly the view of existential non-implication, which (unlike the view advocated by Dr. Venn and Dr. Keynes, and in spite of their objections) would leave all the commonly accepted doctrines and inferences of traditional Logic absolutely unaffected."

Mr. MacColl's solution of the Existential Problem in *Mind*, to which we referred just now, is an application of a general principle given in the last paragraph of an article contributed by him to *The Athenæum* of April 9th, 1904. His conclusions are contained in the following quotation:—

"Firstly, when any symbol A denotes an *individual*; then, any intelligible statement ϕ(A), containing the symbol A, implies that the individual represented by A has a *symbolic* existence; but whether the statement ϕ(A) implies that the individual represented by A has a *real* existence depends upon the context. Secondly, when any symbol A denotes a *class*; then, any intelligible statement ϕ(A), containing the symbol A, implies that the whole class A has a *symbolic* existence; but whether the statement ϕ(A) implies that the class A is *wholly real*, or *wholly unreal*, or *partly real and partly unreal*, depends upon the context."

We thus see that Mr. MacColl would cut the Gordian knot by according *symbolic* existence, or existence in the "universe of discourse," to everything, real or unreal, mentioned in the argument or discourse, on the ground that to that universe it *must* belong for the sole and sufficient reason that it has received a name, or has been represented by a symbol. This convention gets rid of all the perplexing paradoxes of other theories at a stroke; as, for example, the paradox advanced by the Boolian logicians (Venn, Keynes, and others) that the two statements "All x is y" and "No x is y" are not necessarily incompatible, as the two combined are equivalent to the perfectly consistent statement that x does not exist in our "universe of discourse." But, according to Mr. MacColl's convention, this last statement is self-contradictory, as everything mentioned in our argument *must* (for the simple reason that it is so mentioned) belong to our "universe of discourse." Thus, the very fact which the Boolians advance as proof of the *compatibility* of the two statements given above, he accepts as proof of their *incompatibility*.

In comparing the solutions of the two writers, we find that while the one would remove all difficulties by giving the utmost elasticity to the meaning of the word *exist*, the other seeks to attain the same end by restricting this word to unquestioned realities. Of the two conventions—for they are nothing more, the one being no more an absolute logical necessity of language than the other—we prefer the more elastic to the more restricted, because of its greater simplicity and generality.

Mr. Wolf writes throughout as if he knew of no symbolic logic except the Boolian, including its modern developments by Venn and others. To show the limitations of this logic, he gives the following problem:—

"Given (1) that some things that people fear are ghosts, (2) that all ghosts are disembodied spirits, (3) that no disembodied spirits exist; required the inference to which these statements point."

Mr. Wolf draws correctly the inference that "some things that people fear do not exist," and he justly points out that, on the Boolian principle, the three premises would be mutually inconsistent, so that no trustworthy inference could be drawn from them. Expressing the premises in Dr. Venn's notation, he shows conclusively that, on the Boolian principle, the third and second premises combined imply a statement ($xy=0$), which contradicts the first premise, expressed symbolically by ($xy>0$). But if Mr. Wolf will read the articles on 'Symbolic Logic' which have recently appeared in *The Athenæum*, and especially those in Nos. 3958 and 3989, he will find that a symbolic logic exists, far simpler than the Boolian and incomparably more

powerful, to which his criticism does not apply. According to this logic, the elementary *unit* of all reasoning is the *complete statement*. The symbol $(\alpha : \beta)$ asserts that the statement α implies the statement β, while the symbol $(\alpha = \beta)$ is an abbreviation for the compound statement $(\alpha : \beta)(\beta : \alpha)$. An acute accent marks *denial*, so that α' is the denial of α, and $(\alpha : \beta)'$ is the denial of $(\alpha : \beta)$. This is the essential principle of the logic in a nutshell, just as it was given to the world by Mr. MacColl some twenty-eight years ago. Applying it to Mr. Wolf's problem, we proceed as follows :—

Speaking of any entity (real or unreal) taken at random in our "universe of discourse," let f denote the statement "it is *feared*"; let g denote "it is a *ghost*"; let d denote "it is a *disembodied* spirit"; and let e denote "it *exists*" (not merely symbolically, but really). We have for our data the three-factor statement

$$(f : g')'\,(g : d)\,(d : e')$$

and Mr. Wolf's conclusion is $(f : e)'$, which asserts that the statement that a thing is *feared* does not necessarily imply that it really *exists*. To verify his argument, which we will denote by ϕ, we get

$$\begin{aligned}\phi &= (f : g')'\,(g : d)\,(d : e') : (f : e)' \\ &= (g : d)\,(d : e')\,(f : e) : (f : g'), \text{ by transposition} \\ &= (g : d)\,(d : e')\,(e' : f') : (g : f')\end{aligned}$$

which is a formal certainty; for it is clear that if g implies d, and d implies e', and e' implies f', then g implies f'.

Mr. Wolf's criticism of Dr. Venn's convention that $(xy > 0)$ shall mean "Some x is y," is undoubtedly cogent; but his own proposal, that we should revert to the old Boolian symbol $\overset{0}{()}$ and express "Some x is y" by $\overset{0}{()}\, x = \overset{0}{()}\, y$), is simply a proposal to put the clock back more than a quarter of a century, and is no less objectionable. "Some x is y" is simply the denial of "No x is y," and *vice versâ*, so that if any symbol, say ϕ, be used to denote the one, the other will be expressed by ϕ'. In his solution of his problem Mr. Wolf, following the Boolian convention, recognizes only three elementary classes, x, y, z, corresponding respectively to our statements f, g, d; while we, adopting Mr. MacColl's convention, take also into account the class e_1, e_2, e_3, &c., of *real* existences, which, with the class o_1, o_2, o_3, &c., of non-existences or unrealities, make up the whole symbolic universe s_1, s_2, s_3, &c.

The chief impression left on our mind after reading Mr. Wolf's 'Studies in Logic' is that the author, like some other able logicians of the day, has been the victim of the crushing tyranny of university examinations; and that this essay is a vigorous and not wholly unsuccessful attempt to recover his independence of thought. If examiners allowed students more latitude in the choice of symbolic methods, and were less exacting as to extent and quantity of purely historic matter, there would be fewer Rip Van Winkles among teachers and professors.

BOTANICAL LITERATURE.

Experiments with Plants. By W. J. V. Osterhout, Ph.D. (Macmillan & Co.)—But for the insertion of the word "plants" the title of this book might excite the ire of the anti-vivisectionists. As plants are living organisms, the objections to their being made the subjects of experiment are, except in degree, as valid as in the case of animals. From this point of view it may be of interest to cite what Prof. L. H. Bailey says in the preface to the present volume :—

"The introduction of laboratory work has been the great contribution of natural science to pedagogy. The laboratory sets the pupil at work with a personal and concrete problem; it developes the creative and active faculties rather than the receptive; it asks the pupil what he has found out, rather than what he remembers. The school is now reaching out to the larger problems of the environment, and to the affairs of men, for it is to touch life at every point."

This passage reminds one of the question, "Was haben Sie gefunden?" which was daily addressed to each student working in the laboratory of a famous German botanist. It furnishes also the key-note to the present volume. The student is to dispense as far as possible with his text-book, he is not to be be-lectured by his professor. He is not only to see for himself, but also, as far as possible, "to find out" for himself the "reason why." There is no doubt as to the value of such training; but, to avoid futile attempts, some little assistance on the part of the teacher is required in the first instance. In the book before us that assistance is furnished by the very numerous illustrations which indicate to the beginner what he is to look for. We have known students, without some aid of this kind, waste time in profitless fumbling, and at the end of the allotted period know no more about the object before them than they did at the beginning. Having gained some idea of the conformation, say, of a seed, the student is set to work to find out what a seed does, and how and under what conditions the work is accomplished. To effect this, various simple, well-devised experiments are indicated. Roots, stems, leaves, flowers, are treated in the same manner. A separate chapter shows the way in which plants are influenced by their surroundings; another is devoted to their decay by the agency of bacteria; still another to the "making new kinds of plants," in which attention is called to the work of hybridizers like Luther Burbank, and experimenters like Hugo de Vries, whose theory of mutation is explained, and of whom it is said :—

"His discoveries demonstrate conclusively that evolution can be studied experimentally in a manner hitherto unsuspected, and furthermore raise the important question whether we can control evolution, and so produce species at will. Some experiments already made in this direction are very encouraging, and open up a promising field of research."

The subjects of morphology and classification, intimately associated though they are with what has gone before, are not included, and, to this extent, the book is incomplete; but on the whole we may commend it as one of the very best of its class, and in some respects in advance of any similar book known to us. An excellent index adds to its value. Though written primarily for the students of the University of California, it is equally well adapted for English-speaking students in whatever quarter of the globe they may happen to be.

Manual of the Trees of North America, exclusive of Mexico. By C. S. Sargent. (Houghton, Mifflin & Co.)—The fourteen volumes of the 'Silva of North America,' with their hundreds of plates, their elaborate descriptions and full bibliographical details, constitute a work universally acknowledged to be of first-rate importance. It is clear, however, that such a book is not one to the possession of which many can aspire. It may be consulted in reference libraries, but to meet the requirements of the average student something more concise and more within the means of the generality of readers is needed. This requisite the book before us is admirably devised to fulfil. It contains condensed descriptions of the trees native to North America, with maps and 640 small illustrations. The distribution of the several trees throughout the States is sketched with the precision and firmness which characterize Prof. Sargent's work, but we miss any general sketch of the character of the tree-vegetation as a whole and of its relation to that of other countries such as Asa Gray was wont to give. Such a sketch would not have added much to the bulk of the volume, but it would have greatly enhanced its interest. In his arrangement of the orders Prof. Sargent has followed the plan proposed by Engler and Prantl, which is gradually superseding the older methods of classification. As only trees are included, there are, of necessity, some gaps in the sequence and the association of orders is sometimes startling, as, for instance, the juxtaposition of the planes (Platanaceæ) with the Rosaceæ. Of course, Prof. Sargent is not responsible for this, as he has only "followed copy," but, for all that, the arrangement is puzzling to the student. Analytical keys to the several families, as well as to the species of each genus, are provided. These are useful to the experienced observer as reminders, but to the beginner, who is not able to estimate them at their true value, they are full of pitfalls. They are necessarily largely based on the comparative size and substance of parts—characters which vary sometimes very greatly even on the same tree. The nomenclature adopted is the same as in the 'Silva,' and it, too, is sometimes startling. But as this remark mainly applies to those accustomed to other methods and not to the coming generation, the innovations, if we may so call them, are not, perhaps, of serious consequence. In any case their merits or demerits cannot be discussed here. Neither can we enter into any discussion as to the validity of the new species proposed by Prof. Sargent. We can only express our compassion for the unhappy student who has to differentiate between no fewer than one hundred and thirty-two species of Cratægus. It must be added that the work is confined to trees, and that shrubs, as a rule, are omitted. A glossary and a full index increase the value of a book which is indispensable to all students of American trees.

Organography of Plants. By Dr. K. Goebel. Authorized English Edition by Isaac Bayley Balfour.—Part I. *General Organography (1900)*; Part II. *Special Organography (1905)*. (Oxford, Clarendon Press.)—After an interval of between four and five years, we are in a position to announce the completion of the English version of this important treatise. It deserves, and will receive, a hearty welcome from our botanists. The first part contains a general sketch of morphology and organography, and of the conditions influencing them. In the second and larger instalment the details relating to the bryophytes, pteridophytes, and spermophytes are discussed at great length. The thallophytes are passed over with incidental mention only. The book is so crowded with facts that anything like an adequate review of the whole would be impossible in the space at our disposal. The account of the bryophytes (mosses and liverworts) is particularly full and elaborate, forming the best survey of these interesting plants that has yet appeared. As to the nomenclature of these plants, Prof. Goebel says—as he might say of most groups—that it is at present in great confusion, and in respect to it explains further :—

"I adopt a conservative attitude, and regard as a nuisance the practice of changing plant-names which have long been in use and.....purely on the ground of a shadowy priority."

The complete and well-arranged table of contents and the copious index will be of the utmost service to students. Bibliographical references are given in the notes, but it would have been an additional convenience if they had been all inserted in the index. The relations of structure to function and the adaptations to external conditions receive much attention at the hands of the author. The facts of development are by no means ignored, though hypothetical phylogeny receives but scanty treatment.

The translation is so well done that the book is easy to read, an advantage that cannot always be claimed for English renderings of German books. In the first part Prof. Balfour adopted the spelling "spermaphyte" as applied to seed-plants. He now writes "spermophytes" as being more correct; but we think that "spermato-

phyte" would be even more in accordance with classical usage. The use of the words "dicotylous" and "monocotylous" for dicotyledonous and monocotyledonous seems hardly to be an improvement. But these are very tiny flies in a pot of most excellent ointment. The illustrations are very numerous; many are original, and afford a welcome change from the familiar figures which have been put before us so often. The reader will have gathered that this is a most important addition to the series of translations issued from the Clarendon Press. On the principle that gratitude is a sense of favours to come, we plead for the early issue of a similar translation of Eichler's 'Blüthen Diagramme.'

The Book of the Lily. By William Goldring. (Lane.)—One great advantage accrues from the hobbies and caprices of flower-lovers, the increased knowledge of plants and their peculiarities which extended cultivation enables us to obtain. Compare, for instance, the present knowledge of the great family of orchids with that of half, or even a quarter of a century ago. It is not only those who are "fond of flowers" as decorative objects who gain, but especially botanists, physiologists, and practical cultivators — and the gain is permanent. The fashion may change. Some other flower may hit the public taste; the quaint forms and brilliant colour of the orchids may cease to attract, and some other family of plants may take their place in popular estimation. No matter; a vast body of facts relating to morphology, physiology, and geographical distribution has been secured, and these facts are available for the support or for the refutation of speculations as to origin, development, genealogy, variation, mutation, or any similar questions relating to the philosophy of plant life.

'The Book of the Lily' now before us makes little or no direct pretension to enter into abstract science, but indirectly it will have a beneficial effect, even from this point of view. Regarded as objects of beauty, lilies have probably a larger body of admirers even than orchids. They are more easily grown. They are, if we may so say, more homely, simpler and less intricate in form, and equally beautiful in colour. Be this as it may, it is certain that lilies have greatly advanced in popular favour of late years. Perhaps the publication of Elwes's splendid monograph may have had something to do with this. But that monograph is for the few. Mr. Goldring's little book appeals to the many. It is written for those who delight in flowers and who love their gardens rather than for the connoisseur; but the information given is so generally accurate and so interesting that we venture to think that many who turn to its pages for the sake of recreation only will be led on insensibly to become students, and thus enjoy a more enduring sense of satisfaction. After a summary of the geography and history of the genus, Mr. Goldring proceeds to give a brief account of the several species and varieties, based on the labours of Mr. J. G. Baker. Then follow technical details relating to the cultivation of the different species. In this part of the book the personal experience of the author serves him in such good stead that the amateur may with every confidence follow his directions. To show that the writer is "up to date," we may mention that one short chapter is devoted to the

"retardation of the flowering period of lilies by placing them in refrigerators. By forcing, on the one hand, and by arresting growth on the other, it is possible to have lilies all the year round."

There is no index, but an alphabetical list of the species at the end of the book goes far to supply this want.

THE TRANSFORMATIONS OF MATTER.

II.

IN last week's *Athenæum* we gave the main outlines of M. Le Bon's masterly speculation that all matter is slowly dissociating, and that what we call electricity is the intermediate state through which it passes on its way back to the ether whence it came. In support of this he gives in the appendix to the book before quoted a series of experiments which he has chosen as easy to repeat without expensive or very delicate apparatus. But he warns us that his deductions are drawn not exclusively from these, but from a long series of researches extending over a space of more than eight years, the details of which must be looked for in his published papers, of which he appends a list. It may also be said that since his first articles on 'La Lumière Noire' in 1896 many experiments have been made and facts noted by French, English, and German physicists which can be used in support of his conclusions. He complains, indeed, that in many cases both his experiments and his conclusions have been employed by others without due acknowledgment. This is not unlikely, but we do not propose to discuss here the always thorny question of priority, and prefer instead to talk of such experiments as seem to bear out M. Le Bon's conclusions, without confining ourselves to those actually recorded by him.

To take the transformations of matter in the order given in last week's article, the production of a quasi-material emanation from radium was first announced by Sir William Ramsay. This emanation, which he would call *ex-radio*, comports itself like a heavy gas, which can be condensed and volatilized, transported from one vessel to another, and which gives at one stage of its existence the characteristic spectrum of helium. But it does not long remain in this condition. Prof. Rutherford has shown, and it has been independently verified by Prof. McClelland, that it originally bears no electric charge; but it is abundantly evident that it is the main, if not the sole source of the electrical phenomena exhibited by the radio-active metals. Its volume gradually shrinks until (in about three weeks in the case of radium) it disappears almost entirely, a very small part, perhaps, remaining embedded in the glass of the containing tube. Such a quasi-material emanation, or, as he calls it, "émission pesante," was shown a year ago by M. Blondlot to be emitted by copper, zinc, lead, and some other substances; and similar conclusions have since been arrived at by the Hon. R. J. Strutt and Prof. J. J. Thomson; while Sir William Ramsay, Prof. Rutherford, and Mr. Soddy have shown that it is produced by the radio-active metals other than radium. This quasi-material emanation leaves behind it, as has been said, a quantity of positive and negative ions, which M. Le Bon claims make up his "ionic fluid." The charged sub-atoms or particles of matter, which English physicists recognize under the name of ions, can, says M. Le Bon, be made to circulate through a metallic tube or worm connected to earth, which no ordinary electricity would do, and he shows by an experiment quoted from Prof. de Heen (of Liége) how this fluid reveals itself in the traces left by an "ionizing" gas flame on a plate of resin. It is not impossible also that the experiment known as Lullin's, in which the hole caused by the passage of an electric spark through a sheet of cardboard is shown to be nearer the negative than the positive pole if the discharge take place in air, but exactly midway if *in vacuo*, can be similarly explained. The successive formation or development of the Alpha or positive particles, of the Beta or negative electrons, and finally of the Gamma rays, which they consider equivalent to the X rays of Röntgen, has been abundantly verified by Prof. Rutherford and Mr. Soddy.

We come to M. Le Bon's discovery that Hertzian waves are emitted when a discharge takes place from a point negatively charged. This appears to have been discovered by him accidentally when experimenting on the effect of ultra-violet rays produced otherwise than by the sun in causing a strip of perfectly clean metal to discharge an electroscope. He found that in spite of the quartz box in which the spark-gap on which he relied for the production of ultra-violet rays was enclosed, some disturbing influence was present, and he succeeded by means of a coherer tube and a relay in causing it to ring a bell. He also describes an experiment by which the Hertzian waves thus formed can be made to light up a Giessler tube, and in the absence of any countervailing explanation, these experiments seem to be conclusive. Finally may be mentioned an experiment which the present writer has successfully repeated, and which he has not seen recorded elsewhere. A plate of glass, mica, or ebonite is held horizontally a few centimetres above the upper terminal of a Tesla transformer made active by a 12-inch induction coil. The plate is not pierced, and, indeed, the discharge may be so regulated that no spark passes. Yet if the room be darkened, a fan or inverted cone of what looks like faintly luminous dust will be seen to rise from the terminal, and to pass unchecked through the plate without losing its conformation or its consistency. Dielectrics such as glass are impervious to ordinary electric discharges, and, according to M. Le Bon, this luminous dust is the mass of electrons or atoms of negative electricity into which the intense discharge has reduced the molecules of the gases of the air. Although most of them recombine into ions by seizing upon particles of matter with which to ally themselves, some small part must be supposed to return to the parent ether in the form of light-waves. It is not easy to see what equally plausible explanation of the phenomenon can be offered.

It was not to be supposed that these generalizations, wide reaching as they are, would pass entirely without challenge, and criticisms of separate parts of them have not been lacking. To some of these M. Le Bon replies in the present volume in more or less effective fashion. Thus Mr. Norman Campbell, of the Cavendish Laboratory at Cambridge, attacked, in *The Philosophical Magazine* for April last, M. Le Bon's conclusions from his experiments upon the radiation accompanying chemical changes, and sought to show that the rays were in all such cases due to the heat which accompanies the reaction. To this M. Le Bon replies that the part played by heat in the affair is, in his view, limited to the expulsion of the emanation which, as we have seen, is the immediate cause of the radio-activity, and that in many of his experiments, such as the luminosity caused by the hydratation of sulphate of quinine, a lowering and not a raising of the temperature accompanies the phenomenon. More serious is the objection of M. Henri Poincaré here given, that, while M. Le Bon apparently accepts the theory of Helmholtz and Lord Kelvin that, when the primæval nebula condensed to form our sun, its potential energy was transformed into heat, now being dissipated by radiation, he now contends—together, it may be noticed, with Prof. Rutherford, Mr. Soddy, and other modern physicists—that the union of the corpuscles or sub-atoms shut up within the atom a large quantity of potential energy which is transformed into heat when the atom is disintegrated. Hence, says M. Poincaré, the progression from nebula to sun is exothermic, that from sub-atoms to atoms endothermic; but all endothermic combinations are known to be extremely unstable, yet the chemical atoms have hitherto proved themselves to be at least as stable as the sun. To this M. Le Bon can only reply that the law as to the instability of endothermic combinations is only

invariable in the case of ordinary chemical reactions, in which the combination takes place between the molecules of the elements; but it does not follow that it holds good for the combinations of sub-atoms, with which, for aught we know, matters may be exactly the reverse. In the alternative he pleads that the stability of the atom is more apparent than real, since, on his theory, it is constantly dissociating.

There remain the consequences of the general acceptance of M. Le Bon's theory, which might, to use the hackneyed phrase, bring about a revolution in science. Yet the revolution may not be so thorough nor so sudden as at first sight appears likely. The doctrine of the conservation of mass has been already impaired by the theory lately mentioned in *The Athenæum* (No. 4048) that inertia, "the measure of mass," is entirely an electromagnetic phenomenon. The sister doctrine of the conservation of energy is, indeed, attacked for the first time by M. Le Bon's generalizations. But, as M. Le Bon himself points out, though attacked, it is not overthrown, because it may still be professed with a clear conscience by those who believe that the atom, in dissociating, does but give back to the universe the energy stored within it during the condensation of the parent nebula. In more concrete matters, the most important result of the acceptance would probably be the setting of men's minds to work for a means of tapping the enormous stores of inter-atomic energy—a search which, if successful, would revolutionize all economic conditions by placing a virtually unlimited source of power within the reach of every one. Such a search would haveits dangers, for M. Le Bon points out that the sudden and complete dissociation of a gramme of radium would probably reduce the laboratory and all buildings surrounding it to a heap of dust. Yet it is unlikely that in this matter we shall approach truth swiftly. In showing—as it will seem to many he has done—that electricity is the intermediate stage between matter and ether, M. Le Bon has enabled us to take an enormous step in advance. But nature does not proceed by leaps and bounds, and he finds himself obliged to remind us that the electron or negative corpuscle may turn out to be constructed on a sun-and-planet system as complicated as that of the atom. As to the means of dissociation, he sees reason to think that most of these unstable combinations have, so to speak, a weak spot, and that it is only on touching these that another step in the return to the ether is possible. Hence it is probable that in between the few changes of form we have noticed, there are thousands upon thousands of transformations through which matter has to pass; and thus, when, or if, M. Le Bon's theory is accepted, there will still be a good deal left for us to discover.

SOCIETIES.

MICROSCOPICAL.—*June* 21.—Mr. G. C. Karop, V.P., in the chair.—Three old microscopes were presented to the Society's collection by Mr. C. L. Curties. One, "a pocket and botanical and universal microscope," by W. & S. Jones, was a miniature instrument, and was a development of one figured and described by Adams in his 'Essays of the Microscope,' 1787. Another was a form of Wilson's screw-barrel microscope, probably made by Adams about 1746. The third was a modification of Ellis's aquatic microscope, and bore the name of Shuttleworth.—A noteworthy donation to the library was the concluding part of Dr. Braithwaite's 'British Moss Flora,' the publication of which extended over twenty-five years.—Dr. Lazarus-Barlow exhibited and described a new form of warm stage (devised by him) that could be heated by oil or gas. The regulation depended upon the expansion and contraction of a fixed volume of air, acting through a manometer upon a delicately balanced lever, at one end of which a silver rod was carried in a horizontal position. The flame was applied to one end of the silver rod, while the other end, which was bent downwards, dipped into a paraffin bath attached to the side of the stage. As the temperature of the stage increased the contained air expanded, and, acting on the manometer, caused the lever to raise the silver rod and withdraw the bent portion partially from the paraffin bath.—Mr. Cecil R. C. Lyster also exhibited an improved form of warm stage heated by electricity. He said that most of those made on this principle were heated by means of resistance coils, but he found it impossible to maintain an equable temperature in that way from the ordinary house current, on account of variations of intensity. He had found that by using cryptol as a resistance a perfectly even temperature could be maintained. The amount of current consumed was extremely small, not exceeding 150 milamperes.—Mr. C. L. Curties exhibited an arrangement for obtaining dark ground illumination with high powers, which had been suggested to him by a contrivance made by Leitz for attaining this object. He showed *Pleurosigma angulatum* on a dark ground under a 1/12-inch oil immersion objective, and he thought the structure was resolved in a satisfactory way.—Mr. Rheinberg said that images obtained by the use of a black stop over the objective were not very trustworthy, as objectionable diffraction effects were introduced by stopping out the central beam. This applied specially to structure anywhere near the limit of resolution of the objective. With *angulatum* the dots were seen fairly well under these conditions, owing to the peculiar disposition of the spectra, but with other diatoms the results would be more at variance with the correct image.—Mr. Curties agreed with Mr. Rheinberg's remarks. He could only resolve *P. angulatum* and *P. formosum* in this way; he was unable to resolve smaller diatoms, except so far as the coarse structure was concerned.—Mr. Rheinberg called attention to an experiment showing that the appearance of a grating could be produced in the field of the microscope without there being anything on the stage. The lines seen were achromatic interference bands produced with the help of two of Thorp's gratings of equal pitch placed behind the objective.—Mr. Rousselet called attention to a living specimen of *Plumatella punctata* (Hancock) sent by Mr. Hood, of Dundee. The rare freshwater polyzoon has apparently not been recorded in England since its discovery by Hancock in 1850. It differs from other species of Plumatella mainly in having a soft transparent ectocyst.—A communication by Mr. E. M. Nelson on the tubercle bacillus was taken as read.—Mr. A. E. Conrady gave a *résumé* of his second paper on 'Theories of Microscopic Vision.' In his earlier paper he dealt with the formation of the image of a simple plane grating, showing that it could be fully accounted for on the basis of Abbe's theory. In the present paper he considered more complicated structures, such as dot and cross-line patterns.—The proceedings were concluded with an exhibition of fine lantern-slides lent by Mr. A. Flatters. Among them were a series of the *Anopheles maculipennis*, a series from Haeckel's 'Kunstformen der Natur,' corals from Kent's work on the Great Barrier Reef, Actinozoa, Hydrozoa, &c.

PHYSICAL.—*June* 30.—Dr. R. T. Glazebrook, Past-President, in the chair.—A paper on 'The Comparison of Electric Fields by means of an Oscillating Electric Needle' was read by Mr. D. Owen.—Prof. R. W. Wood read papers on 'The Magneto-Optics of Sodium Vapour and the Rotatory Dispersion Formula' and 'The Fluorescence of Sodium Vapour.'

Science Gossip.

'NOTEWORTHY FAMILIES (SCIENCE),' by Dr. Francis Galton and Mr. E. S. Galton, promised by Mr. Murray, forms vol. i. of the publications of the Eugenics Record Office of the University of London. Dr. Galton, who may be said to have founded the new science, is himself a happy example of its working, since he comes of the Darwin stock, which has done so much for science.

MR. MURRAY will also publish 'The Book of the Rothamsted Experiments,' by Mr. A. D. Hall, who may be expected to write a popular account which does no injury to the scientific side of the subject. Mr. Hall has had ample experience of scientific farming, and is the author of a masterly book on 'The Soil.'

MR. UNWIN has arranged to publish a volume by Mr. Edward Irving, entitled 'How to Know the Starry Heavens.' It is not so much a text-book as a popular account of the teachings of astronomy, designed to lead readers to further study. It will be illustrated with coloured plates, photographs, and diagrams.

A BOOK will shortly be published by Messrs. Blackwood giving the natural history notes, and an account of the strange pets, of the author, Mr. Richard Bell, of Crurie. Mr. Bell has long been well known as a keen Dumfriesshire naturalist, and was a friend of Frank Buckland.

WE notice the announcement of the death, on the 10th inst., of Sir Peter Nicol Russell, who a few years ago founded the School of Engineering in connexion with Sydney University, having given 100,000*l.* for that purpose. Sir Peter, who was born at Kirkcaldy, Fifeshire, July 4th, 1816, accompanied his parents to Hobart Town, Tasmania, in 1832, and went to Sydney in 1838, where he established large iron-founding and engineering works. He was intimate with William Wentworth, Sir Charles Nicholson, Robert Lowe (afterwards Lord Sherbrooke), Dr. Dunmore Lang, Sir George Gipps, the Macarthurs, Cowpers, Morts, Coopers, Windeyers, Sir Henry Parkes, and many other less-known men who built up the Australian Commonwealth. Sir Peter had resided in London since 1865.

WE regret to notice the death also, on the 29th ult., of Mr. Walter Ernest Besley, F.R.A.S., of the Chase, Clapham Common. He had been for some years past director of the section of meteors and auroræ of the British Astronomical Association, and, until his health began to fail, a diligent observer of those phenomena.

MR. T. J. COBDEN-SANDERSON writes:—

"In the note on the death of Élisée Reclus which appeared in the 'Science Gossip' column of your last issue the writer would appear to have confused the work begun by M. Reclus in 1875 and finished in 19 vols. in 1894—'La Nouvelle Géographie Universelle'—and the work begun on the completion of the former, and only now in course of publication—'L'Homme à travers les Contrées et les Ages,' or, briefly, 'L'Homme.' This work, to the composition of which M. Reclus devoted the last ten years of his life, is thus alluded to and described by the author in his preface: 'Il y a quelques années, après avoir écrit les dernières lignes d'un long ouvrage, "La Nouvelle Géographie Universelle," j'exprimais le vœu de pouvoir un jour étudier l'Homme dans la succession des âges comme je l'avais observé dans les diverses contrées du globe et d'établir les conclusions sociologiques auxquelles j'avais été conduit. Je dressai le plan d'un nouveau livre où seraient exposées les conditions du sol, du climat, de toute l'ambiance dans lesquelles les événements de l'histoire se sont accomplis, où se montrerait l'accord des Hommes et de la Terre, où tous les agissements des peuples s'expliqueraient, de cause à effet, par leur harmonie avec l'évolution de la planète.' It was M. Reclus's wish that an English translation should be published in England, and at his request I have invited some of the most important publishers, including a University Press, to undertake the task—but in vain. It is only 'La Nouvelle Géographie Universelle' which has been translated. The last work of the great author has yet to find in England both translator and publisher."

A NEW small planet was photographically discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the night of the 28th ult.

IN *Circular* No. 99 of the Harvard College Observatory, Prof. E. C. Pickering gives a discussion of the observations of the variable star called RS Ophiuchi since the year 1888, and states that the observations of the spectrum and of the light-curves show that this object should rather be classed with the *Novæ* than with the variable stars: a fact which was first suspected by Mrs. Fleming in 1899, whilst examining a photograph of a spectrum taken on July 14th, 1894. Miss Cannon noticed a remarkable increase in the light of the star which took place in 1898; at the end of June its brightness exceeded the eighth magnitude. In 1900 it attained the magnitude 9·3 in April, but diminished to 10·0 in September, since which time the changes have been slight. *Circular* No. 100 discusses the variable stars in the

clusters Messier 3 and Messier 5. In the ratio of the number of variables found to the whole number of stars examined, these clusters are the most remarkable yet discovered, the proportion being one to seven in the first and one to eleven in the second. Prof. Bailey is continuing his examination at Arequipa of the variable stars in the cluster ω Centauri.

FINE ARTS

The Royal Academy of Arts: a Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904. By Algernon Graves. Vol. I. (H. Graves and Bell & Sons.)

MR. GRAVES has accomplished a task for which we cannot be too grateful; and his work will at once take high rank in every reference library, public and private. The surprise is that no one has hitherto attempted what obviously wanted doing. In compiling a dictionary of artists the inclusion or otherwise of a name is always subject to the caprice of an editor, who is often unconsciously biased. Even if such an editor is a profound student of a subject so vast as English art, he has to confine himself to certain, if ill-defined limits; and so it comes to pass that the new edition of Bryan has its serious shortcomings, its omissions and its inadequacies; many of the names omitted from that work are of men who were more or less distinguished in their day, who did excellent work according to their lights, and whose memory, therefore, deserves at least some amount of recognition. The survival of the fittest is perhaps a good theory generally, but many of the neglected atoms were at one time serious forces. Mr. Graves has had no prejudices in compiling his book, no pet name to drag into the light of to-day—no axe to grind, in fact. The most obscure get the same degree of attention as the most eminent. Lawrence is not ranked above the forger Wainewright, nor Reynolds above the smallest fry of 1904. Mr. Graves's impartiality is, indeed, refeshing, and in turning over the pages of this handsomely produced book we feel more and more incensed against some unknown person or persons for not having carried out the idea long ago.

But is the scheme of the book the best that could have been adopted? For all general reference, and for most other purposes, there can be no doubt that the alphabetical arrangement according to artists' names is the best. But it does not—unfortunately or fortunately, according as one has or has not a complete set of the R.A. catalogues—dispense with the necessity of these catalogues. When the work is completed we shall be able to see at a glance what pictures each exhibitor had at the Academy from 1769 to 1904; but how are we to know who were exhibiting during any particular year? This can only be discovered by going to the fountain-head—the catalogues themselves. There are sets in the British Museum and at South Kensington, but probably in no other public library in London; a complete series rarely occurs in the market, and when it does it always realizes far more than the average student feels justified in paying. The best and most perfect scheme for such a work as Mr. Graves's would perhaps have been a complete chronological reprint of the catalogues, with an elaborate index at the end. But we think that Mr. Graves's alarming industry would have shrunk from such a gigantic undertaking. Even as it is, it seems to us that an unexpected task stares him in the face, and that is an index to the portraits named in his work. This would probably form a volume by itself. We have been impressed with this necessity in turning over the pages of the first volume, and in looking through some of the earlier issues of the R.A. catalogues. If, for instance, one wanted to compile a complete list of all the portraits painted, or at all events exhibited, of the famous Mrs. Siddons or the now almost forgotten Mrs. Dickons, how would it be possible to obtain this information from Mr. Graves's book? Some of them have been engraved, and in most cases the artists' names are stated on the engravings, but many others of importance and interest have not been so perpetuated. Throughout the country there are thousands of portraits of men and women, of which the names of the artists are unknown, or remembered only in an uncertain kind of way. An index such as we have suggested would in very many cases settle doubts on this score. This particularly applies to portraits painted during the first thirty years or so of the nineteenth century. A Lawrence, or a Hoppner, or a Beechey bears its own impress of the artist's individuality, but how is one to know, if the owner does not, that, for instance, "T. Wheeler, Esq., F.L.S.," was painted by H. P. Briggs, and exhibited at the R.A. in 1820, or that Miss M. A. E. Thackeray was painted by G. F. Joseph and exhibited in the same year?

Unfortunately the index which we have in mind could not very well be limited to portraits. Every specialist would insist upon the claims of his own particular branch. Sir Walter Gilbey would contend that every animal portrait should be indexed, so that under Mazeppa we should have reference to a horse "the property of an officer in the Guards," exhibited by R. B. Davis at the Academy of 1820, and scores of other equally unexciting entries would have to be recorded. Some one else would urge the claims of topographical views, and these alone would occupy a considerable amount of space; then there would be sea-pieces, Biblical subjects, scenes inspired by passages in mythological history, and so forth. We should be sorry if all these suggestions disturbed Mr. Graves's peace of mind, but his book is so good that we should like to see it as perfect as possible, and we willingly, without any sort of envy, resign to him the task of carrying out the suggestions here set forth.

The importance of one feature of Mr. Graves's book cannot be overestimated, and that is the success which has attended his efforts to identify the anonymous portraits. Until 1798, or nearly thirty years after the institution of the annual exhibition, it was not deemed etiquette to publish in the catalogue the names of those whose portraits were exhibited, and, with very few exceptions, these were simply and baldly entered as portraits of a lady, a gentleman, a nobleman, a lady of quality, an artist, or some such designation. The rule grew to be an absurdity, for during the eighties of that century the newspapers began to give the lists of names with the catalogue numbers; that raucous critic Anthony Pasquin (John Williams) in his annual notices of the exhibition also published the names. The practice, therefore, was dropped, and in the catalogue of 1798 there was no longer any mystery as to whom this or that number represented. A "portrait of a lady" and a "portrait of a gentleman" frequently occur after this date, but there were probably good reasons for the anonymity. Mr. Graves has copied all the printed lists, and has obtained others from Horace Walpole's set of annotated catalogues (now the property of Lord Rosebery) and from yet other sets to which he has had access. It is possible that more names may be obtained from some source as yet undiscovered, but it is scarcely likely that the additions will be numerous. Those which Mr. Graves has obtained are printed in italics, and begin with Lemuel F. Abbot (p. 2), who in 1788-9 exhibited eight portraits of "a gentleman"; of these the names of six have been recovered, and if this percentage is maintained throughout the result can only be described as extremely satisfactory. Of course, many of the names are now obscure; but of the six Abbot portraits above-mentioned, one was of David Hartley, who was appointed to arrange with Franklin the terms of acknowledgment of the independence of the revolted North American Colonies; another was Valentine Green, the engraver, who himself engraved his portrait in the autumn of the same year. A few such names as these therefore fully compensate for dozens of others which convey little or nothing to the student or antiquary of to-day. A search in *The Gentleman's Magazine* might reveal their numerous virtues and accomplishments.

Sir William Beechey is the most important name in the first volume, and he occupies ten columns, not to mention two more columns taken up by various other Beecheys. Beechey painted an extraordinary number of eminent and distinguished people during the sixty-three years of his exhibiting career; but his fame has been completely submerged by the showy magnificence of Sir Thomas Lawrence. He started, and for many years continued, to paint small whole-lengths, similar to those of Hogarth and Zoffany, but he recognized that such things were out of favour after he had removed from Norwich to London. We trace this change in Mr. Graves's book, and the small whole-lengths cease with the year 1788. We have examined the Beechey list very minutely, and have very little fault to find. We have good reasons for believing that the 1791 picture (No. 127), 'A Nobleman's Family with a Dog,' is of the Duchess of Devonshire and two of her children, although it is more than curious that the identity of such a well-known woman should have been passed over in the lists of portraits which appeared at the time in the newspapers. This is probably the picture mezzotinted by J. Young under the title of 'The Fortune Teller,' and published on September 1st, 1792. It was dedicated to the Duchess, with the Devonshire and

Spencer arms quartered together. 'Miss de Devisnier,' 1795, No. 70, is obviously a misprint for 'Miss De Vismes.' H. Bone exhibited an enamel of this lady in 1796, No. 583, Mr. Graves in this instance printing the name 'Miss de Visne.' Under 1809, No. 62, Mr. Graves has an entry of 'Mrs. and Miss Cockerell'; we think that this surname should be Wetherall, as we have come across more than one notice of the picture in contemporary newspapers under the latter name. Mr. Graves may be correct, as there were families of both names living in London at the time. But surely 'Sir Hugh Leycester' of 1819, No. 57, is wrong. He was a K.C., Recorder of Chester, a Judge of Assize for Carnarvon, &c., and M.P. for Milbourn Port (he died in London in 1836); but there is no record, so far as we can find, of his ever having been knighted. Another portrait of him was exhibited by Beechey in 1821, and here he appears as 'Hugh Leicester, Esq.' The 'Earl of Aylesbury,' also of 1821, No. 186, should be "Ailesbury." J. T. Barber's frame of miniatures in the Royal Academy of 1796, No. 553, contained one of Mr., not Mrs., Burghall, if Anthony Pasquin's list is to be relied on. Probably other small points might be detected by comparing Mr. Graves's names with those in the various newspapers of the time, but these "authorities" are not always trustworthy, and sometimes differ from one another.

Of many of the artists whose works are recorded by Mr. Graves one feels that more ought to be known. Who, for instance, was the miniature painter Miss M. Barret, whose address in 1797 is given as "at Mr. Romney's, Cavendish Square"? In this year she exhibited a portrait of Romney's old friend Walker, the lecturer on philosophy. She was probably the daughter of George Barret, R.A., and died in 1836, but until now she has only been known as a painter in water colours. From a cross-reference under 'Anonymous (with initials),' we learn for the first time that, under his initials of E. V. U., Utterson, the famous bibliophile, was an artist, and that he exhibited at the Academy from 1807 to 1820—a fact not recorded of him in the 'Dictionary of National Biography.'

Mr. Graves has, fortunately for himself, wisely resisted all attempts at annotation; the material for it is very voluminous, and ready at hand for those who care to embark on such an enterprise — a substantial life-work for a syndicate of compilers. The contemporary newspapers afford much interesting and hitherto almost unused information of this sort. For instance, in one of our cuttings relating to the R.A. of 1791 we have the owners' names of four of the eleven exhibits of Sir Francis Bourgeois—*e.g.*, 'A County Gaol' (No. 14) was painted for Capt. Topham, who edited *The World*; 'The Inside of a Rotunda,' with several portraits of Polish noblemen and ladies (No. 104), was done for the King of Poland; the 'Portrait of a Female Child' (No. 374) was done for Mr. Pybus; and 'The March of an Army' (No. 445) for M. de Calonne. Such facts as these at once suggest a clue to the present owners of pictures.

We are glad to be able to commend this great undertaking, which will become more and more useful to every well-equipped library as time goes on. In printing it Mr. Graves undoubtedly gives away an important item of his stock-in-trade, and he ought to be handsomely recompensed by a large sale. In France such a book would immediately receive the "patronage" of the Minister of Public Instruction, and the Government would purchase a large portion of the issue for distribution among the libraries in Paris and the provinces. It is, of course, hopeless to expect any English Government to do such a scandalous thing.

THE CHEYLESMORE MEZZOTINTS.

THE change of exhibits in the White Wing at the British Museum is always an event of some interest. We are accustomed by now to find a particular phase of art there presented in an admirable selection, illustrated by the most thorough and scientific critical apparatus. The present exhibition of mezzotints, though it is, from a purely artistic standpoint, less important than the two preceding shows of drawings, is no exception to this rule. Mr. O'Donoghue's excellent catalogue, with an introduction by Mr. Sidney Colvin, gives a complete and lucid account of the art from its original inventor, Ludwig von Siegen, down to its manifest decay about 1820.

Mezzotint has been used so little for original work, though Turner showed in a few splendid specimens what its possibilities in this direction were, that the exhibition is almost confined to works of translation and reproduction. And it is for this reason that it misses inevitably something of the stimulating effect of an exhibition of original design. No purely reproductive process is likely to attract and retain the services of a great artist, and though something of the translator's personality emerges, one feels, in looking at so large a selection, a certain sense of monotony and fatigue. This, however, is avoided so far as possible by the excellent selection that Mr. Colvin has made. He has varied to the utmost both the subjects and the treatment, and the long lines of pretty and insipid eighteenth-century ladies, whose charms quickly pall, are broken by more vigorous and virile examples. Still, on the whole, the impression left on one is that mezzotint easily degenerates, and tended at all periods to degenerate, into a rather vapid and generalized agreeableness of quality, without any close or incisive rendering of form, and without grandeur of tonality. Like most arts, it sprang into existence in full perfection. Even the primitive Ludwig von Siegen, in his portrait of the *Landgravine of Hesse Cassel* (No. 1), is already a master of a grey blondness of tone which has distinction and charm. His pupil, Prince Rupert, mere amateur though he was, starts straight off with the superb *Executioner* from Spagnoletto (A. 5), which has, perhaps, never been surpassed. Certainly nothing even in this, the finest collection of mezzotints in existence, is undeniably superior. It has a breadth and vigour, a feeling for expressive tone contrasts, and a largeness of handling, which proclaim the artist, and not the mere translator. It gains something, too, by the imperfect laying of the ground. In the later examples the ground is laid so evenly, has such a uniform perfection of velvety blackness, that there is none of that possibility of happy accidents of quality which all artists desire, and which happen to the great ones.

After Prince Rupert comes Blooteling, also large and easy in treatment, and then a series of rather dull and laborious translators of Lely and Kneller. But among these we must except Gerard Valck's exquisite *Duchess of Portsmouth* (A. 33), and William Sherwin, who was much the best of the early English exponents of the art. In all these early works the ground is laid with a fairly open grain, and while more attention is paid to precise and delicate modelling, there is no such effort as the later men made to force the density of the darks and increase the brilliance of the tone contrasts. The first great English mezzotinter, McArdell, is excellently seen here in his *Duchess of Ancaster* (B. 19), from a picture which makes one for once think highly of Hudson. Indeed, though McArdell lived long enough to do a number of Reynolds's portraits, this from Hudson remains the most attractive of his works. When Reynolds came the pre-eminence of mezzotint in England was assured. His whole style of composition, his perfect mastery of chiaroscuro design, his rich impasto and massed effects of tone all suited the medium to perfection, and nothing could be finer than some of Dickinson's and J. R. Smith's translations. Dickinson seems to us, on the whole, the greatest of the English engravers of this period—incomparably more delicate and precise than the overestimated Valentine Green, who realized nothing but the general effect of tone, and really never filled his contours with modelling at all. Green is typical of the faults of eighteenth-century English art, and in this room, with so many average examples, one gets, perhaps, unduly sensitive to these—a facile grace and charm, a vague perception of form which is easily satisfied with approximations, and never rises to strenuous or intense significance. No one can fail to note the contrast between Reynolds and Gainsborough in the matter of mezzotint reproduction. For Gainsborough's art was as repugnant to mezzotint as Reynolds's was inviting.

The reason is simple: that Gainsborough's art was essentially that of drawing with dark on light as opposed to Reynolds's light masses on dark. Gainsborough invariably modelled his final forms with delicate pencillings of shadow upon the lighter grounds, and it is this pencilling which defies the mezzotinter. The best attempt, perhaps, is Dean's rendering of *Mrs. Elliott* (C. 99).

Besides the regular translations of portraits, we note a number of curious experiments made in various directions. Pether's hard and tight but brilliant renderings of Wright of Derby, and Earlom's elaborate translations of Huysum, are among the most curious.

WEDGWOOD CHINA.

LORD TWEEDMOUTH'S collection of Wedgwood china is now on view at Davis's Gallery. Besides the china itself, which is of exceptional quality, and contains several unique pieces, there are to be seen many of the original wax models by Flaxman and his school, from which the superposed figures in Wedgwood's plaques and vases were cast. These have so long lain hidden from public view in Lord Tweedmouth's Inverness-shire home that it has been at times supposed that the wax models were destroyed in the process of manufacture. Their history is curious, as it brings together such diverse geniuses as Josiah Wedgwood, Erasmus Darwin, and Charles Darwin. It was from the author of 'The Origin of Species,' who had inherited them from Erasmus Darwin, that Lord Tweedmouth acquired them in 1856, after a vain attempt to induce the authorities of the Victoria and Albert Museum to purchase them for the nation. They all show extraordinary technical skill, and are marked by a cold excellence and negative perfection. There is, too, an interesting equestrian portrait of Josiah Wedgwood, painted in enamel colours on a Wedgwood plaque by Stubbs, a careful, deliberate, and honest, but scarcely inspiring work. But it gives one an idea of the shrewd intelli-

gence and resource of the man who accomplished what hardly any one else has—the feat of making a commercial success of fine-art pottery. As pottery, Wedgwood's work is beyond praise, though it probably contributed to the final destruction of the art, as an art, in England, since it set a standard of mechanical perfection which to this day prevents the trade from accepting any work in which the natural beauties of the material are not carefully obliterated by mechanical means. In fact, Wedgwood destroyed the craftsman's tradition by substituting the artist turned craftsman for the craftsman grown artist by experience and natural aptitude. Still, destructive as it proved, Wedgwood's performance was remarkable, and of great interest as one phase of the classic reaction at the end of the eighteenth century. Together with the Adam furniture and architecture, with which it perfectly agrees, it makes up the English analogue to the Empire style. Only in the vase (No. 48) with designs by Lady Diana Beauclerc do we get a trace of the earlier, more free and easygoing eighteenth-century tradition. For the rest, the designs are confined to a rigorous and exact adaptation of classic models. In one interesting plaque the original has been an archaistic work, but for the most part the forms are those of late Græco-Roman art. Classic art for Flaxman's and Wedgwood's generation meant the Belvedere Apollo and the Portland Vase. That in itself was no harm. Almost all the great movements of European art have started by a reference to Græco-Roman, often to bad Roman originals; but both in twelfth- and fifteenth-century movements the intended copying led to a development of a quite original art, which far surpassed in beauty the models it proposed. In the eighteenth-century movement the intended copying really succeeded, with the result of almost complete sterility. The difference lies in the fact that in the earlier return to classic models, while the forms were borrowed, the content was entirely new, and the content changed and modified the forms, till they also became in effect an entirely original art. Flaxman, on the other hand, borrowed both alike, and having nothing new to say about Endymion or Pluto or Thetis, the utmost that could be hoped was a perfect approximation to his originals. The cold and lifeless precision which results from this attitude was really destructive. It existed solely for the exquisite perfection of its workmanship. The moment that relaxed, as it did on Josiah Wedgwood's death, nothing but a progressive degradation was possible. An art inspired by some vital idea has the power of adaptation and growth, which was entirely wanting in this particular return to classic models. That the reaction was inevitable one may guess from its almost simultaneous appearance in various countries. It produced its one genius in Piranesi, a wild romantic spirit, who poetized and dramatized in decorative and architectural form the spirit of ancient Rome. In France it produced the deadening tyranny of David. Ingres, ultra-classical though he was, was really in revolt from David's influence, or one might claim for the movement a second great master in him. In England we were perhaps fortunate, in that the reaction took the form of architecture, and such charming minor arts as Wedgwood's, and did not inspire any serious school of painting. The transition from Reynolds to modern sentimental realism was made without any turgid efforts at classical correctness.

The purely decorative part of Wedgwood's china displays essentially the same negative perfection as the figures. One admires the ingenuity and taste with which these extremely correct patterns are combined and applied. What a wealth of charming caprices, of living and elastic forms, the Florentine sculptors and Roman painters had quarried from the same mine! It was reserved for Wedgwood's artists to show that classic art contained, as well as these, a mass of absolutely dead formal patterns, and to proclaim these truly classic. There are great ingenuity and infallible exactitude in Wedgwood's patterns, but they have not the same vivacity, the same spark of originality, which saves the work of the Adams. For all that, Wedgwood was a great potter, and, we have it on Gladstone's authority, a great man, and his work has what will ensure it a lasting interest, namely, within its narrow bounds, perfection.

The catalogue, which is written in a perfectly bewildering style, contains a great deal of interesting information, and above all an extract from a speech by Gladstone, who is always worth listening to on art. His *obiter dicta* on that subject should be collected as an appendix to an English edition of 'Bouvard et Pécuchet.'

MUNICIPAL ART PATRONAGE AT BRADFORD.

Corporation Art Gallery and Museum, Bradford.

As the article in your issue of July 1st is based on a misconception of the facts, or rather on an insufficient statement of them, I shall be glad if you will allow me a brief word of explanation.

The writer assumes that the pictures recently acquired for the Permanent Collection were purchased from the profits arising from the inaugural exhibition in the Cartwright Memorial Hall. This is not the case. The purchases were made from the annual spring exhibition out of ordinary revenue, in accordance with our usual custom. As a matter of fact the amount due to the Corporation from the Exhibition Committee has not yet been handed over, and when this is done the sum will not be 16,000*l.*, as stated in your article, but 15,000*l.* Out of this amount only 10,000*l.* is to be set aside for the purchase of works of art, the remaining 5,000*l.* being destined for paying off the balance of cost of building over the amount of Lord Masham's gift.

In view of these facts, it would be wasting time to further discuss the matter, but I may assure the writer that he sadly misjudges the aims of the Art Gallery Committee if he imagines they are not as fully alive as himself to the importance of securing the best examples possible of the great English painters for the Cartwright Memorial Hall. This they intend to do as the occasion arises, but they must wait until the fund is available for this purpose.

Referring to the writer's remarks upon the work of the London Committee, may I be allowed to say that we in Bradford appreciate to the fullest extent the services of those gentlemen who laboured so strenuously to make the Bradford Art Exhibition such a great success, and that they need have no fear that the profits will be devoted to anything but the highest uses? The collection then brought together undoubtedly embodied the best examples of the quality and range of British art ever seen in the provinces, and it would be base ingratitude on our part if the services of the London Committee were not fully and freely acknowledged.

It may be well to point out, however, that the success of the Exhibition as a whole was due to the Industrial Section, and the musical and other attractions, quite as much as the Art Section, and that it is therefore hardly fair to assume that the profits are attributable solely to the success of the latter department.

BUTLER WOOD, Director.

A LOST PORTRAIT.

THE rediscovery of a picture of Lady Fanshawe, wife of Sir Richard Fanshawe, is a good instance of how old pictures may yet be brought to light. In her will, dated October 30th, 1679, Lady Fanshawe left to her son, the second baronet, besides her husband's "picture drawne by Lilly," her own "picture drawne by Toniars." Both these pictures had long disappeared from the possession of the family, having probably passed to the descendants of the daughters of Lady Fanshawe. The former is probably the picture in the possession of Capt. Stirling, of Keir, which was exhibited by the late Sir William Stirling Maxwell at the National Portrait Exhibition, held at South Kensington in 1866. The latter has now come to light in the possession of a gentleman to whose family it passed from Miss Colman, a descendant of Lady Fanshawe, who in 1786 made the transcript of Lady Fanshawe's 'Memoirs' from which the editions of 1829 and 1830 were published. On the back of the picture is the following endorsement, made in 1827 by the father of the present owner:—

"When in May last I sent this picture to Smith in Bond Street it was on the stretching frame now on the top of the wardrobe in my room, which has written upon it in a large hand and with ink now very yellow, 'my ever loved and deare mother Lady Fanshawe, 35 years old, and poor little Mary, by Teniers, 1660.' My mother tells me that my father told her that this picture was given to him by an old lady named Colman, descended from Lady Fanshawe, living in or near Frith Street, Soho, about the year 1773-4. She also gave to my father some MS. papers written by Lady Fanshawe, who was wife of Sir Richard Fanshawe, Bart., Ambassador to Spain, but these have been unfortunately lost. The reason she assigned for giving these things to my father was that he was the only relation of the family who had ever shown her any attention, but I have tried in vain to trace the relationship."

Lady Fanshawe is dressed in mourning, no doubt on account of the loss of her son Richard at Paris in October, 1659. The little girl is charmingly painted, but looks somewhat younger than a child of three and a half years of age; she was born in July, 1656. Lady Fanshawe was born in 1625, so that she was thirty-five years old in 1660, as stated in the inscription. She was in Brussels for three weeks early in 1660 (see her 'Memoirs'), and Teniers was residing there at that time. It is hardly possible that a person of her attainments could be mistaken about a person by whom she says she was painted; and, so far as can be tested, the facts of her life fit in perfectly with the details of the picture and of the old inscription on it. This would seem to have been written by her son, as it was in a large hand; he was only fourteen and a half years old when she died, in January, 1681.

THE ASHBURTON SALE.

MESSRS. CHRISTIE'S last great sale of the present season was one of varied interest, and of that miscellaneous description which nearly always provides surprises. The seventeen pictures from the collection of the first Lord Ashburton, and inherited by the second wife of the second Baron, formed the chief attraction of the sale, realizing 30,397*l.* 10*s*, although the quality was by no means even. The two whole-length Van Dycks, King Charles I. and Queen Henrietta Maria, both of which were at Burlington House last year, and are described by Smith in his 'Catalogue Raisonné,' were undoubtedly very fine portraits, and of a type which now only occurs in the open market at long and irregular intervals; but they will not bear comparison with the two superb Genoese portraits in the Peel sale. That of the King differs from the other known portraits, but there are several versions of that of the Queen. The 17,000gs. which the pair realized may be regarded as, on the whole, a very high price. The Botticelli Virgin and Child with Saints was, like nearly all the other pictures in this collection, at Burlington House last year; it was not universally accepted as an undoubted work of Botticelli, but it realized 6,000gs. Two small whole-length figures by Carlo Crivelli, St. George and St. Dominic, brought 1,500gs.; and a Giorgione, A Young Man with his hand on a skull, 1,600gs. Lord Leighton, Mother and Child, 250gs. Sir J. Reynolds, Portrait of Charles James Fox as a young man, painted in 1764 in an oval, 520gs. Two by G. F. Watts, Time, Death, and Judgment, 200gs., and Ariadne, 500gs. L. Back-

huyzen, The Landing of William of Orange (Smith's 'Catalogue,' No. 97), 530gs. The other Ashburton pictures do not call for any special notice.

The miscellaneous properties included the following drawings: J. Downman, Portrait of a young lady, probably Mrs. "Perdita" Robinson, in white cloak, a white hat, and fur muff, signed and dated 1788, 160gs. J. Russell, Portrait of Miss Mary Dykes, only daughter of the Rev. Thomas Dykes, of Hull, pastel, 1806, 95gs. F. Dumont, Portrait of Queen Marie Antoinette, in rich white satin dress, a miniature done at St. Cloud in 1786, 240gs. D. Gardner, The Ballad-Seller, pastel (catalogued as by "Hoppner"), 1,050gs. The pictures included: Sir T. Lawrence, Portrait of Lady Elizabeth Whitbread, wife of Samuel Whitbread, the famous M.P. and brewer, 2,000gs. G. Morland, A Scene in Westmorland, signed and dated 1792, from the Martineau of Norwich and Heugh collections, 480gs.; A Farmyard, signed, from the G. H. Morland and James Morris collections, 260gs.; and Wreckers at Work after a Gale, signed and dated December 15th, 1791, 740gs. Sir H. Raeburn, Portrait of Miss Fullarton, in white dress, seated in a landscape, 1,700gs. This was one of the surprises of the sale, as it had been subjected to very bad usage, but when cleaned and put in order the portrait will probably turn out to be one of great beauty. J. Highmore, Portrait of a Youth in yellow dress with blue cloak, holding a book, signed and dated 1748, 310gs., an unusually good example of an early English artist inadequately represented in our national collections. The two good Romneys were both portraits of men: Thomas Wildman, of Turnham Green, in plum-coloured coat, with wig, 610gs., and an unknown gentleman in brown coat and white vest, holding a book in his left hand, 660gs. P. A. Baudouin, The Surprise, the engraved subject, 520gs. F. Hals, A Toper holding a Glass, 260gs. A. Canaletto, A Fête on the Piazza of St. Mark's, Venice, with numerous figures bull-baiting, 105gs. F. Boucher, A Shepherd and Shepherdess, with sheep and goats in a landscape, 750*l*. C. Janssens, Portrait of a Lady (said to be the wife of Grotius) in black dress, in white ruff and lace cap, 100gs. Sir J. Reynolds, Portrait of Elizabeth, Countess of Winterton, in white dress, playing a guitar, 260gs.; and James Bourdieu, a city banker, 200gs. J. Northcote, The Wanton and The Modest Girl, two of the series exhibited at the Royal Academy of 1796, and engraved by Gaugain and Hellyer, 460gs. M. Hobbema, A Woody Landscape, with a stream and two peasants, 180gs. Greuze, The Dauphin, in dark coat with blue ribbon, 140gs. S. Memmi, Portraits of Laura and her husband De Sade, a pair taken from the binding of a missal belonging to Piero de' Medici, 100gs. T. Gainsborough, an early portrait of Capt. Thomas Cornewall, in naval uniform, holding his hat under his arm, 400gs. N. Maes, Portrait of a Child, in rich dress, standing by a fountain, with a dog and bird, 245gs.

SALE.

AT Messrs. Christie's on the 11th inst. the following engravings were sold. After Zoffany: The Flower Girl, by J. Young, 28*l*. A London Crossing-Sweeper (painter and engraver unknown), 29*l*. After Baudouin: L'Agréable Négligé, by F. Janinet, 29*l*. After Reynolds: Countess of Salisbury, by V. Green, 52*l*.; Jane, Duchess of Gordon, by W. Dickinson, 325*l*. After Constable: The Lock, and The Cornfield, by D. Lucas, 231*l*.; Salisbury Cathedral, by the same, 31*l*. After Turner: Calais Pier, by T. Lupton, 31*l*. After Landseer: Hunters at Grass, by C. G. Lewis, 42*l*. By J. M. Whistler: Nocturne Palaces, 96*l*.; The Riva, 34*l*.; Putney Bridge, 29*l*. By Sir F. Seymour Haden, The Breaking-up of the old Agamemnon, 26*l*.

Fine-Art Gossip.

THE painter Anton Burger, whose death in his eighty-first year is announced from Frankfort, was better known in the artistic world than to the general public, as his works are mostly in the hands of private owners, though a few are to be found in the galleries of Munich and Frankfort. His pictures of old Frankfort and his peasant scenes are marked by a certain emotional simplicity.

THE set of five "dessus de porte" panels of Beauvais tapestry, designed for the carved wood salons of the Château de Rambouillet, are now being placed in their permanent positions. These five panels, which cost about 44,650 francs, were executed at Beauvais between 1899 and 1903, and were lent by the State to the St. Louis Exhibition as masterpieces of the historic manufactory. Their subjects are 'Le Faisan,' 'Le Coq,' 'Le Paon,' 'Le Perroquet Blanc,' and 'Le Cacatoès,' and were executed from the *cartons* of the artist, M. Achille Cesbron.

WE have to note the publication of the Annual Report of the Trustees of the National Portrait Gallery (2*d*.); and the Report of the Director of the National Gallery, Ireland (1*d*.).

A CERTAIN number of French artists, collectors, and art critics are endeavouring to form a society for the encouragement of the art of engraving, and to rescue it from its threatened extinction by the modern means of "process" work. The Chamber of Deputies is to be asked to grant a sum of 10,000 francs for the foundation of the society, which proposes to organize three successive exhibitions of etching, of lithography, and of engraving on wood.

'REASON IN ARCHITECTURE,' by Mr. T. G. Jackson, R.A., is announced by Mr. Murray. It traces the development of the styles of modern Europe to natural and social causes.

CANON CLARE HUDSON writes:—

"Should the very interesting and instructive exhibition at St. Albans ever be repeated, *e.g.*, in London, I would suggest that the Documentary Committee should not omit to exhibit a good example of a 1538 Parish Register Book on paper, as well as an example of a 1559 transcription on vellum, references to both of which are found on pp. 75 and 91 of the St. Albans Catalogue. I could name one or two excellent specimens which deserve the honour of exhibition."

AT the meeting of the Society of Antiquaries on Thursday, June 29th (Lord Avebury, President, in the chair), the following resolution was proposed by Mr. Philip Norman, Treasurer, seconded by Sir J. Benjamin Stone, M.P., and carried unanimously:—

"The Society of Antiquaries of London has heard that a proposal is under the consideration of the Town Council of Berwick-on-Tweed to make certain structural alterations in the old bridge which spans the river, whereby its character and appearance will be altogether changed. The Society would earnestly deprecate the adoption of any such drastic steps in the treatment of a monument of great public interest and importance, and would urge on the Town Council the propriety of leaving the old bridge intact."

It was also resolved that copies of the resolution be sent to the Town Clerk of Berwick, to the local Society, and to the local members of Parliament.

SIR HERBERT MAXWELL, President of the Society of Antiquaries of Scotland, has made a public appeal for funds to complete the important series of excavations on the Roman station at Newstead, near Melrose. He says truly that if the committee are compelled to discontinue operations this autumn it will be a great misfortune to archæology and history, since a peculiarly interesting stage has been reached. Contributions may be sent to the Secretary, National Museum of Antiquities, Queen Street, Edinburgh.

A REPRESENTATIVE committee has been formed with the object of excavating, preserving, and enclosing the remains of the ancient abbey of Hyde, the burial-place of King Alfred, his wife Queen Elswitha, and his son King Edward the Elder. The remains are within a short distance of the spot where the statue of Alfred was erected in 1901, to commemorate the 1,000th anniversary of his death; but up to the present time no proper care has been taken for their preservation. Subscriptions may be sent to the hon. treasurer, Mr. Alfred Bowker, Lankhills, Winchester, or may be paid to the account of the Hyde Abbey Remains Preservation Fund at the Union and Smiths Bank, Winchester and London.

THE temple of Apollo at Didyma, near Miletus, and the ground immediately surrounding it, have now become German property, and it is hoped that the work on the site will be carried on rapidly and successfully.

MUSIC

THE WEEK.

COVENT GARDEN.—*Madama Butterfly*.

SIGNOR PUCCINI has been a fortunate composer. 'La Bohême' and 'La Tosca' have won for him fame and also fortune. He is, however, in the prime of life, and by no means content to rest on his laurels. In the year 1900 he was in London and saw Mr. Belasco's dramatic version of Mr. Long's story of Madame Butterfly, which appeared in *The Century*, and he perceived in it the material for a good opera libretto. The story was pathetic, the dramatized version effective, and in the libretto prepared by Signori L. Illica and G. Giacosa there is much that is calculated to stir a composer's fancy, and also his feeling. Signor Puccini set at once to work, and his opera was produced at Milan in 1904, but it was not favourably received, and the composer at once withdrew it; then after revision it was reproduced at Brescia, and, according to all accounts, successfully. Its failure at the first seemed to indicate that the composer had written for himself rather than for the public, and now, having heard the work, which was performed at Covent Garden on Monday evening for the first time in England, we feel that there is some truth in that surmise. There are fine outbursts of impassioned melody of Italian type; there are telling dramatic moments, skilful writing, and most finished and picturesque orchestration. Yet in spite of much that is strong, beautiful, and characteristic, there are certain features in the book, also in the music, which disturb as it were the emotional current: realistic effects which offer contrast, not always interesting, and which are sometimes dwelt on at too great length.

The Italian public may not have been affected by such things, but it may have been disappointed at the subordinate character of some of the music. It is curious that Wagner considered music only one factor contributing to the interest of the drama, yet the public is much more impressed by his music than by his dramas. In Puccini's 'La Tosca,' and again in 'Madama Butterfly,' the reverse, generally, is the case. In this way Puccini is more Wagnerian than Wagner himself. But the interest in the book is intermittent, and there are, therefore, slack moments which can only be concealed by music in itself strong. F. B. Pinkerton is the very prosaic name of the man whom Butterfly loved with genuine love, but by whom she was deserted. Such a character is part of the stock-in-trade of every opera librettist. But for Pinkerton, in the last act, to take his American bride into Butterfly's presence, offering to help her child, and thus increase her anguish and hasten her death, seems an unnecessary refinement of cruelty. The appearance of Kate, the American lady, and her words, weaken the dramatic close of the work as much as the Marke speech does the end of the second act of 'Tristan.' In the tale and in the play the impression may have been different.

The arrival of Butterfly's mother, uncles, cousins, and friends to witness the Japanese form of marriage between her and Pinkerton gives rise to a picturesque scene, and in the music associated with it realism plays a large part; it is all very curious and the music very clever; but it is unduly prolonged by Butterfly's two uncles, whose gestures and singing seem fit only for a pantomime. Then in the second act there is a delightful duet between Butterfly and her attendant. The arrival of Pinkerton's ship has been announced by the firing of a gun, and the two are filling the room with flowers from the garden, but dramatically it is too long. So also is the patient watching and waiting of the faithful Butterfly. It is a touching scene. Butterfly, Suzuki, and the child stand motionless at the windows looking on to the harbour; after a time, indeed, maid and child, wearied out, fall asleep; only the figure of faithful Butterfly is seen. The music, wonderfully simple and effective, reveals to the audience the hopelessness of that watching, for it was the music connected with a letter from Pinkerton announcing the arrival of himself and wife, which the American Consul tried to read to Butterfly, but had not the heart to finish. Now this fine ending of the first part of the second act just missed the mark, both by reason of length and by a close somewhat too formal. We cannot help noticing what seem to us weak points, principally owing, let it be noted, to the librettists. The love duet at the end of the first act, which contains some of the composer's most impassioned melody, is magnificent, and here inspiration is intensified by technical skill and admirable orchestration. There is also much to admire in the first part of the second act. In the second part of that act—why could it not have been simply called what to all intents and purposes it is, viz., a third act?—Puccini shows his full strength as a writer of dramatic music. Such are our first impressions of a work in which the composer has achieved great things. He ought really to write a libretto of his own and set it to music. He imitates Wagner in some good things; why not in this?

Of the performance we must speak very briefly. Mlle. Destinn's impersonation of Madama Butterfly was simply magnificent; nothing could have been finer, either musically or dramatically; she displayed earnestness—absorption in the *rôle* she is playing—which reminded us of Fräulein Ternina. Signor Caruso (Pinkerton) sang and acted admirably. Madame G. Lejeune took the part of Suzuki with good effect. Signor Scotti as Sharpless, the American Consul, showed both feeling and restraint; while M. G. Dufriche as Goro, the marriage broker, deserves commendation. Signor Campanini conducted with great tact and skill. The orchestra was at times too loud, but at the second performance this can easily be set right.

On the whole, the production reflects the highest credit on all concerned in it. The piece was splendidly staged. At the close there was great enthusiasm. During the remainder of the season the opera will form the chief attraction. It will be given again this evening, after which there will be still two performances.

Musical Gossip.

THE matinée, chiefly organized by Madame Melba, for Miss Bauermeister at Covent Garden on Wednesday afternoon was a great success. The theatre was crowded. Madame Melba, though not quite recovered from her recent illness, sang in the two acts of 'Roméo,' Miss Bauermeister appearing for the last time on the stage in the *rôle* of the Nurse. Her reception was most hearty; it was a happy close to a long and useful career. Miss Bauermeister, overcome by emotion, spoke a few simple words by way of farewell. The performance ended with the third act of 'La Bohême,' in which Madame Melba, Miss Parkina, and Messrs. Caruso and Scotti took part.

THE opera season at the Waldorf ends this evening. Changes are to be made in the arrangement of the house, and something ought certainly to be done to make the orchestra less seen and less heard; that it was frequently too loud during the last season was not altogether the fault of the conductor. The Waldorf will reopen, it is said, with a new musical play by Paul Rubens.

MR. S. ERNEST PALMER has presented to the Musicians' Company in the City, through Sir Homewood Crawford, the sum of 1,000*l.* to enable it to establish two more scholarships at the Guildhall School of Music: one for competition amongst choristers leaving the choirs of St. Paul's Cathedral and Westminster Abbey, the other for the girl under eighteen years of age who is the best reader of music at sight.

MR. JOHN NORTHCOTT, the kind-hearted and honest musical and dramatic critic of *The Daily Chronicle*, has passed away after a lingering illness. He was highly respected by all who knew him. Mr. Richard Northcott, his son, has been appointed his successor. He was choral exhibitioner at King's College, London, and studied under Dr. W. H. Monk, and at Heidelberg University under Dr. Wolfrum.

MR. H. H. STATHAM writes:—

"I read with some astonishment, in the musical column in your issue of July 1st, that Gluck's 'Orfeo' is 'the one opera of the eighteenth century,' besides those of Mozart, 'which has survived.' It is only a few weeks ago that I was hearing a fine performance of Gluck's 'Armide' at the Paris Opera, to a house crowded in every part. In fact, 'Armide' has been one of the 'draws' of the season at Paris."

We meant "survived" for the English public.

WE regret to hear of the death, at the age of forty-nine, of Mrs. Black, wife of Mr. Andrew Black, the well-known baritone singer.

A TWO months' season commenced at the new Royal Opera-house, Berlin, on July 1st with Hermann Goetz's 'Taming of the Shrew,' a delightful work produced at Mannheim in 1874. It had not been given at Berlin for over twenty years. Frau Rosa Günther was the Catherine and Herr Hermann the Petruchio. The performance was under the direction of Dr. Kunwald. The opera was introduced into England by Carl Rosa at the Prince's Theatre, Manchester, in 1874.

THE artists of the Royal Bavarian Theatre at Munich gave a grand reception on June 29th to Ernst von Possart, who is now retiring from the post of intendant which he has so honourably filled for close on thirteen years. The Court actor Häusser addressed Von Possart, expressing the deep regret felt by all at his resignation. Von Possart replied, stating that he had always striven to do his best for the institution with which he had been connected for forty-one years.

THE monument by the sculptor Franz Seifert in honour of the two great waltz composers Joseph Lanner and Johann Strauss, sen., was inaugurated at Vienna on June 21st. The late Baron Nathaniel Rothschild gave 30,500 kronen to the fund, on condition that the monument should not be erected, as was at first proposed, in some noisy thoroughfare in the city, but in the beautiful and peaceful Rathaus park.

A GUITAR which belonged to Gounod has just been deposited in the Paris Opera Museum. The instrument was found in a house outside Paris where the composer resided during the siege. On the case is an inscription in ink in Gounod's handwriting.

THE hundredth anniversary of Boccherini's death was recently celebrated at Lucca, the composer's native city. He died at Madrid, and his tomb has fallen into decay. The committee formed at Lucca to arrange the centenary festival has petitioned the Spanish Government to allow the remains of the composer to be transferred to his native country.

PERFORMANCES NEXT WEEK.

MON.—SAT. Royal Opera, Covent Garden.

DRAMA

THE WEEK.

HIS MAJESTY'S.—*Oliver Twist: in Five Acts.* Adapted by Mr. J. Comyns Carr.

IN 1837–8 'The Adventures of Oliver Twist' was published in *Bentley's Magazine*, of which Dickens was at that time editor. Before the latter year was out the first of four separate adaptations was given at the Surrey Theatre, the others appearing at Sadler's Wells, the Adelphi, and the City of London. Of the Adelphi version—in which Yates was Fagin; Mrs. Yates, Nancy; O. Smith, Bill Sikes; Frank Matthews, Mr. Brownlow; Wilkinson, Grimwig; Wright, the Artful Dodger; Henry Beverley, Bumble; Miss Fortescue, Miss Maylie; and Mrs. Keeley, Oliver—a few memories survive. At the Queen's Theatre, Long Acre, a new version, by John Oxenford, was produced, with indifferent success, on April 11th, 1868, with Mr. Toole as the Artful Dodger, Irving as Bill Sikes, Ryder as Fagin, John Clayton as Monks, Mr. Lionel Brough as Bumble, Miss Henrietta Hodson as Oliver, and Miss Nelly Moore as Nancy. Since then, so far as memory extends, the subject has slept. Nowise reluctant to employ melodramatic methods was Dickens. There are few of his works in which he does not depict some being who, in the words of 'The Two Noble Kinsmen,'

> I' th' blood sized field *lies* slain,
> Showing the sun his teeth, grinning at the moon.

In 'Oliver Twist,' however, he lays himself out deliberately to depict scenes of violence and characters, some of them, of unmitigated ferocity. To the unredeemed brutality of the central action it is due that none of the renderings attained lasting popularity. Oxenford's, indeed, on its first production elicited a tumultuously unfriendly demonstration. The most workmanlike adaptation yet witnessed—the 'Oliver Twist' of Mr. Comyns Carr—is free from most of the blemishes of its predecessors. It is, of course, impossible to deprive of brutality the relations between Bill Sikes and Nancy, or to render other than repellent the character of Fagin. With sound judgment, however, Mr. Carr has relegated behind the scenes the murder of the unfortunate woman, and has given in narrative the death of the assassin. The effect of these measures is to lighten the action of the

play, and spare the feelings of the audience. No perceptible loss of strength attends these proceedings, and the jubilation of Fagin over the crime for which he is responsible loses nothing of its fiendishness. The workhouse scenes are omitted, as are those of Oliver's early tribulations, and the action begins after the juvenile hero has found shelter beneath the hospitable roof of Mr. Brownlow. Among the scenes retained or introduced are the shooting of Oliver when the attempted burglary miscarries; the practice drill of Fagin's acolytes in the den; Nancy's interview with Rose and Mr. Brownlow beneath the arches of London Bridge, which is overheard not only by Barney, but by Fagin, a dubious improvement, since that precious scoundrel is little given to overt action and prefers the agency of others to his own; and Fagin's interview with Brownlow and Oliver in the condemned cell. The acting generally was good—in the case of Fagin and Nancy signally so. Mr. Tree has shown us nothing so grim and lurid as his Fagin, which is in its line unsurpassable, and may, perhaps, claim to be a masterpiece. Miss Constance Collier is far away the best exponent of Nancy to be recalled. Bumble shrinks into insignificance, and the love passages between Harry and Rose remain colourlessly sentimental, though the former character is well played by Mr. Basil Gill. So long as Oliver is to be acted by a girl, Miss Hilda Trevelyan is as good as any exponent, and better than most. The reception was enthusiastic.

CRITERION.—*The Axis: a Comedy in Three Acts.* By Cyril Harcourt.—*Where the Crows Gathered: a Romantic Play in One Act.* By Stephen Bond.

'THE AXIS,' which constitutes the principal item in the new programme at the Criterion, is an unambitious and a moderately successful attempt to turn to modern use the Benedick and Beatrice motive in 'Much Ado about Nothing.' It is so far suited to midsummer heats that it may be seen without effort, it has a moderately effective environment, and it is written with neatness and vivacity. No condemnation of it is involved in saying that it will not set the Thames on fire, no such intention having animated the author. Starting with the assumption that the main duty of young folk is to arrange themselves in pairs like the inmates of Noah's Ark, the story shows that some slight impediments to sorting are to be expected and overcome. Some competent actors were seen to fair advantage, and Mr. C. V. France showed more seriousness of purpose than is common on our stage.

That the presence on the roof-tree of a crow boded ill to those within a house is a piece of folk-superstition with which we are unfamiliar, though we knew, of course, that the presence of the raven is regarded as of evil omen. In the new and gloomy 'Where the Crows Gathered' of Mr. Stephen Bond four crows deliberately settle *seriatim* outside a Breton cottage. As the widowed owner is too indolent or too occupied to drive them away, two deaths are the result of their undesired and unsolicited presence. One of these is the daughter of the house, "a beautiful and famous courtesan of Paris," who is down on a visit and commits suicide; the other an operatic singer who has come for the purpose of abducting and marrying a girl of the village. So distasteful to the maiden's father is the anticipated alliance that he runs into the heart of his proposed son-in-law the knife he uses for the purpose of carving crucifixes. Some faint suggestion of incest hangs about the contemplated nuptials, but is scarcely definite enough to render imperative such prohibitive methods as are employed. Miss Ethel Irving played the courtesan with remarkable if rather undisciplined power. The piece belongs, however, to a spasmodic, gloomy, and unpleasant order, which we have no wish to see established on our stage.

Dramatic Gossip.

WITH a performance on Saturday last of 'Fédora' the promised programme of Signora Duse at the Waldorf was exhausted, and on Thursday as Marguerite Gautier she took her leave of London. During her present visit she has enriched our stage with one great creation, that of Odette. In 'Fédora' she is not likely to make us forget Madame Bernhardt, for whom the part was written, and who remains its greatest — it may, perhaps, be said its only—exponent. La Duse's gentle and specially winsome style is not in the least suited to the character. Signora Maty Wilson created an eminently favourable impression as Olga Soukaroff. She is the only exponent we can recall who has divested the character of a shade of caricature.

THE farewell visit to America of Sir Henry Irving has, after all, been postponed until the autumn of 1906, and the whole of his next season will be spent in England.

THE run of 'The Dictator' at the Comedy is suspended this evening, but will be resumed on the return, at the end of September, of Mr. Collier, who, at a later date, will produce 'On the Quiet,' a comedy by Mr. Augustus Thomas. As has already been announced, Mr. Weedon Grossmith will have a short intercalary season with his own play 'The Duffer.'

ON the resumption of the management of the Adelphi by Mr. Otho Stuart on August 5th, 'The Taming of the Shrew' will be played, with Mr. Oscar Asche and Miss Lily Brayton in their original parts. This will be continued for three weeks, after which 'Dr. Wake's Patient,' a four-act play by Messrs. W. Gayer Mackay and Robert Ord, already given at the Shakespeare Theatre, Liverpool, will be transferred to London, with a cast comprising Miss Lottie Venne, Mr. C. M. Hallard, Mr. Alfred Brydone, Mr. Charles Rock, and Mr. Gayer Mackay. A production of 'As You Like It,' with Miss Brayton as Rosalind, may be anticipated at Christmas.

AMONG novelties contemplated by Mr. Lewis Waller are an adaptation by Mr. Louis N. Parker of 'Harlequin Roi,' by Herr Lothar, and a romantic play by Mr. Henry Hamilton on the subject of Robin Hood.

MR. ALEXANDER'S season at the St. James's closed on Friday, and will not recommence until Christmas. As heretofore the house will be occupied during the holiday season by Mr. and Mrs. Kendal.

'DIE KINDER DER SONNE,' a new play of Maxim Gorki, has been read by the author to a select circle of friends.

TO CORRESPONDENTS.—J. C. C.—A. S.—A. F. S.—E. G. R.—W. B.—received. R. B.—Many thanks.
E. M. H.—Not suitable for us. J. H.—Shall be sent.
No notice can be taken of anonymous communications.

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SATURDAY, JULY 22, 1905.

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LITERATURE

The Life of St. Patrick. By J. B. Bury. (Macmillan & Co.)

THIS profoundly interesting digression of the Cambridge Professor of History into Irish history has relieved us of the apprehension we expressed when we reviewed in these columns his Inaugural Lecture. In that discourse we were told to study history as an objective science, free from all personal flavour; it was to be a pure (and dry) science, rather than the work of a human artist. This was at least the impression his words produced upon us. We are delighted to find in the present volume that Prof. Bury has been unable to lay aside his powerful personality, and has produced a life of St. Patrick in which careful and minute research has not quenched a bold and vivid imagination. Moreover, Prof. Bury is no mere sceptic, content to show contradictions or inconsistencies in a legend, and sit down in despair at the prospect of eliciting any truth from such materials. His far higher attitude is that of a critic striving to find out the element of fact in almost every legend, and often giving us a bold conjecture as worthy to take its place in a tentative history. If we have any fault to find, it is that now and then the author seems rather easy of faith. He tries to fit all the legends to the same great personality, and scouts the idea that the adventures of some lesser Patrick may have been confused with those of the great apostle. Yet, after all, what is more probable? Has not Patrick of Rosdela disturbed the saint's day of the older Patrick, as Mr. Bury tells us? The transference of myths is a real agent, perpetually disturbing history. Thus the common people about Thebes in Bœotia used to attribute—and probably now attribute—all the legends about St. Luke in that place to the Evangelist, whereas they really belonged to another Luke, who came centuries later.

In this connexion we will quote one of many suggestive passages from Prof. Bury's fascinating book:—

"It is a common fallacy that legends attach themselves to a figure only after a long lapse of time, and that the antiquity of biographies may always be measured by the presence or absence of miracles. The truth is that those men who are destined to become the subjects of myth evoke the mythopœic instinct in their fellows while they are yet alive, or before they are cold in their graves. When once the tale is set rolling it may gather up many conventional and insignificant accretions of fiction, and the presence or absence of these may indeed be a guide in determining the age of a document. But the myths which are significant and characteristic are nearly contemporary; they arise within the radius of the personality to whom they relate. The tale of Patrick's first Easter in Ireland and his dealings with the king is eminently a creation of this kind."

All this is most instructive. We will even add that every remarkable man is apt during his life to attract into his legend stories attached to earlier men of a similar type; while legends already existing cluster round him, and pretend to be newer than they really are. Instances of this process may be found in the sayings attributed to Sydney Smith and Jowett.

So true is Prof. Bury's warning that legend does not require a lapse of time to arise in human history. But when he adds that the later additions are conventional and insignificant, and may be known as such, he seems to forget the possibility that a really characteristic legend—one which would naturally and sentimentally fit a long past life—*may* arise and be tacked on to the old hero because of its fitness. In such a case the acutest critic may be deceived, and in any case, to lay down the distinction of what is characteristic and what is not is surely to appeal to the subjective learning and the judgment of the individual historian. In no book have we found more ingenuity in probing for historic truth amid a cloud of absurdities, and such weighing of evidence as the appendix offers seems to us a model of acuteness in conjectural criticism. But it is very far from being incontrovertible history, and it is therefore more human and more fascinating. "If God," said Malebranche, "were to offer me with one hand the truth, with the other the search after truth, with all reverence I should choose the latter."

To turn to the general results of this striking study in Irish ecclesiastical history, the first large outcome is the proper placing of St. Patrick and his work in the European history of the fifth century. And here it is that the author's wide and accurate knowledge gives his book a value which no mere provincial, or antiquarian, or theological study of St. Patrick can attain. Such, indeed, has been the general character of previous essays on the subject. Of one writer Mr. Bury says, "His whole narrative and argument are vitiated by his astonishing ignorance of imperial history." How strict a standard Mr. Bury requires is shown in the succeeding words (p. 340). The flight of St. Patrick in 395 had been associated with barbarian devastations of Gaul. But these latter did not begin till 407. Errors of the sort are, however, less important than wrong views as to the general position of St. Patrick in the spiritual history of his adopted country; for, like most great Irish figures, he was not an Irishman. What is more exceptional is that he never posed as an Irishman. Instead of being a founder or advocate of a separate Celtic Church, more or less in opposition to that of Rome, he was, Mr. Bury shows, a powerful agent in introducing the use of Latin, and more generally the influence of the Latin upon the Irish Church. On the other hand, our author agrees with Prof. Zimmer that earlier missionaries had carried the Gospel into Ireland, probably into the south province. But these earlier teachers are mere names, with the exception of Palladius, whose identification with Patrick, recently asserted with confidence by Prof. Zimmer, Mr. Bury with equal confidence rejects, and on this point his arguments are to us convincing.

He has discussed with great care the peregrinations of the saint and the historical value of the foundations attributed to him by the legends. In the present day there are still (apart from Armagh) three places associated in name with his visits — Downpatrick, Croaghpatrick (in Mayo), and St. Patrick's Purgatory (Lough Derg, in Tirhugh, Donegal). Concerning the last, we would gladly have had some criticism of legends which have held fast to the spot, and which have made it by far the most remarkable of the Irish places of pilgrimage all through the Middle Ages to the present day. There seems to be no direct evidence that the great St. Patrick went there, but the 'Lives' bring him through country very near the spot, and the attachment of his name to it ever since the twelfth century by public consent is worth considering. Here, too, the suggestion of a smaller and later saint of the same name, and of local veneration, is not without plausibility.

Prof. Bury's views as to the age and nature of *ogam* writing are sane and reasonable, when compared with the hallucinations of Irish patriots about them. To say that they point to an ancient and independent use of letters, and that they were the vehicle of a considerable literature in pre-Christian times, is to adopt a hopelessly uncritical attitude. It is very remarkable, and admitted by the present author, that this system of writing was used in pagan times, or rather for pagan inscriptions, which makes it probable (though not certain) that it dates earlier than the fifth century. We say not certain, for dying paganism might possibly have invented this script to conceal itself from rising Christianity. But if we assume that it is pre-Christian, it is certainly not pre-Latin in Ireland—that is to say, the inventors had before them the Latin alphabet. One fact proves this to any student of primitive alphabets. The vowels are divided into a separate class of signs, and they are the vowels of the

Latin alphabet. No primitive alphabet that we know has ever such disengaged vowel-sounds. Nor is there any evidence that this script was used for anything but brief lapidary inscriptions.

It was not within the author's scope to do more than sketch the social condition of the country at this early date; but his fascinating fourth chapter makes us long that he had undertaken this task in detail. There is considerable material extant, as appears from Dr. Joyce's remarkable book, recently reviewed in these columns; but to separate the wheat from the chaff, above all to bring some chronological order into the facts gathered by Dr. Joyce from widely separated and diverse centuries—this would be a task worthy of the author's learning and insight. He would probably reply that such a work should not be undertaken without a thorough knowledge of old Irish, to which he does not aspire. Yet as no historian can be expected to master all the languages of Europe, it would seem reasonable that a scientific thinker should weigh and order the materials collected for him by the linguists. To master Irish is, indeed, no ordinary task; of all the Aryan languages of Europe it is the most difficult. Many of the place-names cited through this book are of strange and barbarous aspect to the average reader. It is plain at first sight that they are not, and could never have been, pronounced as they are written, if the alphabet be indeed our alphabet. Sometimes Prof. Bury is kind enough to give us the name phonetically, as when he tells us that the present Aghade is the *Ath Fithot* of the old books. If these two profess to be the same name, what is the ignorant man to think? and how is he to face the pronunciation of the following gentleman's name—Eochaidh Muigmeadhoin—once High King of Ireland? We know very well that such observations only excite the scorn of Celtic scholars, but they nevertheless point to an obstacle in making Irish a popular or a general study.

Mr. Bury's geography is, on the whole, accurate, and shows knowledge of the country; hence we call his attention to the following sentence:—

"Thence he [Patrick] may have journeyed southward through the plains and wilds of Kerry, till he came to the lake country on the confines of Mayo and Galway."

We cannot conceive such a journey without a return northward through Clare or Limerick in the middle of it. The slight connexion of St. Patrick with the south may seem remarkable to those who do not know that up to the plantation of Ulster by James I. the north was not only the most Irish, but also the most barbarous part of the island. Hence it was the natural ground for a great missionary to choose. But Patrick was not less active in Meath and in Northern Connaught. The Protestant irruption into the north makes these things, which are really natural, seem strange to modern men.

We have no fault to find with this excellent and instructive book except that the last 170 pages are simply headed Appendix, though there are A, B, and C, and moreover twenty-one separate articles under C. Surely these numbers and letters should have appeared on every page to facilitate reference. Nor did we find our labour in seeking for passages we desired to re-read lightened by the index, which is wholly insufficient and not prepared with a fraction of the care required. Surely that is a duty Prof. Bury might well consign to some diligent pupil. For it is mainly a mechanical business; the great features of the book stand apart from it, and of these not the least is that the author's Irish origin and connexions have given him an intimate local knowledge, a keen local interest, and an amount of local help, which no Englishman could ever hope to command.

Henry the Third and the Church. By Abbot Gasquet, D.D. (Bell & Sons.)

THIS substantial book is beyond doubt a valuable study of the ecclesiastical policy of Henry III. and his advisers, and of the relations between England and Rome. The whole of the chapters on this exceptionally interesting half century of English history, when the relationships of Church and State were sorely tried, are written in a spirit of admirable calmness and fairness of citation, nothing apparently of importance being kept back on one side or the other of the questions that come under discussion. Dr. Gasquet's endeavour has been to state the facts as far as possible in the actual language of the letters and documents of the time, or in the statements of such chroniclers as Matthew Paris. The result of this honest endeavour is a trustworthy contribution to the story of this long reign on the very points upon which most historians are either silent or provokingly brief.

Dr. Gasquet's own opinions, formed on the material set forth in these chapters, are very briefly and modestly expressed. They are not interwoven with the narrative, but are contained in a single paragraph of the introduction. He believes—and there seems little, if any, reason to differ from his conclusions—that the Pope, through John's action, obtained a paramount position in this country, England becoming a fief of the Holy See, and that successive Popes acted upon this idea time after time, in spite of constantly renewed opposition; that this opposition was as strong on the part of the ecclesiastics as on the side of the laity, if not stronger; that the gravest discontent existed with regard to the actions of the officials of the Roman Court, but that it was a discerning discontent, confined to pecuniary exactions and the appointment of foreigners to benefices, and had within it no elements of hostility to the spiritual supremacy of the Popes. That form of hostility to Rome was a plant of later growth.

If we understand properly the position of this learned English Benedictine, right through these pages, Dr. Gasquet, had he been living in the days of Henry III. and the Council of Lyons, would have found himself intensely loyal to the spiritual supremacy of the Pope, admitting theoretically the Papal right to deal as it willed with the fruits of benefices, but vexed beyond measure and profoundly saddened by the persistence with which these theories were put in practice in favour of a swarm of Italian absentees.

Dr. Gasquet has made good and frequent use of the earlier volumes of the great "Monumenta Britannica" series of manuscript transcripts of Papal letters from the Vatican, which were made for the Abbate Marino in the eighteenth century, and begin with the accession of Honorius III. in 1216. These fifty volumes, transferred to the British Museum in 1845, and well indexed, have been strangely neglected by several of our historians.

The array of incidents brought forward or cited from letters and chroniclers is so considerable that it is, perhaps, almost superfluous to suggest others; but we think it is always well to refer in such matters to the colourless statements of facts that are to be found in the Patent and Close Rolls. The references, for instance, among the letters patent to the legate Pandulph are exceedingly numerous. For the most part these references are of trifling value, but occasionally they throw strong light on the events that are specially discussed in these pages. Pandulph arrived in England in December, 1218, with full legatine powers, on the appointment of the new Pope Honorius III. In the following May, William Marshall, Earl of Pembroke, the king's regent, died, and Dr. Gasquet observes that from the Regent's death to the time of his recall in 1221 the legate acted almost as if he were king. As to his interference in matters of state, it is pointed out that almost immediately after Pembroke's death, Pandulph wrote to the Bishop of Winchester and to De Burgh, the Justiciar, as to the collection of the royal revenue, directing them to add one Walter Malclerc to the sheriffs for that purpose. In the following July he wrote to these same two nominal heads of the kingdom, "strictly commanding" their obedience to his injunctions on various other matters pertaining to the general welfare of the kingdom. Dr. Gasquet might, had he consulted the Patent Rolls, have found still further proofs of Pandulph's almost unlimited authority, even before the death of the Earl Marshal, who was actual regent. Within a month of his landing in England, namely, at the beginning of January, 1219, Pandulph sent a letter to William Marshall and Bishop Peter de Rupibus, describing himself as bishop-elect of Norwich, Papal chamberlain, and legate of the Apostolic See, wherein he demanded the release of one William de Leiham, a clerk, who was then in daily anguish in prison. As Mr. Shirley has remarked in his introduction to the first volume of 'Royal Letters,' "the authority assumed by Pandulph was not that of a judge, but of an executive magistrate."

Perhaps the most odious character that appears in these pages is that of Peter de Rupibus, the Bishop of Winchester. Himself a Poitevin, he was the only bishop who abetted King John in his evil ways, and who, as a foreigner, counselled that monarch on several occasions to resist the national will. It was this bishop who crowned Henry III., a boy of nine, at Gloucester in October, 1216, and afterwards became the royal tutor, and on several occasions the evil genius of his pupil. No one changed his policy more frequently than Bishop Peter. Notwithstanding his at one time strenuous support of Henry, according to

Dr. Gasquet he was probably the real instigator of the rebellion of the barons in 1223; and fifteen years later, when he returned to the kingdom, his influence with the king was so great, that the barons declared that there could be no peace so long as De Rupibus was paramount. Nevertheless, Dr. Gasquet's style is so quiet and restrained that he does not allow himself any invective as to this unprincipled bishop's life and conduct, preferring, in company with some of the best historians, to let a man's actions speak for themselves. All the same, we wish that the Bull of Innocent III., recently brought to light at the end of a collection of the letters of Peter de Blois, Archdeacon of London, had been cited, wherein this bishop is upbraided, in the time of John, in terms of the utmost vehemence, almost unparalleled even in the vituperative ecclesiastical Latin of the day, and complaint is made of his intense acrimony (*amaritudinem suam amarissimam*).

One of the most striking sections of the volume is that which brings before us the position of the English at the Council of Lyons. It is vivid, though free from any attempt at fine writing. On December 22nd, 1244, Innocent IV., having ascended the pulpit of the cathedral church of Lyons, publicly announced the convocation of a general council for the next 24th of June. In the following week the pontifical letters of summons were dispatched; some at least of these missives, in addition to the summons, ordered that the Papal excommunication of the Emperor should be proclaimed. This order was by no means always popular, and a story is cited from Matthew Paris of the admirable address made to his flock on this occasion by a French priest:—

"Listen, all of you. I have been ordered to publish a solemn sentence of excommunication against the Emperor Frederick, with bell and candle. I do not know why, but there has been a grave quarrel and lasting hatred between them. I know, too, that one has injured the other; which I do not know. But, as far as my powers go, I excommunicate, and declare excommunicated, one of them; that is, he that has done the injury, whichever it is; and I absolve the other who has suffered the wrong, for the matter is most hurtful to the whole of Christendom."

The authorities differ much as to the number of bishops attending the Council, the partisans of Frederick II. doing their best to minimize its weight. The number of English representatives was certainly small, although they had been summoned *en masse*. The Archbishop of Canterbury represented the English hierarchy, and the Archbishops of St. Andrews and Armagh those of Scotland and Ireland. Among the lesser dignitaries was the Dean of Lincoln, who was consecrated Bishop of Coventry and Lichfield by the Pope during the session of the Council. Among the excuses for absence made by the English bishops and abbots were the king's business by the Bishop of Carlisle and the Abbot of Westminster, sickness by the Bishop of Ely and the Abbot of St. Albans, poverty by the Bishop of Llandaff, gout by the Abbot of Edmundsbury, and old age by the Abbot of Waltham. Henry III. was represented by Roger Bigod and the Earl of Norfolk, with William de Powick as their official spokesman.

One of the first acts of the Council was to ask for the canonization of Edmund, the late Archbishop of Canterbury. During the six years of his prelacy he had been involved in a series of quarrels with the monks of Canterbury and others; but of his remarkable personal sanctity and fearless sense of duty no one seems to have had the least doubt. Since St. Edmund was not a man of any great prominence, the petition for his canonization was not a little remarkable. Not only did it reflect the almost unanimous wish of the English people, but it was also signed at a small council by eight archbishops and over twenty bishops. The Pope deprecated haste, and the matter was for the time deferred. So far as Innocent IV. was concerned, the chief business before the Council was the quarrel between the Emperor and himself; but England had a far more important matter, from her own point of view, to discuss. On Monday, July 17th, 1245, the proctors of the nobles of England presented their celebrated letter complaining of the constant demands and exactions of Roman officials, and especially of the immense number of Italians appointed to English benefices. "They know not their sheep, and their sheep know them not." They had not dispensed alms to the poor of their parishes, but were at that moment carrying off across the seas more than 60,000 marks annually from their English livings—a sum greater than the annual revenue the king, who was the guardian of the Church, had to spend on the government of his kingdom. Further, the nobles protested warmly against the exactions of the Papal clerk, Martin, the recent visitor to these shores, and stated that they did not believe for a moment that the Pope knew what his agent was doing. They concluded with a plain declaration that if these practices were not stopped by the Pope, they would not continue any longer to bear these intolerable oppressions. When this formidable petition had been read, the Pope answered that he recognized its gravity, and proposed to take time to reply.

Two years later the French, under St. Louis, made a very similar protest. Dr. Gasquet is evidently in sympathy with the attitude manifested first in England, and afterwards reflected in France, towards provisions and other Papal exactions, and considers that the protests were perfectly consistent with absolute loyalty to the Pope "as sole head of the universal Church." In arguing that such views were not even inconsistent with a full admission of the theoretical rights of the Popes to act as they were doing with regard to ecclesiastical revenues, and that it was the practical question of the expediency of such tyrannical action that was disturbing the two nations, Dr. Gasquet is, after all, only following the line adopted at the time by that most strenuous English opponent of the temporal Papal actions, Bishop Grosseteste. Whilst most determined in his resistance to a policy that he thought disastrous and unhappy, Grosseteste at the same time recognized that in theory the holder of the central apostolic see possessed, if he liked to use it, the power of doing as he thought best with the benefices of England or of any other country. In the midst of his vehement antagonism to the expediency of the action of Rome, he was content to write:—

"I know and truly acknowledge that to the Lord Pope and the holy Roman Church belongs the power of dealing freely with all ecclesiastical benefices."

Dr. Gasquet is fully justified in stating that there is no suspicion of disloyalty to the supremacy of the Pope in the letters and protests from England of this period, either cleric or lay. Protests were abundant, but there was no breath of Protestantism in doctrine or in the general principles of church government as now understood.

A Peculiar People, the Doukhobors. By Aylmer Maude. (Constable & Co.)

MR. AYLMER MAUDE must be considered our great authority on the Doukhobors, the interesting Russian colony which has taken up its abode in Northern Canada. He was not only one of the instigators of the settlement, but has also seen them settled in their new home. We are, therefore, glad to have his account of their present position. They have some difficulties to arrange with the Canadian Government, but these difficulties have been of their own making. They still refuse to take an oath of allegiance to the British Government, to be registered and subjected to a census, and to acknowledge the division of property. Perhaps this dislike to a census may arise from a fear that they will be subjected to conscription. We are reminded of the story of a German ethnologist who was measuring the head of a young peasant in the Caucasus, whereupon his mother burst into tears, fearing that her son was going to be enlisted. Otherwise the Doukhobors appear a modest and God-fearing people, but liable to strange outbursts of fanaticism, as shown in their mediæval pilgrimages. Mr. Maude's robust English intellect leads him, as Prof. Vinogradoff said of Sir Henry Maine, to search for the meaning of life as it really is; and thus we find him combating the extreme views of Tolstoy on property and resistance to authority, and some of the advanced opinions of Mr. Tchertkoff. The latter gentleman while writing about the Red Indians resuscitates the conventional native of Fenimore Cooper's novels. We are wholly sympathetic with our author in his trenchant remarks on imperialism, war, and conscription. In this, as in some of his other books, Mr. Aylmer Maude has revived the wholesome teaching of his master Tolstoy. The difficulties with which the Canadians have to contend are not peculiar to the character of the Doukhobors, but seem due to human nature itself. We see one of the inherent weaknesses of our race in the complete submission of the Doukhobors to the rule of their leader, Peter Verigin, who reached the colony in 1903, and has controlled matters autocratically since his arrival. It is just this tendency by which Mr. Maude explains the "atavism of humanity," through which the kingly caste has been carefully fostered and handed down. In the con-

cluding chapter of his book our author writes almost in a pessimistic tone. But he thinks, on the whole, that Canada has gained by the arrival of this simple-hearted people. He believes that their customs will be modified by the foreign elements which surround them:—

"Even to-day the men who have been away at work on the railways or elsewhere would many of them be inclined to break from the enchanted circle, were it not that the women hold them back. The women are the chief repositories of the 'Living Book' that enshrines the traditions of the sect, and they are exceedingly conservative."

Their communities will probably gradually break up, like the Serbian *zadrugas* or house communities, about which so much has been written so well by Prof. Bogišić and Sir Henry Maine. The Canadian Government seems to be getting a little tired of some of their vagaries, to judge by the extracts which Mr. Maude gives from the Canadian papers. One of the officials who was sent to register the Doukhobors fairly jumped out of his seat with rage, and asked them whether they supposed they had come to alter the laws of Canada. Occasionally strange stories travel to Europe about these enthusiasts, as when they let their horses and other animals go loose, thinking it wrong to hold them in any kind of bondage.

In the third chapter of his very interesting book Mr. Maude supplies an historical sketch of the rise of this strange sect. If we want a complete account of those marvellous phenomena the heresies of Russia, we cannot consult a more authoritative work than 'L'Empire des Tsars,' by Anatole Leroy-Beaulieu, the third volume of which is entirely occupied with 'La Religion.' One thing pointed out is clear enough. However much a Russian may allow his political life to be fettered, he has always kept his conscience at his own disposal, and has challenged the power of the Tsar by his readiness to undergo all kinds of punishments. Nay, he has even immolated himself, as we see in such books as 'Self-Burning among Russian Heretics,' by D. Sapozhnikov. The elements of the "heresy" of the Doukhobors may be found as early as the Paulician or Bogumil tenets, which rapidly spread over Western Europe, and took form as the doctrines of the Albigenses, which were extirpated with great cruelty. Hence proceeded Wickliffe, Huss, and the less-known Peter Chelčicky, whom we are glad to find mentioned by Mr. Maude. No man ever wrote more vigorously against war than this Bohemian reformer. We recommend all those who wish to be acquainted with his writings to read the account of him in Count Lützow's 'History of Bohemian Literature.' Certainly the germs of Protestantism were bursting out in various parts of Europe long before the period of Luther.

Nearly two years ago appeared the book of Mr. Joseph Elkinton, an American Quaker, who had taken a deep interest in these immigrants, and has left a picturesque account of their arrival in Canada, when, as they neared the coast, like the wanderers of old time, they chanted a stirring hymn. To Mr. Elkinton's book that of Mr. Maude may justly be looked upon as a pendant. There can be no more complete well-wisher to the Doukhobors than he; he confesses, however, that he has had some things to unlearn. If the Doukhobors are to become the new citizens of a country teeming with manly sense and progress they must divest themselves of some of their dogmas, which seem to belong to visionaries rather than practical men. There must be a government of some sort, and that government must have the power of enforcing its decrees. Even the learned and philosophic Prof. Kropotkin was found too anarchical for the French Republic, and passed some of his days in a French prison. The book is furnished with some excellent illustrations. We like the portrait of Peter Verigin. He is evidently a manly fellow, and we hope that we shall hear that his leadership of the Doukhobors has been profitable to themselves and their adopted country.

The Coptic Version of the New Testament in the Northern Dialect. Edited and translated by the Rev. G. Horner. 4 vols. (Oxford, Clarendon Press.)

IT would be difficult to overpraise the scholarly edition of the Coptic New Testament in the Memphitic dialect which we owe to the labours of Mr. Horner, or to express adequately our gratitude to the Delegates of the Clarendon Press for giving to scholars in a complete form one of the most interesting versions of the Gospels and other New Testament Scriptures. In the work before us we have all the materials necessary for arriving at a right conclusion as to the age, authority, and position of the Coptic version of the New Testament, which was in general use in Lower Egypt during the early centuries of our era, and Mr. Horner has been scrupulously careful to reproduce his texts, without addition or diminution. The Coptic texts will, of necessity, appeal to only a limited number of scholars, but we believe that the exact English renderings of them which are printed page for page with them will be widely used both by theologians and laymen. Both type and arrangement leave nothing to be desired, and the size of the volumes makes them convenient for reference and easy to handle. The first two volumes appeared in 1898, and contain the four Gospels and an elaborate *apparatus criticus;* the third and fourth volumes have just appeared, the former containing the Epistles of St. Paul and a full description of the MSS., and the latter the Catholic Epistles, the Acts of the Apostles, and the Apocalypse. Text and translation fill close on 2,300 pages, and the descriptions of the MSS. used or consulted fill 216 pages more. So far as we can see, every manuscript of importance in London, Oxford, Paris, Rome, Göttingen, Berlin, and elsewhere, whether in public or private collections, has been collated or examined; and though less ponderous than some, Mr. Horner's work must take its place among the great editions of Biblical and ecclesiastical texts which will remain standard authorities for some generations.

The chief point of general interest which arises in connexion with the appearance of Mr. Horner's edition of the Coptic version of the New Testament is, naturally, the age of the version. A generation or so ago some scholars asserted that it was not older than the seventh or eighth century of our era, and others held the view that it was to be attributed to the second or third. In 1882 Stern believed that the version was the work of monks who were settled in the Nitrian Valley, and that it was produced in the fifth century. The opinion of so eminent a Coptic scholar is not to be passed over lightly, and it is possible that some of the recluses, who varied the monotony of the ascetic life as led in the monasteries or in the "cells" there, may have promulgated a rendering of the books of the New Testament in the northern dialect of Egypt; but even if this be the case, it is certain that it cannot have been the first rendering of them which was made in the Delta. There is no reason for doubting that St. Anthony lived from about A.D. 250 to A.D. 355, and all the histories of this ascetic agree in saying that he was an uneducated man, that he knew neither Greek nor Latin, and that he could neither read nor write. That he was shrewd and possessed great natural ability is clear, but he knew no language except his mother-tongue, Egyptian, and even when he was an old man, and philosophers came to question him about his religion and belief, he was always obliged to employ an interpreter, who was "exceedingly skilled in the Egyptian language," to make his answers clear to them. Moreover, tradition asserts that when he was a youth he frequently attended the services in the church of his native town; and in his 'Life' by Athanasius, Archbishop of Alexandria, it is expressly stated that he distributed his possessions among the poor, and embraced the ascetic life, in consequence of having heard read that passage in the Gospel in which our Lord said to the rich man: "If thou wouldst be perfect, go and sell everything which thou hast," &c. We are told that Anthony did this soon after his eighteenth year, and if this be so, it follows as a matter of course that he must have heard the Gospel read in Egyptian about A.D. 270. On another Sunday he went to church, and from the Gospel for the day he heard read the words, "Take no thought for the morrow," and, as he could neither read nor write, it is certain that the quotations from the New Testament made by him in his later years when he lived in the "inner desert" must have been learnt by him during his attendance at divine service in his youth.

It may be deduced from these facts that an Egyptian version of the New Testament existed in the third quarter of the third century, and that it was generally known and accepted is evident from the fact that it was divided into sections, which were read on specified days publicly in the churches. How long such a version had existed cannot, of course, be said, but it seems only reasonable to suppose that translations of the Gospels at least were made from Greek into Egyptian so soon as bodies of monks began to live together in monasteries. Attendance in the monastery chapel on Sundays was obligatory on all followers of the monastic life, and the reading of selected portions of the Gospels

was, of course, one of the most important features of the service. It seems impossible that the Christian communities which existed in and about Alexandria in the second and third centuries should have been without Egyptian, *i.e.*, Coptic, translations of the Gospels, and that any preacher of Christ's gospel should attempt to spread abroad a knowledge of the new religion, which was intended for the people, without possessing the means of reading to his hearers in their native tongue the message which he sought to deliver. On the whole, then, there are good grounds for assuming that portions of the New Testament, the Gospels first of all, were translated into Egyptian a century and a half at least before the time of the two great ascetics, Paule and Anthony. The making of authoritative versions, which were intended to be used by the whole Christian community of Egypt, came later, probably not before the fourth century, and the revision and correction of them in the light of good Greek MSS. came later still.

Mr. Horner's labours prove that the Jacobite Copts took great pains to preserve a tradition as to the correct readings of their version, and though corrections occur in all their MSS., "frequent notes in several state that the corrections are Greek and not Coptic." The theory of the preservation of an unchanged form of text is thus strikingly confirmed. A study of Mr. Horner's text makes it clear that the version in Memphitic is older than the Sa'idic, or version in the dialect of Upper Egypt, and the general evidence derived from the enormous mass of variants which he has printed confirms this view. The importance of the Memphitic version, in the writer's opinion, consists largely in the fact that it represents the contents of Greek MSS. which contained the traditions of Christ and His Apostles in a primitive and pure state, and it serves, moreover, to indicate the character of the Christianity which was preached to the Egyptian Christians in the Delta in the second century, and which was current among them before the middle of the third century. Besides this, the student of the Coptic texts in it who is familiar with the demotic and hieroglyphic forms of the Egyptian language will appreciate the skill with which the translators modified the older meanings of many words in order to suit their new surroundings. The Memphitic version was the version understanded of the people, and many parts of it are certainly coeval with the existence of Christianity in Egypt, so that in publishing it in an unmutilated form the Delegates of the Clarendon Press have conferred a great boon upon all Egyptologists. Want of space makes it impossible even to call attention to its striking merits and defects, or to account for the omissions of certain passages from good MSS.; the most important point is to recognize that abundant material is now available for the study of these and other matters, and make use of it without delay. No set of Coptic texts has before been so conscientiously or thoroughly edited, and, for many reasons, no other Coptic scholar was so well equipped for the work of editor as Mr. Horner. The English translation which accompanies the text is literal, and faithfully represents what the Egyptian translators thought that the Greek original meant. The Lord's Prayer may be given as a typical and interesting example:—

"Our Father who art in the heavens, hallowed be thy name. Thy kingdom come. Thy will be done as in (the) heaven so upon the earth. Give us our bread of to-morrow to-day. And forgive us our debts as we also forgive our debtors. And bring us not into temptation: but save us from the evil."—St. Matthew vi. 9–13; vol. i. p. 39.

In taking leave of this book it is impossible not to wish that it could be widely circulated in a cheap form among the poor members of the Coptic community in Egypt. There are in Upper Egypt and Cairo at the present time large numbers of men who are dissatisfied with the state of affairs which exists in their Church, and who have formed themselves into an "advanced party," with the object of bringing about reforms. Such men look in vain to the hierarchy of their own Church for scholarly editions of the Scriptures; and even if funds were to be provided out of the vast wealth possessed by the Copts all over Egypt, there are among the Copts no scholars sufficiently well trained to know how to edit texts or select the best readings of MSS. Large sums of money are spent every year in trying to educate the Copts, and it is a pity that a little more cannot be expended in providing those who need them with copies of the Scriptures in the ancient language of Egypt. Cannot the British and Foreign Bible Society or the Church Missionary Society be induced to make some arrangement with the Clarendon Press, whereby the Coptic text of Mr. Horner's edition can be sold in Egypt for from ten to twenty piastres? A very handy edition of the New Testament in Arabic can be purchased for ten piastres (two shillings) or even less, and a considerable number of copies are bought by Mohammedans each year. Those in whose hands the welfare of the Copts rests ought to consider this matter.

Clan Donald. Vol. III. By the Rev. A. Macdonald, minister of Killearnan, and the Rev. A. Macdonald, minister of Kiltarlity. (Inverness, the Northern Counties Publishing Company.)

THE volume before us concludes the history of the most important Highland clan, historically, and still one of the most numerous. The Clan Donald of old was the dominant tribe, as the race which furnished the Lord of the Isles, until the forfeiture of 1493, and the overthrow, in the course of the sixteenth century, of the last vestiges of Celtic sovereignty. From that period its vassals became independent, and its glories paled before the rising fortunes of those who knew how to invoke the resources of Lowland feudalism, as the Campbells, Gordons, and Mackenzies. Yet the branches of Clan Iain Mhoir, of Antrim, of Clanranald, Glengarry, Keppoch, and Glencoe had enough of the energy of the race to leave their mark on history, though the field of their activity was comparatively local. The present volume is dedicated to the memory of the late Admiral Sir Reginald Macdonald, "twenty-first in direct male descent from Somerled, King of the Isles, and fifteenth in descent from Reginald, eldest son of John, Lord of the Isles," the distinguished chief of Clanranald. The house of Clanranald has already been fully dealt with. The first two chapters of this volume are concerned with the line of Sleat, or Clan Uisdein, represented by the present Lord Macdonald. He is by Celtic usage, as the representative of the surviving issue of Alexander, Earl of Ross and Lord of the Isles, chief of the whole Clan Donald. On two notable occasions the direct line of the Isles was broken, with the acquiescence of the subordinate chiefs: first when Alastair Og, the Anglophil ruler, was forfeited by Bruce in favour of his supporter Angus, Alastair's younger brother; and secondly when Donald, the eldest son of the "Good John of Isla" by his second wife, the daughter of the King of Scotland, was preferred by common consent to his half-brothers. They were the offspring of Amie Nic-Ruari, the eldest of whom, Reginald above-mentioned, as Steward of the Isles, obtained the consent of the clan to the nomination of his younger brother as "Macdonald." From the latter chief descends the house of Sleat. The story of Clan Uisdein or Sleat is rather sordid at the outset. Internal feuds and fratricide darken its early days. Misfortune from without, struggles with Macleans and Macleods, the ceaseless pressure of Argyle, fill a picture common in Highland history. Yet the clansmen bore themselves gallantly at Worcester, Killiecrankie, and elsewhere, having become supporters of that Scottish throne against which most of their ancestors had been ranged. In 1745 the chief held aloof, though Prince Charlie could hardly have made good his escape without Macdonald's connivance.

The legislative revolution which followed the last Highland rising put the Sleat Macdonalds, like all other chiefs, in the position of mere landlords, without any corresponding provision for the interests of the tenants, whose support had gained and maintained for them their lordship of the soil. Tighearna and people were alike steeped in poverty. After the mild rule of the scholarly Sir James, "the Scottish Marcellus," fondly remembered, compulsory emigration and other results of purely commercial conditions destroyed the old clan sentiment in its practical form, leaving a bitterness in the island district as elsewhere. Such a book as this shows the revival of better feelings.

These chapters are well written, as is that on the social history of the clan, which shows sympathetic knowledge of the peculiar conditions of the past and the political and economic questions of the present.

The remainder of the book is largely taken up with genealogical tables. The labour involved in these must have been immense, and almost disarms criticism. Yet we regret that so many inaccuracies in regard to names and dates appear; and for the absence of a general index there is little compensation in the list of houses dealt with in the genealogy. Unless one knows to what *stirps* the individual belongs it is impossible to discover from the book the status of such well-known names as those of General Sir James Macdonell of the

Glengarry tribe, "who shut the gates of Hougoument" (and, *pace* Mr. Lang, made atonement for "Pickle the Spy"); of Provost McDonnell of Trinity, Dublin, whose descendant is the lineal representative of the oldest *stirps* of the Lords of the Isles; or notable modern men like the present Lord Kingsburgh, "tam Marte quam arte potens," or Sir Claude Macdonald the diplomat.

Not unnaturally errors occur in the Irish pedigrees—for example, in the account of the Irish Alexanders. There can be no doubt that they sprang from the Kintyre tribe, for their settlement in Ireland can be traced to the time when the Campbells were exterminating with fire and sword the Mac Alisters, and all others who followed the Clan Iain Mhoir. Moreover, they were probably settled there under the auspices of William Alexander, Earl of Stirling, who afterwards (1631-2) induced the then MacAlister of Tarbert and his tribe to acknowledge him as their chief, and quartered the arms accordingly.

But the exact affiliation of the Caledon Alexanders has never been established. To date the siege of Derry in 1649 instead of 1689 is a wild attempt to bridge a chasm. At the latter date Andrew Alexander did his devoir on the Protestant side, and it is likely that he was a grandson of John Mac Alexander, the settler in Donegal. After tracing the family for some generations, we come to James, Nathaniel's third son, who became the first Earl of Caledon, a Union earl, whose patent was in 1801, not 1701, as given. Neglecting other branches (though the earl's eldest brother was grandfather of the Lord Chancellor Cranworth, and his second the ancestor of the present Archbishop of Armagh), our authors make the eldest son of the first earl the third holding the title; and the succession grows rapidly, like Falstaff's men in buckram. The fourth earl (so called) is succeeded by the seventh, again his eldest son, and the present (fifth) earl is promoted to be eighth.

Other dates and names are doubtful, but we would rather dwell on the merits of the compilation. It concludes with sufficient monographs on Alastair Mac Colla (Milton's "Colkitto"), on the gallant Flora, on Sir John, the Canadian statesman, and other distinguished representatives of the clan. Numerous portraits and a collection of autographs, the latter being interesting in view of current ideas of Highland education in past times, add to the value of the book.

The Regent of the Roués. By Lieut.-Col. Andrew C. P. Haggard, D.S.O. With Seventeen Illustrations. (Hutchinson & Co.)

THE title of this book sufficiently indicates its character. It is history in the form of a "chronique scandaleuse," history based on the memoirs of a time when memoir-writing began to be the fashion. It recalls to our minds the series written by Touchard-Lafosse, and entitled 'Chroniques de l'Œil-de-Bœuf.' "The evil that men do lives after them." Of no man is the saying more true than of Philippe, Duc d'Orléans. His difficulties and achievements, his success as a soldier, his honest endeavours as a statesman to deal with an impossibly difficult situation, have been eclipsed by the memory of his mistresses, of the cynicism he learnt from his *drôle*, his tutor and minister, the infamous Dubois, of his "petits soupers," and his orgies at the Palais Royal. "Mon neveu est un fanfaron des crimes," said Louis XIV., and it is as the Regent of the Roués that he lives in popular estimation. Of his vices and those of his Court we hear enough, and more than enough, in this book. But Col. Haggard has also endeavoured to present the good work and the good qualities of the man—his tolerance and good nature, his wit and his love of plain speaking, of art, literature, and science, his belief in the equality of man, his real humanity. The author has arranged his material well, and he writes in a style which, though strained and jerky, is always vigorous and vivacious. But his narrative is occasionally inferior in interest to the sources from which he draws. His account, for instance, of the *coup d'état* of 1716 cannot compare with the vivid narrative of Saint-Simon, and he does not add to the elucidation of the events which led to the downfall of the Duc du Maine and the pretensions of the illegitimate princes by misprinting "1617" three times in three pages for 1716 and 1717. Similar instances of careless proof-reading are the statement that Cardinal Fleury was sixty-eight years of age in 1620, and a reference to the House of "Condi" (p. 107). It is scarcely wise to couple the Queen of Spain with Alberoni as two "foolish Italians" (p. 113) who crippled Spain by plunging her into war. Alberoni wanted time for the completion of his preparations, and time was what the ambitions of the Queen did not allow him. With Col. Haggard's general appreciation of Law's aims and the results of the Mississippi speculation, we find ourselves in agreement, though he does not point out that one of the great social lessons taught by that disastrous enterprise was that money makes the man, that a lackey is as good as a lord, a lesson which was illustrated when a lackey who had gambled successfully was able to place his carriage at the disposal of his ruined master. But the account given here of the financial transactions of the "system" is confusing, and, we fancy, confused.

We cannot believe that Law "hesitated when France put herself at his feet, demanding that his bank should become the Banque Royale." It was always a fundamental part of his "system" to identify the State with the Bank. Even after his fall we find him writing to the Regent: "It is for the sovereign to make credit, not to receive it." It was only when his proposal to establish a Royal Bank had been rejected by the Council of Finance in October, 1715, that he set about establishing a private bank. One of the strongest opponents to the establishment of the Royal Bank at that time was the Duc de Saint-Simon, who, in answer to Law's endeavours to persuade him, used the very arguments which Col. Haggard attributes to Law in "his fear that the State would swallow up his Bank." Saint-Simon, after a characteristic avowal of his disgust for all financial matters, made the shrewd criticism that the Bank was an excellent thing in itself, but in a country where finance was entirely popular, and not in an autocracy like France, where war expenditure, the avidity of a first minister, a favourite, or a mistress, or the prodigality of a king might soon exhaust it. Col. Haggard puts all the blame for the failure of Law's schemes upon the shoulders of "the pack of titled robbers" who surrounded him. But these vampires were the very people whom Law did his utmost to interest in the gambling side of his system. Similar relations between financiers and the nobility have been seen even in our own day. The financier cannot be regarded as altogether blameless. Before the smash in 1719, in order to pay 4 per cent. on the price paid for the shares (5,000 livres), the Company would have had to pay a dividend of 200 per cent. Perhaps Law thought that this might have been done, and he appears to have regarded such future possible profits as the legitimate basis of a paper currency. It was the fundamental error of his financial system that he believed and always preached that the wealth of a country depended upon the amount of money in circulation, and he seems to have held that a mere rise in the nominal value of shares in the market, apart from any production of material wealth which money and shares really represent, would increase proportionately the value of the national capital. With this idea he did everything in his power to increase the gambling fever in all classes, and to force up the price of the shares on sale in the Rue Quincampoix. Such a policy could have only one ending, and its author, however excellent his intentions, cannot be exonerated from all blame. It is strange that a man who had had great experience of gambling should have forgotten that inexperienced players are likely to lose their heads.

Col. Haggard devotes a couple of chapters to the "secret of three kings," the story of the man "on whom," as Madame Campan remarked, "people have been pleased to fix an iron mask." He has not resisted the temptation to adopt the romantic fabrications of Voltaire and of the Abbé Soulavie, in whose 'Mémoires du Maréchal Duc de Richelieu' he seems to place every confidence. Soulavie's invention of a younger twin born some hours after Louis XIV., born without the knowledge of the Court, and spirited away thereafter for ever as a masked prisoner, has found supporters, it is true, not only in Dumas and the popular taste, but also in historians like Michelet and Sismondi.

Col. Haggard is puzzled by the character of Louis XV., and makes some rather fantastic suggestions to account for it. "How did it come about," he asks himself, "that by a freak of nature such a mute insensible child could ever have been born to the lively Duchesse de Bourgogne?" Lively, not to say giddy and vulgar according to modern notions, the Duchess certainly was; backward and taciturn, till he was at length *déniaisé* by a series of clever and immoral women, was her child. But we are not convinced by the suggested explanation that "upon him had fallen the spirit of the year of which he was the fruit, the terrible famine year, 1709," or that the

mere presence of the young Duc de Fronsac as the intimate associate, if only playmate, of the Duchess affected the unborn child with the evil influences of his imp-like nature. A simpler explanation would be that the boy's constitution had not recovered from the shock of the illness, whether caused by poison or not, from the fatal effects of which it is recorded that Madame de Ventadour saved him by administering an antidote when he was still a child at the breast. Or we might trace in the *farouche* manners of the boy a trait inherited from Louis XIII., if that monarch was, indeed, his great-grandfather. On that contemptible *coureur des dames*, Fronsac, or Duc de Richelieu as he afterwards became, Col. Haggard is sufficiently severe. In criticizing Richelieu's illiterate *discours de réception* as an Academician, he might have applied to the speaker, with a slight variation, his own elegant remark to Madame de Gœbrillant: "Restez dans la cour des Cuisines, vous n'êtes bonne qu'à écrire pour les marmitons." Unfortunately Col. Haggard's own grammar is not always beyond reproach. We find such examples as "the lady who appeared to be her of the Regent's choice," "he is but a few years older than him," and "everything would be ruled by whomever should rule the king," and odd phrases like "find up." But these slips will hardly mar the enjoyment of the readers for whom this book is intended—the large class who vote scientific history dull and dry, but delight to pry into the corridors and peep into the antechambers of dead kings. There is no lack of gossip and scandal here, too often of an unsavoury sort.

RECENT VERSE.

Peace, and other Poems. By A. C. Benson. (Lane.)—

> I would speak the gracious thing
> That I grow to understand,

says Mr. Benson in the prelude to his latest volume of verse—a just appreciation this of work which, always gracious, reveals with each venture a fuller understanding of a certain aspect of nature and life. 'Peace' and 'The Charcoal-Burner' have a tranquil and pellucid flow, broken only by occasional bursts of a higher inspiration, as in this stanza of the latter:—

> The broad face of the tranquil sky
> Is mirrored in the forest pool,
> And somewhat fatherly and high
> Walks in the forest in the cool.

The longer poems as a rule are the most successful, elegy and not epigram being Mr. Benson's forte; but one exquisite little lyric, a model of terseness and the art which conceals itself, we give ourselves the pleasure of quoting in full, with the omission of a single verse, which interrupts the homogeneity of the piece:—

THE GUERDON.

> Twenty long years ago,
> And it seems like yesterday!
> And what have I got to show,
> What have I gained by the way?
>
> I have loved my fellow-men,
> But have loved yet more my will;
> I was heedless and faithless then,—
> I am faithless and heedless still.
>
> Thirsting for love and joy,
> Eager to mould and plan,
> These were the dreams of a boy,
> These are the dreams of a man.
>
> East and West they are gone,
> My comrades of yesterday;
> Some of them striding on,
> Some of them fall'n by the way.
>
> Yet this is my thought alone,
> This have I won by the way;—
> That twenty long years have flown,
> And it seems like yesterday.

In tone and workmanship this recalls the plaintive and wayward songs of R. L. Stevenson. The lines on Mrs. Gladstone and the 'Ode to Music,' which are here reprinted, are already well known.

Love's Journey. By Ethel Clifford. (Lane.)—The "native wood-notes wild" that were first heard in 'Songs of Dreams' are heard again in 'Love's Journey,' and once more we capitulate to their fresh grace of spontaneous fancy. It is not the mode to praise fancy in poetry; we all prefer to talk of imagination. But there are many minstrels in the court of verse, and Fancy is not the least of them, being, indeed, a true cousin of Imagination. When Milton called Shakspeare "Fancy's child," he was a young man, and probably he was alluding to Shakspeare's early poems, but he used the word in no unflattering sense. Fancy, indeed, is the characteristic quality of 'Venus and Adonis,' of the sonnets, and of the earlier plays. It would be well to use it more freely in defining a vast quantity of poetry which is not in the true sense vitalized by imagination. There is certainly more fancy than imagination in most modern poetry. Miss Clifford (we give her the maiden name which appears on the title-page of this volume, though she has married since it appeared) must, therefore, not think us uncomplimentary if we say that her poetry is full of fancy. What is fancy? It might be defined as derivative imagination. The poet in our day is saturated with the poetry of the past. His mind is stored with imagery that has been wrought into a kind of dialect. He thinks and feels in this dialect, and he writes in it with skill so supple that his verses seem to glow with the authentic fire and creative imagination. It is the perception of this fact that makes many a poet forswear verse for prose. For to the true poet nothing is more intolerable than the consciousness of imaginative mimicry. That is why youth is the most voluble of all the ages of poetry. Youth is not given to self-criticism. It takes the poetic dialect and says over and over again what has been said before.

Miss Clifford has this golden dower of volubility. She is steeped in the poetic dialect. The best images and symbols and metaphors come naturally to her lips. She uses them with spontaneity and freshness, and her freedom from self-consciousness enables her to express moods and states of emotion with winning *naïveté*. For your young poet in these days is apt to be too learned and too fastidiously anxious to invent a new diction which will express the old feelings in an original way. The remedy for this oscillation between the obvious and the eccentric is not easy to discover, but we may hazard the suggestion that the root of the mischief lies in the choice of hackneyed themes. Poetry ought to grow with the growth of the human mind. It ought to mirror the mental and spiritual processes of modern souls living in the modern world. Its failure to do so has alienated the cultured reader, who turns away impatiently from its everlasting reiterations of puerile sensations.

Miss Clifford is still in love with the poetic dialect which she uses so prettily:—

> Look down into the river. Can you see
> The mingled images the water shows?
> So lies my soul in yours. As close as lie
> The folded petals in an unblown rose.

She does not realize that the second metaphor actually weakens the effect of the first, for the "folded petals" are the rose, whereas the water and the reflection in the water are things distinct and different, and further, their relation is vague, troubling, elusive. That, however, is the peril of poetic fancy. It is always destroying one image with another, and cloying us with crowded comparisons. It may seem cruel to rob the poet of his stock-in-trade, but it really is necessary to hint, with the deferential humility proper in a critic, that the game of comparisons has been overdone, and that the sole end of poetry is not the discovery of resemblances, most of which have already been discovered by many other bards. We like Miss Clifford best when she is describing a simple mood in a simple way. For example:—

> Belov'd, if you should cease to love my eyes
> Not any saint that prays in Paradise
> Could comfort me; nor any magic spell,
> Nor memory of the ways we loved so well;
> Nor lasting fragrance of remembered roses;
> Nor shadows' beauty when the long day closes;
> Nor sound of falling water; nor the cry
> Of wind-blown birds across a purple sky.
> My soul would ask nor earth nor Paradise,
> Belov'd, if you should cease to love my eyes.

But it is difficult to quote enough to convey the faint charm of these poems, a charm which is diffused rather than distilled. It is necessary to read page after page in order to become conscious of a gracious personal presence exhaling youth in love with its own delicate sentiment and its own unsated delight in winds and waters, flowers and trees, and all the sights and sounds and odours of the open air. This charm hangs round these gentle processions of wistful moods in which romance seems to be always listening for the disaster and the disillusion which it fears, but does not feel. It is the sensitive spirit of youth in the very penumbra of transition, half eager and half reluctant to emerge from its dreams into the shadow of life. This shy adventurousness of the spirit is airily caught in 'The Song in the Beechwood,' where the mingled reserve and abandonment of nascent love are tenderly suggested. As a maker of haunting refrains Miss Clifford is often felicitous. Here is a song that lingers in the memory, though it recalls a touch of Henley's verse:—

> The wheel turns and the water falls.
> Shall we not linger here and rest?
> The sun grown weary of the day
> Has lit his camp-fires in the west.
> And far away
> A late bird calls.
>
> The wheel turns and the slow hours fall
> From off Time's spindle. You and I,
> Shall we have woven a cloth of gold,
> To make Love brave in, ere we die
> Or grow too old
> To hear him call?
>
> The wheel turns and the water falls.
> The singing stream that knew the hill
> Leaps to the wheel, and, broken there,
> Goes coursing onwards, singing still,
> And hasting where
> The deep sea calls.
>
> The wheel stops. See, the shadows fall.
> The sleeping sun no beacon shows.
> Belov'd, we too, even as the stream,
> Have known the breaking wheel it knows;
> But hold our dream
> Till Death shall call.

Different poets have different affectations. Some are for the simplicity of brown paper, but Mr. Bliss Carman for the sumptuosity of fine red and black print, a folio page, and a binding of crushed green leather. Such is the garb in which his collected *Poems* (Murray), in two volumes, now come before us, and it is for Mr. Carman to consider whether it is wholly appropriate to the nature of his talent. For his is the most out-of-doors poetry of our day, the fullest of the sights and sounds of the woods and of that craving for the open road which makes him look to R. L. Stevenson, "the prince of vagabonds," as his undoubted master. Stevenson and Browning—the association is perhaps a little incongruous; but these are the two forces which have most clearly contributed to fashion Mr. Carman's literary manner. Touches of poignant mysticism from the one and touches of high-hearted sanity from the other meet and mingle throughout his verse. Yet the out-of-doors note is predominant, and such a lyric as the following his most characteristic kind of utterance:—

> There is something in the autumn that is native to my blood,
> Touch of manner, hint of mood;
> And my heart is like a rhyme,
> With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like smoke upon the hills.

There is something in October sets the gipsy blood astir:
We must rise and follow her,
When from every hill aflame
She calls and calls each vagabond by name.

The bulk of Mr. Carman's verse appears from these volumes to be greater than we had realized. Perhaps its range of sentiment and expression is not proportionately wide; but it is genuine and sometimes exquisite poetry, and deserves to be better known in England than it is at present.

Dream come True, poems by Laurence Binyon, is issued by the Eragny Press of Hammersmith, which, aiming at artistic beauty combined with honesty and excellence of craftsmanship, seems to carry on, to some extent, the movement by which Hammersmith was first associated with reform in book-production. This, its most recent publication, consists of sixteen short poems by Mr. Binyon, linked into a sequence by the connecting thought expressed in the title.

The outward volume is slight, as is the poetry within; but the subject is one which calls for delicacy of feeling rather than depth of thought. This slightness is, however, now and again too much in evidence, and brings with it something of disappointment. For Mr. Binyon is a poet, and a poet ought not to run the risk of having the single epithet "graceful" applied to his work; yet that is the term which seems proper to this volume considered as a whole. Nevertheless, things which are graceful have their share of beauty, and there is beauty here, particularly where the author's vivid pictorial sense finds expression. For example, in the poem called 'Ricordi' each stanza has its picture clear, delicate, and suggestive, as in the following:

Of a tower, of a tower white
In the warm Italian night,
Of a tower that shines and springs
I dream, and of our delight:

Of doves, of a hundred wings
Sweeping, in sound that sings,
Past our faces, and wide
Returning in tremulous rings:

Of a window on Arno side
Sun-warm when the rain has dried
On the roofs, and from far below
The clear street cries are cried.

Or in these lines from 'Venice':—

White clouds that rose clouds chase
Till the sky laughs round blue and bare;
Sunbeams that quivering waves outrace
To sparkle kisses on a marble stair.

Here breathes the very spirit of morning, and here the poet excels.

For the rest, there is much pretty fancy in 'The Tie,' and all the poems show melody and tenderness of feeling; but these are what we expect of Mr. Binyon, and there is nothing here better than what he has done in the past.

The Rainbow and the Rose, by E. Nesbit (Longmans), is full of that essential human feeling which separates genuine poetry from the manufactured article. At her best the writer has a sudden poignancy of expression which impresses itself on the memory. She has observation, too, though her evident fluency leads to more of the commonplace than the artist would allow. Thus many of the occasional pieces here tremble on the verge of success, and it seems as if a little more trouble and thought would have made them excellent. Still we are not inclined to cavil at a volume full of understanding and the sweetness of the best home life. The attempt in classical metre ("In answer to those who have said that English poets give no personal love to their country") is dignified in language, but metrically poor. It is singsong, as, without deep study of classical originals, such things almost always are. A carefully selected volume of the author's poems would be a real treasure.

A Hymn to Dionysus, and other Poems. By Margaret Sackville. (Elkin Mathews.)—This prettily bound volume has much to recommend it apart from its appearance, for it contains some real poetry and genuine feeling for beauty of word and rhythm. There are a few minor blemishes which could, we think, have been avoided; for example, the word "furled" is used on three occasions with little regard to appropriateness, "but," as Calverley wrote, "simply and solely to rhyme with 'world.'" Again, in 'The Queen's Cabinet,' a poem of considerable power, where the dominant characteristic of the verse is the calm, even flow belonging to the octosyllabic metre, the reader is disturbed by a line uneven, like

The faint jewels flashing in her crown,

where there is some harshness in the compression of "jewels" into a monosyllable; or ugly and halting, like

Those inspired forms the mind's depth hold.

The tendency to squeeze into a line more syllables than it can hold peeps out in many of the poems, but we can for the most part readily forgive it. Metrical irregularity has, of course, its artistic uses, but it is a licence which should not be too freely employed, particularly by young poets.

We would single out 'Philomela and Procne' for the imagery it contains, expressed with a commendable simplicity, and especially for the picture and the music in the following stanza:—

Ah, sister, canst thou dream
As I do of great chambers, where
Cool-handed maidens spin,
Gazing the while over unruffled seas,
Day out, day in,
Bright, marvellous tapestries
Which picture many things that mortals fear,
And yet so daintily devised
Men there may see old sorrows realised
Without a tear?
Sister, I hear the thread
Whisper between their fingers, and the sound,
Whilst all things lie in droway calm around,
Soothes the worn heart and the worn head.

The unrhymed stanzas to 'Autumn' are not very successful. A poem in which the aid of rhyme is dispensed with, while a form suggestive of rhyme is retained, must, if it is to live, have some special power, such as the glowing imagery of Collins's 'Ode to Evening,' or the haunting sorrow of Lamb's 'The Old Familiar Faces.' While protesting mildly against the rhyme, in 'A Farewell,' of "last time" and "pastime"—which savours rather of comic verse—we would repeat that there is real poetry in this book.

The Flying Lesson. By Agnes Tobin. (Heinemann.) — This is a second series of translations from Petrarch — containing ten sonnets, two Canzoni, a Ballata, and a Double Sestina—by Miss Tobin, whose former volume, 'Love's Crucifix,' will be remembered. These translations are of great poetical merit. If they do not succeed in achieving the impossible, that is, in a perfect reproduction of the Petrarchian spirit, they have, at any rate, much of the rare atmosphere which pervades 'The House of Life' and Rossetti's translations from the Italian.

The following lines from the second Canzone will give some idea of the excellence of Miss Tobin's work, and of the success with which she makes the spirit of devotional Love, proper to Italy, breathe sweetly and simply in English verse:—

God gave brief touch and sight of her, then higher
He rapt her than where seraphs' songs are heard—
That like a homing bird
I might mount heavenward through my great desire.

We must add a word of praise for the book's external charm, as also for Mr. Walter Pritchard's frontispiece, which, in its beauty and simplicity, is a fit prelude to the verse which follows it.

In *The Garden of Memories, and other Poems*, by Mabel Greenwood (Drane), we find some pretty verse. The author has obviously a natural turn for such writing, and she makes the regrets and fantasies of lost love, the insistent quality of *desiderium*, much more real to us than the average writer of the day. But her powers of expression and vocabulary need to be improved. Observation of nature she reveals here and there, but her verse contains much that is commonplace, and will appeal more to the common mind than to the good judge of poetry. Whether she has a sense of style which will lead on to distinction or not we are doubtful. The quality of these pages is unequal, but their message seems genuine, not academic trifling for the sake of effect.

We doubt if cricketers, who are reputed simple, if not Philistine folk, and whose efforts in the new way of journalism are not generally of a high standard, will like *More Cricket Songs*, by Norman Gale (Alston Rivers), as well as his first flight in the same direction. The cultivated, however, may prefer the volume before us, which is certainly the cleverer. Mr. Gale makes skilful use of cricket sentiment, and is up to all the latest dodges of the game, including the swerve. He plays prettily with the two kings—Arthur of the Table Round, and the monarch Grace, the Bat of Bats—and he has the ardent cricketer's jealous view of rival games.

To watch with joy the crimson lark
By Jessop bullied to the sky

is a good specimen of his elaborately felicitous manner. He follows after Calverley, in fact, rather than Dibdin, or any master of songs meant merely to be sung. But he should be read at home and at leisure; then his gift of neat phrasing will be fully appreciated, and his phrases which parody well-known poets, if, indeed, they are well known in the cricket-field or the pavilion which holds the elders who look on.

Violent, even brutal, songs M. Émile Verhaeren has sung us before now, the full-blooded expression of a passionate and catholic vitality. *Les Heures d'Après Midi* (Brussels, Deman) is full of serene songs. The ferment of life has subsided, and the wine pours golden and mellowed from the vat. This is true lyric in its power of arresting and fixing the exquisite mood. M. Verhaeren's touch is of the most subtle in its evocation of atmosphere. He calls up the subdued ardours of a Flanders afternoon, the silent, shaded house, with its books and its large empty rooms, the garden hot with sun and scented with roses, where nothing stirs save the restless gold-fish in their sleepy pool. And all this is background for a humanity which, though ardent and laborious still, has lived through its storm and stress, and has come to feel the quiet joys of reminiscence and repose.

Dans la maison où notre amour a voulu naître,
Avec les meubles chers peuplant l'ombre et les coins,
Où nous vivons à deux, ayant pour seuls témoins
Les roses qui nous regardent par les fenêtres,
Il est des jours choisis, d'un si doux réconfort
Et des heures d'été, si belles de silence,
Que j'arrête parfois le temps qui se balance,
Dans l'horloge de chêne, avec son disque d'or.
Alors l'heure, le jour, la nuit est si bien nôtre
Que le bonheur qui nous frôle n'entend plus rien
Sinon les battements de ton cœur et du mien
Qu'une étreinte soudaine approche l'un de l'autre.

For the heart also has its afternoon. The book is dedicated "A celle qui vit à mes côtés," and is fragrant with a love which has lost its perturbation, but nothing of its intensity, and still glows like the roses "en notre bonne et pensive maison."

THEOLOGY AND RELIGION.

The Book of Genesis: Expositions of Holy Scripture. By Alexander MacLaren. (Hodder & Stoughton.)—The venerable author of this volume has obtained a place of no mean repu-

tation among English theological writers, and this book will be welcomed by many readers. Dr. MacLaren does not say that these expositions have been delivered to congregations, but they are written in the form of addresses. The expositions deal with various religious ideas suggested by passages of the Book of Genesis, and among these are included 'How Sin Came In,' 'The Course and Crown of a Devout Life,' and 'Faith and Righteousness.' The following words from the address on the 'Vision of Creation' will illustrate the author's method of exposition:—

"The record is emphatic and unique in its teaching as to the mode of creation: 'God said.....and it was so.' That lifts us above all the poor childish myths of the nations, some of them disgusting, many of them absurd, all of them unworthy. There was no other agency than the putting forth of the divine will. The speech of God is but a symbol of the flashing forth of His will."

Speaking on the subject 'How Sin Came In,' Dr. MacLaren says:—

"There are beings who desire to draw men away from God. The serpent, by its poison and its loathly form, is the natural symbol of such an enemy of man. The insinuating slyness of the suggestions of evil is like the sinuous gliding of the snake, and truly represents the process by which temptation found its way into the hearts of the first pair, and of all their descendants."

It may be pointed out that these words show that even so careful an expositor of the Bible as Dr. MacLaren may make a blunder. The loathly form of the serpent and the sinuous gliding of the snake are graphic phrases, which may suggest an enemy of man, and the process by which temptation finds its way into the heart of man; but, according to Genesis, when the serpent beguiled Eve it had no loathly form, and the sinuous gliding was the snake's punishment for its part in the tragedy of the Fall. Dr. MacLaren does not excite himself nor his readers over the Higher Critics who have made daring speculations regarding Genesis. His aim as an expositor is religious, and he can afford, since he is not dealing with the problem of inspiration, to leave the critics of the text of Genesis to their dangerous though necessary task. While we find him getting over difficulties in the easy fashion with which he treats the mark of Cain, "We need not ask how God set a mark on Cain," we find him also boldly facing other difficulties. Thus, for instance, he begins his book by saying: "We are not to look to Genesis for a scientific cosmogony, and are not to be disturbed by physicists' criticisms on it as such." While Dr. MacLaren's volume is in no sense a contribution to theology, it deserves commendation as the work of a man of spiritual experience who knows how to be helpful to pious students of the Bible, and who feels the difference between theology and religion.

In *The Book of Isaiah according to the Septuagint* (*Codex Alexandrinus*), translated and edited by R. R. Ottley (C. J. Clay & Sons), the author sets before himself two objects: first, to interest "those who have Greek, but little or no Hebrew," in the Greek Bible; and secondly, to illustrate the relation of the Greek to the Hebrew. The task is very difficult, since the translation ought, on the one hand, to be readable, and, on the other, to be close to the Greek original. Yet the Septuagint is often hard reading even in the Greek, and the reader is sometimes led to wonder if the translators attached any clear meaning to their own renderings. Mr. Ottley has faced these difficulties through a book of considerable length, and generally with success. Two specimens of the work may be given:—

"The blood of bulls and of goats I desire not, (Ver. 12) Not even if ye come to appear before me. For who hath demanded this of your hands? Tread my court (Ver. 13) Ye shall not any more; if ye bring me fine flour, it is vain," &c.—Chap. i. 11-13 (part).

This is good, but it would be better if the Hebrew verse divisions were marked less obtrusively; the capital letters at the beginning of vv. 12, 13, should have been replaced by small letters.

"And we saw him, and he had no form nor comeliness, (Ver. 3) But his form was unhonoured, and failing among all men; a man under a stroke, and one that knew how to bear sickness; for his face is turned away, he was dishonoured and not esteemed. (Ver. 4) This is He that beareth our sins, and sorroweth for us," &c.—Chap. liii. 2-4.

Mr. Ottley adds a rendering of the Hebrew, interpaged for reference.

Niceta of Remesiana: his Life and Works. By A. E. Burn, D.D. (Cambridge, University Press.)—This book deserves the warmest commendation. Dr. Burn had a very difficult task to perform, and has executed it with enthusiasm, diligence, and every requisite of scholarship.

Niceta of Remesiana had passed almost entirely out of sight during the Middle Ages, and it was not till the sixteenth century that his name came again to the notice of the world. But then it was merely to raise questions about him, not to settle them. And the perplexities in dealing with him are innumerable. The name Niceta in various forms was common, and it is still a question whether the works of a bishop of that name in Aquileia and another in Gaul have not been confounded with those of the Bishop of Remesiana. In regard to the bishop himself there are a few ascertainable facts. He is mentioned by Paulinus as a dear and learned friend, but the province of Dacia is represented as the scene of his labours, and Paulinus takes no notice by name of Remesiana, the city of Dacia in which Niceta is supposed to have had his bishopric. Gennadius has a chapter on 'Niceas, Romatianæ civitatis episcopus.' One MS. has the form *Niceta*, and Bernoulli notes another variant *anechita*. No ecclesiastical writer bearing the name of Niceas is mentioned in any other writing. A "civitas Romatiana" is also unknown. But it is conjectured that the word "Romatianæ" is a mistake for Remesianæ. This is nearly all that is known of Niceta, Bishop of Remesiana, with some certainty. Works are attributed to an author or authors bearing the name of Niceta in its various forms.

Such is the material on which Dr. Burn had to work. First of all, he has edited all the fragments that might be assigned to Niceta of Remesiana. He has collated all the MSS. that are accessible, or got collations of them. He has done this with great accuracy. His book is thus the *princeps editio*, or first complete edition, of the works of Niceta, though many of the fragments have been edited before, but not certainly with the same care. He has also put together every allusion that might be supposed to bear on Niceta, and tried to form a picture of his life. He has described Remesiana and the province of Dacia, and pointed out the dogmatic position which the churches of Dacia occupied at the time of the bishop. Dr. Burn has done this with great success, as his previous studies on the Creeds had prepared him for such work. But when we look at the results we are compelled to confess that we are in the midst of a few probabilities and very numerous pure conjectures which are attempts to fill up gaps, and therefore the results may at any time be completely overturned. Only this can be said, that, so far as present investigations go, Dr. Burn's ideas hold the field as against those of Kattenbusch and some other writers who have examined the evidence. The ideas, however, were not originated by Dr. Burn, for they have been expounded by several writers, such as Czapla in his edition of Gennadius in 1898.

Dr. Burn, following Dom Morin of Maredsous, thinks that Niceta was the author of the 'Te Deum,' but the evidence is unsatisfactory. He bases his opinion on some resemblances to the 'Te Deum' in the works which he attributes to the bishop, and on the ascription in some MSS. of the hymn to a person called Nicetius. But the resemblances are slight, and an equal number might be found in several ecclesiastical writers, and the name Nicetius may be the invention or the mistake of one copyist repeated in the MSS. which have it. The MSS. do not appear to associate Niceta with Remesiana, and indeed the two which Dr. Burn quotes make him Bishop of Vienne or a resident in Rome.

Dr. Burn publishes an able note by Mr. Burkitt on the Biblical text used by Niceta. In this note attention is drawn to the circumstance that Niceta substitutes Elizabeth for Maria, "whereby the 'Magnificat' is assigned to the mother of John the Baptist." Mr. Burkitt thinks that Niceta was right. Dr. Burn includes also another note, in which the Bishop of Salisbury tries to show that Mr. Burkitt is wrong. It is singular that neither of them refers to the paper published by Prof. Harnack in the *Transactions* of the Prussian Academy of Sciences, in which that writer adduces various arguments for attributing the 'Magnificat' to Elizabeth, and claims to be the first scholar who has done this with any fullness of detail.

On Theological, Biblical, and other Subjects. By Robert Flint. (Blackwood & Sons.)—The essays collected in this volume deal with subjects as varied as 'Apologetics and Dogmatics: how Related,' 'The Wisest of the Ancient Greeks—Socrates,' and 'The Biblical Idea of God.' The author admits that the subjects "are of a somewhat miscellaneous nature," but claims that they are "not altogether unconnected or of a dissimilar kind." A miscellany may have a charm as a literary variety entertainment; and, in the case of this volume, we have the treatment of a number of subjects by one whose position in the world of letters gives him a right to speak with authority. The first five essays are grouped under the heading 'Advice to Students of Divinity'; and they deserve attention, as containing advice from one who for many years occupied with distinction one of the theological chairs in the University of Edinburgh. The essay on 'The Idea of the Divine in Chinese Thought' illustrates Prof. Flint's learning and at the same time his power of lucid exposition. In a valuable dissertation on 'The Biblical Idea of God' he sets forth that the God of the Old Testament is a God known in actions and commands, not a God found out merely by theorizing. Experience, he says, is the permanent ground of the faith. There are many who will not object to the statement that God gave the commands recorded in the Old Testament; but no one can fail to believe that national experience, and, in cases, individual experience were interpreted and recognized as divinely directed. In endeavouring to show the distinctive character of the representation of God in the Old Testament, Prof. Flint states the objection that the

"Old Testament represented God as in many respects like men.....that Jahveh had ascribed to him eyes, ears, a mouth, and hands; is represented as sitting, driving, and dwelling in various places; and acts from such passions as anger, jealousy, pity, revenge, and repentance, &c., very much like a human ruler."

He admits that the fact on which the objection rests is real, and cannot be explained away. Having made this admission, he proceeds to show that God, in the Old Testament, possesses the characteristics of personality—life, knowledge, affection, and will—and adds that He "possesses them all without the limits or defects peculiar to created and finite beings." The admission regarding anger, jealousy, and revenge contradicts, surely, the statement in reference to the

affection that is without the defects peculiar to created beings. The criticism can be made, and is not to be set aside merely because of the sacred subject of the essay, that Prof. Flint finds a harmony that is too great and a divine exaltation with unbroken uniformity in the idea of God presented in the Old Testament. In these days, when ecclesiasticism is of paramount interest, attention will be given by readers of this volume to the lectures on 'Duties to the Church of Scotland.' These lectures will, of course, appeal chiefly to Scotsmen, but sayings like these, "There is a principle of national religion," "Establishment is not a principle, but simply a fact," will be examined by all observers and critics of ecclesiastical politics.

The Permanent Creed and the Christian Doctrine of Sin, by the Bishop of Birmingham, is, on the whole, the most valuable attempt we have come across of the many that are being made to face the present intellectual situation from the Christian standpoint. We hope Mr. Murray will secure it a wide circulation. Dr. Gore's views are well known, and there is nothing particularly new in this brochure, which consists of a couple of university sermons. But he is, we believe, entirely justified in declaring that there will be no real revival of Christian belief without a much more general consciousness of sin than at present exists. All apologetic is perfectly futile, so long as those to whom it is addressed have no use, as the Americans say, for penitence. Christianity, as a religion, exists to meet man's need for redemption; for those—and they are many—who either do not feel this need or else deny its existence a religion, if they want one at all, which is not Christianity will do a great deal better. The *raison d'être* of Christianity is the sense of sin; where this is dead or dormant Christianity cannot long, in any distinctive sense, retain its hold.

Religion: a Criticism and a Forecast. By G. Lowes Dickinson. (Brimley Johnson.)—This book, small though it be, should be read by all clerics, whoever else neglects it. It is very important. Not merely is the writer a man of genius—a fact which has been evident for some time to those acquainted with his writings; not merely is he the master of a style which seems to sweep the whole gamut of human emotion, and to make language rise and fall like the notes of a violin; but he has written a book which should make many think. Its importance lies in its object. The writer believes that "a man's life is significant in proportion to his faith," yet he appears to take the general position of an agnostic. His aim is to supply to the agnostic without any creed—even theism—all the emotional and spiritual stimulus which devout believers derive from the Christian creed. How far the attempt is likely to be a success we do not undertake to say. But the point is that it is being made. A writer of the highest education, transparently single-minded, anti-clerical and anti-Christian in his general standpoint, seeks to secure for those who think as he does an emotional substitute for religion which is not poetry; it cannot be demonstrated, but faith asserts that it can be secured, and that unless it be secured life will become futile and ignoble. This we take to be Mr. Dickinson's aim. His success or failure is of little moment, compared to the fact of his attempt.

OUR LIBRARY TABLE.

MLLE. DE BOVET, to use the maiden name of "Mab," publishes through M. A. Lemerre, of Paris, under the title of the first story in the volume, *Plus Fort que la Vie*, eight stories, all of them of high merit, although we greatly prefer some of the later to the earlier contributions. The first is a clever little pamphlet against divorce, so well contrived that it hardly smells of the tract, and may be read on its own merits. Next comes a terrible tale, which forms spiritually a sort of second part to Ibsen's 'Ghosts.' Then we have a curious study of Auvergne, such as will reveal to readers who do not already know it that suppleness of mind which makes Marie Anne de Bovet the most diverse of writers; and next, again, a still more curious study of married life. A fifth story, 'Prise à son Piège,' and the last two in the volume are, we think, the best short stories which we have noticed for many years; and 'Prise à son Piège' is, in fact, though only thirty-eight pages long, a complete novel of the highest merit. It is followed by a story as horrible as the second in the volume, which we have already named. Down to this point the bitter note usual, though not invariable, in Mlle. de Bovet's writings is to be found throughout. The last two stories are different again, for the bitter note is almost wanting in the last but one, and entirely absent from the final story, which is simply pretty, and shows what the author has once before already shown—her power to write "for young ladies" without falling into the namby-pamby and uninteresting style of the professional writer "pour jeunes filles." We fear that we must add that most of the earlier stories in the volume are not intended for that public.

Select Statutes, Cases, and Documents to illustrate English Constitutional History (1660-1832). By C. Grant Robertson. (Methuen.)—Mr. Robertson's personal experience of the need for such a compilation as this in connexion with the Honour School of Modern History at Oxford must necessarily be accepted as a sufficient justification for its publication. Moreover, with a definite purpose of this sort in view the editor may not have felt justified in departing from the traditional method of presenting the constitutional precedents of the post-Restoration period. At the same time it may be pointed out that the analogous treatment of the constitutional documents of an earlier period, to which Mr. Robertson has called attention in connexion with certain well-known collections, has at least some claim to originality. By breaking new ground both Dr. Prothero and S. R. Gardiner were able to improve upon the conventional series of Tudor and Stuart documents in several particulars, and we are unwilling to believe that historical scholars will remain content for all time with the scope or authority of the old series of the State Trials. In his selection and editing of the statutes and cases that were available Mr. Robertson has certainly displayed excellent judgment and sound learning. Perhaps in the next edition he will consider the possibility of reinforcing these indispensable cases with the results of some researches amongst the wealth of manuscript material in official and private archives.

A Book of Essays. By S. A. Hirsch. (Published for the Jewish Historical Society of England by Macmillan & Co.)—Dr. Hirsch's essays are decidedly interesting. He first gives us an account of Roger Bacon and the English Hebraists (few in number, indeed) who preceded him. A parallel is drawn throughout between the strivings and aim of the chief character in this essay and those of Reuchlin, who repeated the same efforts on a larger scale about two and a half centuries later. Dr. Hirsch works out his points very well, but he does not seem to make sufficient allowance for the spirit of the age in which Roger Bacon lived. It is hardly fair to make complaints about "miscalled study and research" when speaking of an age which had hardly any idea of the connotation we are in the habit of assigning to these terms. The next essay deals in a careful manner with the story of Johann Pfefferkorn and what is known as the battle of the books. Here Reuchlin figures, of course, as the great defender of the Hebrew books which Pfefferkorn wished to destroy. The same great humanist of the fifteenth century is the sole subject of the third paper. The chief theme of a subsequent essay is the third book of the Sibylline oracles. In 'Some Literary Trifles' Dr. Hirsch refers to the Jewish elements in 'Daniel Deronda,' 'Oliver Twist' (Fagin), and other notable works. The titles of the remaining papers are: 'Israel: a Nation,' 'Jewish Philosophy of Religion,' 'Samson Raphael Hirsch,' and 'A Survey of Hebrew Literature.' The illustrations (portraits of Bacon and Reuchlin, &c.) are interesting. The index, though far from perfect, will be found useful.

The Bride. By Samuel Rowlands. Reprinted for the First Time from a Copy of the Original Edition of 1617. With an Introductory Note by Alfred Claghorn Potter. (Boston, U.S., Merrymount Press.)—Samuel Rowlands had luck with the booksellers of his day. He has had, perhaps, more than his deserts with their successors. For it is seldom a question of "literature" with this "letter of humours" and retailer of Elizabethan small-talk. He has, however, attracted considerable attention, because, despite his great output of work and the rush of editions, his pamphlets have become bibliographical rarities. At best they are antiquarian documents; but, had they been duller, they would have been welcomed by scholars in their craving for every detail of Elizabethan life. It was, therefore, not improper that an antiquarian society such as the Hunterian Club should have printed all the available Rowlands in sumptuous quarto, especially when Utterson, Halliwell-Phillipps, Collier, and others had prepared limited editions of small portions; and not less proper that, when one of the three lost works has turned up, the tradition of select issues should continue. This good fortune has befallen 'The Bride,' first published in 1617, and now printed on "old Italian hand-made paper" at the luxurious Merrymount Press of Boston, U.S. Mr. Alfred Potter, who supplies an introductory note, informs us that the unique original was discovered in a bookseller's shop in a small German town, and that it is now in the College Library, Harvard.

'The Bride' is a poem of 119 six-lined stanzas, in easy pentameters, rhyming *ababcc*. It is a dialogue between a Bride, who exalts matrimony, and Mistress Susan, Cate, Besse, Jane, Doll, Grace, Sara, Nell, Mall, Prudence, and Francis, who are, in varying degrees of impenitence, leaders of apes in hell. The "arguments" and experiences of these unattached damsels and the counsels of the happy wife follow on the conventions of this literary type, which seems to have been a favourite with Rowlands. But 'The Bride' is a poor supplement to his ''Tis Merry when Gossips Meet' (1602) and 'The Whole Crew of Kind Gossips' (1609), chiefly because it is denied some of the never-failing elements of comedy. There is no widow here, as there is in the first of these—that widow as we know her in Dunbar's famous sketch and a hundred other pieces; and there is no provocation to coarse fun, as there is in the second, where six women meet to tear their husbands to tatters. It is merely a pretty sermon to presumptuous girls who think it better to avoid men or to choose as they go. In the prefatory verses, 'The Bride to all Maydes,' we read:—

> Not out of bubble blasted Pride
> Doe I oppose myselfe a Bride,
> In scornefull manner with vpbraides
> Against all modest virgin maides,
> As though I did dispise chast youth.
> This is not my intent of truth.
> I know they must liue single liues,
> Before th' are gracëd to be wiues.

But such are only touch'd by me,
That thinke themselues as good as wee.

There are few memorable passages in the poem, either for sentiment or form. Yet there is that verse-facility, apparent throughout, and perhaps most clearly in the letter of Doll's lover, which we are accustomed to find in even the dullest dogs of the age. The discussion of the main topic often wanders into digression, as when the Bride finds opportunity to tell the tale of Merlin's birth. There, by the by, Rowlands gives the name of "the Lady Adhan" to Merlin's mother. His couplet describing the lady's plight reads quaintly:—

This to be honest, all her friends did doubt it;
Much prittle prattle was in Wales about it.

The editor informs us that "the misprints, which are unusually numerous, even for a book of this period, have been left uncorrected." We doubt the value of the antiquarian zeal which gives us such a line as

There lines not such another at this day.

The general excellence of the typography and the claims set forth in the end-note make it the more necessary to refer to the bad printing of the first page of the introductory note. In the first nine lines there are more than twenty broken or partially inked letters. And the paper, though known as "old Italian hand-made," brings home to those who are familiar with the sixteenth-century presses the fact that imitation is not always successful.

Reminiscences of Manchester, by Louis M. Hayes (Sherratt & Hughes), will no doubt interest many of the present generation of Manchester folk, especially those whose memories go back half a century or more, but the general reader will find the book dull. It is curious how few men of national importance seem to have crossed Mr. Hayes's path. With the exception of a few, such as the late Lord Russell of Killowen and Bishop Fraser, there is scarcely a name that will be known outside Lancashire, and it is odd to read an account of the literary circle of Plymouth Grove and find no mention of Mrs. Gaskell. In an age which takes so deep an interest in the personal paragraph the book should find plenty of local readers, and no doubt a century hence the student of Manchester history will occasionally turn to its pages, to learn the personal appearance and characteristics of some nineteenth-century worthy. For the sake of such students we regret to note that the book has no index.

The Legal Position of the Clergy, Chancellor P. V. Smith's contribution to Messrs. Longman's "Handbooks for the Clergy," is admirable. It is clear and brief, and will tell the ordinary parochial clergyman just what he needs to know in regard to his legal rights and duties. In the present condition of clerical incomes, it will be a consideration to many that half-a-crown will purchase all the information likely to be wanted on a subject of great importance.

The Earthly Paradise of William Morris is, to use a phrase which can be rarely, alas! employed, literature and delight, and we can imagine no more suitable reading for a summer's day under the trees, bright and clear as Morris's own imaginings of bygone heroes. The edition before us in four volumes of "The Silver Library" (Longmans & Co.) supplies a portrait of Morris and admirable type throughout. It will be one of the most popular parts, we hope and believe, of a series which occupies many good places on our shelves.

MR. MURRAY has sent us in a new "Pocket Edition" of Borrow's works *The Bible in Spain*. The type is excellent, and the whole forms a wonder of compression which should find its way into the pockets of many wayfarers on their holidays.

WE have received in the new "Author's Edition" *Lady Audley's Secret* (Simpkin & Co.), a work which we remember reading with great eagerness in earlier days, and which will hold its own with the later efforts of sensational writers, being, indeed, better constructed and written than most of their stories.

The Braille Weekly, which started last Saturday, has our very best wishes, and will, we hope, get sufficient support to be a permanent institution. It is, say its promoters, the Braille Printing and Publishing Company (24, St. Giles Street, Edinburgh), double the size and half the price of any other newspaper for the blind of which they know. The editor has secured various items of news, articles, &c., from many leading newspapers, and from the Press Association the right to use their telegrams. There are sixteen pages of matter, and we feel sure that the paper has only to be brought to the notice of the blind to secure their immediate approval and patronage.

THE usual fault with second-hand booksellers' catalogues is that they are short. This, at all events, is not the case with the latest catalogue of Mr. Thomas Thorp, of Reading. It forms a substantial volume of 320 pages, in the course of which 7,426 works are described. There is a "fine confused" kind of browsing to be obtained in turning over its leaves, and it is not easy to imagine the specialist who will fail to find something in it of interest. Mr. Thorp may be congratulated on having provided something to keep the book-collector employed during the summer holidays. It is, however, a mistake to describe *Bibliographica* as "the journal of the Bibliographical Society," although most of the contributors were also members of that body. So, too, Murger's 'Bohemians of the Latin Quarter' has nothing to do with 'Bohemia,' under which it is catalogued.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Brown (C.), Trial and Triumph, Sermons, cr. 8vo, 2/6 net.
Carlile (J. C.), The Story of the English Baptists, 3/6 net.
Cox (W. L. P.), Aids to Belief in the Miracles and Divinity of Christ, cr. 8vo, 2/6 net.
Guinness (H. G.), History unveiling Prophecy, 8vo, 7/6 net.
Gunsaulus (F. W.), Paths to Power, extra cr. 8vo, 4/6 net.
Houchin (J. W.), The Vision of God, cr. 8vo, 2/6 net.
Marshall (J. T.), Job and his Comforters, cr. 8vo. 2/6 net.
Pedder (H. C.), The Shadow of Rome, cr. 8vo, 3/6 net.

Fine Art and Archæology.

Arts and Crafts, Vol. 2, with Portfolio, 4to, 8/6 net.
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O'Monroy (R.), Gloriette, 3fr. 50

THE 'BON GAULTIER BALLADS.'

12, South Castle Street, Liverpool, July 13th, 1905.

As no bibliography of the English editions of this still popular book has been published, some of your readers may be glad to have one. The only surviving author (Sir Theodore Martin) of the 'Ballads' is (or was recently) unable to supply the necessary information, and I have not been able to find a complete collection of the editions issued during the last sixty years in any national, university, municipal, or private library I have consulted personally, or by correspondence; neither do (or did lately) the present publishers possess a copy of all the editions. Should any of your readers possess copies varying from those quoted below, perhaps they may think it worth while to furnish particulars.

The first edition (1845) was a small volume of viii and 152 pp., measuring $5\frac{15}{16}$ by $4\frac{1}{16}$ in., containing 39 Ballads and 24 illustrations by one artist. The last edition (1903) contains xxxiv and 302 pp., measuring $7\frac{1}{2}$ by $5\frac{1}{2}$ in., with 56 Ballads and 57 illustrations by three artists. I refrain from giving full collations and extended titles, from fear of trespassing too extensively upon your space; but I possess all the editions enumerated, and shall be glad to supply full particulars of their variations if the author or publishers think it desirable to print them in the next edition of the book:—

First Edition.—London, published by Wm. S. Orr & Co., 1845. 39 Ballads; a frontispiece of Bon Gaultier as a Spanish cavalier; 24 illustrations by Alfred Crowquill (*i.e.*, A. H. Forrester). The illustration on p. 86 does not appear in any succeeding edition.

Second Edition.—London, same publishers, 1849. 51 Ballads; same frontispiece as preceding edition; 39 illustrations by Alfred Crowquill and Richard Doyle. The arrangement of the Ballads is changed.

Third Edition. — London, same publishers, undated. 53 Ballads; a new frontispiece of Bon Gaultier as a Pantagruellist; 57 illustrations by Alfred Crowquill, Richard Doyle, and John Leech.

Fourth Edition. — London, same publishers, undated. 54 Ballads; same frontispiece and illustrations as in the third edition. A new border, designed by Doyle, with elf figures in the four corners, surrounds each page.

Fifth Edition.—Edinburgh and London, published by Wm. Blackwood & Sons, 1857. 54 Ballads; same frontispiece as preceding edition; 58 illustrations by the same artists. Eight of the illustrations are new; seven of those in the previous edition are cancelled, and do not appear in any succeeding edition. Also the "Elf" border is cancelled, and does not reappear until the sixteenth edition, and then in an altered form.

The sixth edition (1859), the seventh (1861), the eighth (1864), the ninth (1866), the tenth (1868), the eleventh (1870), the twelfth (1874), and the thirteenth (1877), all issued by Messrs. Blackwood, were reprints of the fifth edition.

Fourteenth Edition.—Same publishers, 1884. This edition, also reprinted from the fifth, is smaller in size than any of the preceding editions, except the first edition; and the frontispiece, though the same as that in all the editions from the third to the thirteenth, is reduced in size.

Fifteenth Edition.—Same publishers. Reprint of the fourteenth edition, 1889.

Sixteenth Edition.—Same publishers, 1903. 56 Ballads; same frontispiece as in the fourteenth and fifteenth editions; 57 illustrations by the same artists, and a preface by Sir Theodore Martin, giving a history of the work. From this edition the Ballad 'The Young Stockbroker's Bride' and its accompanying illustration are omitted; and three Ballads—'A Warning,' 'To Persons about to Marry,' and 'Want Places' — are added. The "Elf" border used for the fourth edition reappears in an altered form.

The first four editions have an ornamental illuminated title-page, in addition to a printed title-page. All the other editions have only a type-printed title-page.

HENRY SELDEN YOUNG.

THE CANTERBURY AND YORK SOCIETY.

ROLL OF HUGH WELLS (LINCOLN), PART II.

THIS episcopal record society has put out a second part, consisting again of a thin pamphlet of 64 pages, making the total output of 128 pages for a year's work. We are glad to see that the outrageous composite title of "Societas Cantuareboracensis" has been dropped from the green cover, though it still retains a foolish mixture of English and Latin. Free use is made of the insides of the cover for a display of general comment, signed W. P. W. P. On the first of these appears a list of 34 *errata* of the 64 pages of the first part. The editor coolly states that "it is quite possible, even probable, that it may hereafter be augmented." Actually 28 of the *corrigenda* occur in the English abstracts, and all, except perhaps two, could not, we think, have appeared had average care been expended. The mistake of translating *secundum* "second," when it ought to mean *according to*, is not included in the list of corrections.

On the second inside cover, in the midst of a long comment on the review of part i. which appeared in these columns on July 1st, the intention of the Society to proceed almost immediately with some post-Reformation registers is reiterated. The desire of one member for the issue of eighteenth-century registers "as likely to prove more generally useful than the earlier ones" is cited. This member can hardly have looked over episcopal registers of that period. The earlier registers are absolutely invaluable as historical documents, and will, when printed, throw a flood of new light on England's general history. But at the rate this society is proceeding, they will not be completed even in a couple of centuries.

In this second small instalment the attempted identification of the counties is a hopeless muddle. Pickworth is not in Northamptonshire, but in Rutland; Buckden is not in Northamptonshire, but in Huntingdonshire; Holcot is not in Bedfordshire, but in Northamptonshire; and Sudbrook is not in Northamptonshire, but in Lincolnshire. To give the counties is helpful if done with care, but worse than useless when the work is full of errors. We are not in any way in the secrets of the Society, and we know not if there is a paid editor or editors; but we note that the Society's offices are in Chancery Lane. Within a stone's throw of that office are scores of capable record agents and writers of both sexes, any one of whom could have readily made this county list right in a morning's work at the cost of a few shillings. If this is amateur work, it is dear at the price.

One of the interests pertaining to old scripts is the curious variety of spelling, particularly in proper names. But the time has long gone by when such eccentricity was considered in any way commendable in print. It would really seem, however, as if the unknown writer responsible for giving an English version of this early thirteenth-century roll had determined on perpetuating a variety of orthography on mediæval lines. Thus we have (p. 97) "Hockliff" in one line, and in the very next line "Hockliffe"; and (p. 103) "Bullington" in one line, and "Bollington" in the next. With regard to some place-names, a new line of departure is struck out. Thus Patteshall, a Northamptonshire village of some repute as the birthplace of a well-known Bishop of Coventry and Lichfield, is sometimes spelt "Pateshull," which was the usual form of the bishop's name; but this modern record scribe has invented (p. 75) the new and false form of "Pateshill" as his best English equivalent for "Pateshulla" of the Roll, changing it yet again in another place (p. 115) to "Pattishall." On p. 75 the fairly well-known priory of Chalcombe or Chacombe is given in a wrong form, though the usual spelling is given in a later entry. On the same page the Leicester abbey of St. Mary de Pré ("Sancte Marie de Prato" on the roll) is rendered "St. Mary du Pre." Such instances of carelessness could easily be multiplied, but three on a single page will suffice.

The library of the writer of this English abstract must be singularly limited, or else we must conclude that his work is characterized by laziness. A difficulty arose in his mind as to the county to which Ashwell ("Essewella") pertained, and he came to the conclusion that it was in Hertfordshire, though his preference is qualified by a query after "Herts." A few minutes over that fairly common work, Dugdale's 'Monasticon,' would have shown him that Ashwell in Herts was in the hands of Westminster Abbey from very early days, and that the Ashwell on the Roll was in Rutland. Again, "Askeby" occurs on the Roll, and it is suggested that Asgardby, Lincolnshire, is intended; but the entry records a presentation by the abbot and convent of Selby. Here, again, if this wantonly careless writer had but turned to the 'Monasticon,' he would have found that the church in question was probably Ashby ("Ascheby"), and certainly not Asgardby. Half an hour's work would have sufficed to settle the question of two or three other unidentified parishes, provided that the writer had the knowledge where to look for information.

The whole management and editing of this society must be recast, if it is to do any good historical work by securing and retaining a sufficiency of subscribers. It is not enough to have the two archbishops as "joint presidents," and a variety of bishops and temporal peers as vice-presidents.

THE EGYPT EXPLORATION FUND AND PROF. PETRIE.

July 17th, 1905.

THE letter from Prof. Ernest Gardner in your last issue is so directly at variance with the letter of Sir John Evans, the President, and Mr. H. A. Grueber, the Treasurer of the Fund, which appeared in *The Times* of June 17th, that I feel I cannot do better than to put the two documents side by side thus:—

Prof. Gardner.	*Sir John Evans and Mr. Grueber.*
"As soon as this proposal [*i.e.*, to reorganize the Research Account by converting it into a School of Archæology] was formulated, it was brought before the Exploration Fund Committee, and that body agreed that it was most desirable that some of its members should serve also on the Committee of the Research Account."	"We must express our surprise that in this announcement [*i.e.*, that of the establishment of a British School of Archæology in Egypt] the existence of the Egypt Exploration Fund, through the aid of which Prof. Flinders Petrie has in the main been enabled to carry on his important work in Egypt, is entirely ignored."
"There is.....in the opinion of the Exploration Fund Committee, no inconsistency in the position of those whose names appear on the direction of both bodies."	"We refrain from discussing the desirability or the prospects of such a school."
"The relations of the two are, so far, upon perfectly amicable lines, and my object .....is to preserve friendly relations between the two, to avoid any friction or overlapping."	"We venture to remind the subscribers to the Egypt Exploration Fund of this fact [that Prof. Petrie has had more than 7,000*l.* of their money], and to express a hope.....that existing subscriptions may not be diverted elsewhere."

To put it briefly, while Prof. Gardner wishes us to believe that there has been no quarrel, and that the Fund and the School are working harmoniously together, the President and Treasurer think that the School should not have been established, and fear that the result of this will be that some of the Fund's subscribers may be drawn away to it.

One word more. Prof. Gardner says, in effect, that the School, instead of being a new thing, "has been working for many years, and a dozen former students are in various positions in archæology at present," by which curious phrase he apparently wishes to imply that they have obtained lucrative employment by reason of their connexion with it. It is quite true that Prof. Petrie has from time to time been assisted in his work by gentlemen who have since received official appointments, among whom I may instance the present Readers in Egyptology at Oxford and Liverpool, and at least one of the inspectors of the Service des Antiquités. Yet we do not find any of these gentlemen appearing upon its committee or otherwise recommending the School to intending students. Why?

THE WRITER OF 'ARCHÆOLOGICAL NOTES.'

The Priory, Elstree, July 18th, 1905.

THE future of the Egypt Exploration Fund, the Research Account or British School of Archæology, and the work that Prof. Flinders Petrie and others have done in Egypt, should interest a large proportion of those who frequently visit Egypt as well as many who, like myself, are dwellers in the land, though not Egyptological students.

I should like, before it is too late, to endorse one particular point touched on by the writer of your 'Archæological Notes' of July 8th: "Yet the competition for subscriptions to which it has led seems likely to be disastrous to English exploration in Egypt." This seems to me absolutely true. If the School of Archæology is being started mainly to supply Prof. Petrie with funds to continue his work, however interesting that work may be, it is a misnomer, and likely to deceive; if the School is to be a really effective educational force — which is doubtless the object of many subscribers, and would appeal to many more when brought to their notice—I should like to see it constituted not as an entirely British School of Egyptology, but as an Egyptian School of Archæology, with the Adviser to the Ministry of Public Works as President, and the Director of the Museum at Cairo as Principal, if they would accept the positions. The Exploration Fund, Research Account, and other funds of ours and other nations would be absorbed as far as possible, with their nominees on the Council, and thus, if they considered it

wise, Prof. Petrie's most interesting work could be continued under effectual supervision, and the most intelligent students encouraged by his enthusiasm. Reports could be exchanged officially with other learned societies, and subscribers would get for their subscriptions not only the volumes of cumbrous size they now do, but also the knowledge that their subscriptions were being turned to the best possible use in research, and in the education of those of all nations who were desirous of becoming familiar with this most fascinating branch of learning.

While I am on this subject, I should like to add one word more. It has always seemed to me such a mistake that so many independent people with little knowledge should be allowed to poke about and dig in Egypt. I trust that, if it be possible to carry out some form of Egyptian School of Archæology, no one will be permitted to dig except they be members of the school. Surely the Government would be willing to give every assistance in its power to enable this to be done, and thus secure the thorough investigation of any place once touched, and obviate the overlapping Prof. E. Gardner speaks of. Arthur J. Davey.

FIVE SHAKSPEARE QUARTOS.

This season's auction sales of books will always possess an historic interest, from the number of early Shakspeare quartos which have come under the hammer. A series of five, the property of Mr. George Carrington, of Great Missenden, will be offered for sale at Messrs. Sotheby's on July 29th, when the season closes. These would seem to have been at one time in the same collection as the 'Richard III.,' 1605, sold at Messrs. Sotheby's on July 15th—as the 'Second Part of King Henry IV.,' 1605, contains also the autograph of William Penn. It would be interesting to know the circumstances in which the former got separated from the others. The example of the 'Second Part of King Henry IV.' is not perfect—the title is in MS., the top corner of one leaf is defective, and some head-lines are shaved. The only early edition of this play recorded by Lowndes is that of 1600. The copy of 'Henry IV.' (Part I.), 1608, is of the fourth issue, is slightly defective, and is not so rare as many of the other editions of the quartos. The copy of 'King Lear,' 1608, is a good one of the second issue, and would seem to have been George Steevens's, as it bears his autograph signature on the title-page, although it is not the example which realized two guineas at his sale. 'The Merchant of Venice,' 1652, is a fine copy with uncut leaves, but it is naturally far less interesting than those issued in Shakspeare's lifetime. The copy of 'Richard II.,' 1605, has the title in MS., and wants signature A 4. In spite of defects these five quartos, coming all from one collection, form a most interesting series, and will probably all go to America.

Literary Gossip.

To *The Cornhill Magazine* for August Canon Beeching contributes an article on 'Atterbury,' and Mr. J. B. Atlay a biography in brief of 'Tarleton of the Legion.' In 'Some Natural History, II.,' the Rev. H. G. D. Latham gives a new chapter in the life of his East-Ender, Albert. The causerie 'From a College Window' deals this month with the rival claims of sociability and solitude. Mr. Roden Shields, one of the two boys whose companionship in Edinburgh Infirmary W. E. Henley immortalized in his hospital poems, gives his youthful recollections of the incident in 'A Blurred Memory of Childhood.' Verse is represented by Mr. Leonard Huxley in 'The Pass of the Thousand Steps'; science by Mr. W. A. Shenstone, F.R.S., in 'Some Recent Theories of the Ether'; and sport by Judge Prowse in 'The Willow Grouse in Newfoundland.'

In the August *Blackwood* Mr. G. W. Forrest, C.I.E., ex-Director of Records, gives an account of the constitution and working of the Government of India, and Mr. Walter B. Harris, in an article on the Morocco crisis, shows how and why the French policy failed and led to the ascendency of the Germans. A holiday paper describes 'The Island of the Saints,' one of "the Islands of the Sea" in the Firth of Lorn, on which St. Columba built a cell, to which he retired at intervals. Col. E. D. Malcolm discusses 'The Defence of the Coasts of the British Empire,' in view of the decision to abolish submarine mining; and other articles in the number are: 'Man-Hunting by Lions,' the experiences of Mrs. S. L. Hinde in Central Africa; 'With the Mehtar's Falcons: a Morning in Chitral,' by Major R. L. Kennion; and 'The Preliminaries to the Battle of Mukden,' by Chasseur.

Mr. Wilfrid Ward's appointment as the biographer of Cardinal Newman was a foregone conclusion, and it has now followed on the recent death of Father Neville, the Cardinal's literary executor, who during fifteen years of procrastinations and scruples never could make up his mind, to put the work definitely in hand. Mr. Ward, as the biographer of his father, Newman's Ultramontane antagonist, has the subject at his fingers' ends, and a good deal of material for the Newman book has already accumulated. Some three or four years are likely, however, to elapse before the completed manuscript is made over to Messrs. Longman.

A new Life of Cardinal Manning, also, has been commissioned by his last surviving executor. The biographer in this case is the Rev. W. H. Kent, a son of the well-known journalist and friend of Dickens, Charles Kent, and a member of the religious community founded by Manning at Bayswater. Though brought within the compass of one volume, this memoir will present a fuller picture than any yet offered of the Cardinal's public social work and of his spiritual history, as to which there were phases and developments in his last years known only to his intimates. Much new material is at the biographer's disposal, including an affecting diary kept by Manning at Lavington during his wife's fatal illness; also that subject of many rumours, the paper on the Jesuits, suppressed by Mr. Purcell; and the important early correspondence with Gladstone, which that statesman, on Mr. Purcell's mistaken authority, believed and complained that Manning had destroyed. The volume will be ready for issue by Messrs. Burns & Oates at the end of the year.

Mr. Unwin will publish in the autumn a volume by Mrs. Archibald Little, entitled 'Round about my Peking Garden.' "A tribute to a time of dalliance in one of China's many pleasant places," the author calls it, and the book is full of local colour and of curious odds and ends of Chinese lore, interspersed with some graver reflections.

Among the articles which will appear in the August number of *The Independent Review* may be mentioned: 'Education in Japan,' by Baron Suyematsu; 'Liberal Intolerance,' a paper dealing specially with the Irish University question, by Mr. D. C. Lathbury; 'The Great Conservative,' a review of Mr. Temperley's 'Life of Canning,' by Mr. G. M. Trevelyan; 'Herefordshire from Within,' an account of the agricultural situation in that county, by Mr. H. P. Bulmer; and 'The Newest Philosophy,' a criticism of Prof. Santayana's 'The Life of Reason,' by Mr. G. L. Dickinson.

As some misconception seems to have arisen, and some misstatements have already appeared in the press, regarding the new publishing firm of E. Grant Richards, to which reference was made here some four weeks ago, it may be well to state that the business is under the sole proprietorship of Mrs. Grant Richards, who is taking an active part in its conduct, and that the position Mr. Grant Richards will hold is that of her manager. Offices have been taken at No. 7, Carlton Street, Regent Street.

On June 24th we called attention to the very useful work which is being done by *The Library*, a quarterly begun in 1889 with the advice and encouragement of Henry Bradshaw. We now learn, to our great regret, that the publication is being carried on at a considerable loss, and that it is doubtful if it can be continued unless special efforts are made to help the promoters. We appeal to all who care for books and the knowledge which so greatly enhances the delight of possessing them, to make the very moderate outlay which will prevent a loss disgraceful to English letters. Some book-lovers doubtless are subscribers; but there must be very many who are not, and have not realized their chances. As it is, more support comes from America and the Continent than from this country. *The Library* can be had at 10*s.* 6*d.* a year, single numbers costing 3*s.* net, and we should not recommend it if we were not assured that it represents the best work to be had in its special subjects. Inquiries, subscriptions, &c., may be sent to 20, Hanover Square, W.

At "Casa Laura," in a suburb of New York City, died on the 15th inst. Mrs. Clarence Stedman, well known in the literary circles of London in the seventies and eighties, and still better known then, and down to the time of her death, in New York. The wife of the eminent poet and critic, she was brought into touch with most of the poets and men of letters on both sides of the Atlantic during a quarter of a century. She was notable for her hospitality and her great social qualities. Her death will be regretted by many in England and America.

Lady Laura Ridding writes:—

"It is hoped that a short memoir of my husband Dr. Ridding, forty-third Head Master of St. Mary's College, Winchester, and first Bishop of Southwell, may be published. I am anxious for the help of his friends in the matter,

and shall be most grateful for any letters and information which they consider of sufficient importance to lend me. I am desirous especially of gaining information about his days as a scholar at Winchester, and about his life and work at Balliol and Exeter. My address is Wonsington House, Micheldever, Hants."

PROF. ALBERT SMYTH'S edition of the 'Works and Correspondence of Franklin' is completed, and the first volume, now in the press, will, it is anticipated, appear in September. The remaining volumes, ten in all, will be issued monthly. Owing to the necessity of seeing the work through the press, the editor's annual visit to Europe has this year to be abandoned.

WE hear of several interesting historical works in progress, some of which will be published in the coming autumn. Col. W. G. Maxwell, the continental correspondent of several London journals, has had a 'History of the Pyrenees,' based on original records, on hand for some time, which Messrs. Blackwood are to publish. Mr. W. J. Hay will publish a new edition of Home's 'History of the Rebellion of 1745.' The author was a volunteer in a royal corps raised to repel the attack of the Chevalier, but as his history was written in later life, and submitted to the inspection of the reigning family, it proved a more sketchy outline than might have been expected. The discovery of the original MS. will make this edition a great deal fuller than that of 1802. The work is edited by Mr. G. H. S. Beveridge, who has also written a history of the Sobieski Stuarts, which is not yet published. Another work in progress is a history of the Rosebery family, by Mr. J. Macbeth Forbes, an Edinburgh banker, author of 'Jacobite Gleanings from State Manuscripts.'

GEORGE MEREDITH, O.M., purposes to spend the month of August at Aldeburgh.

No. 4 of the *Revue Germanique*, that for July-August, is before us, and maintains a high standard of interest. Prof. Émile Legouis has a sympathetic and discriminating notice of the master just mentioned, especially of 'The Egoist.' He is doubtless the E. L. who, later in this number, has a severe, but obviously just notice of a faulty French translation of the same romance by Maurice Strauss. The reviews generally of English books show knowledge and capability. Art occupies a considerable space in the number, which leads off with four plates of pictures by Mathias Grünewald, whom E. Polaczek finds closely allied to Böcklin.

THE August *Scribner* will contain an article by Mr. Richard Harding Davis on 'The Passing of San Juan Hill,' showing that the traces of the battle there are being obliterated; 'The Fruits of Japan's Victory,' by Mr. T. F. Millward; a description of "Baigha," a sort of polo, the national sport of the natives of Turkistan, by Mr. James Locke; and a special supply of fiction, which has been for some years associated with this month's issue of the magazine.

WE are glad to notice that Guy Lawrence, the grandson of the author of 'Guy Livingstone,' has just secured a scholarship at Winchester.

WE referred some months ago to the appearance of a new monthly magazine at Bombay, specially devoted to the interests of the Parsi community and bearing the title of *The Parsi*. The sixth number, that for June, has just been received in this country, and it contains some noteworthy articles. Among them is a strong appeal for a systematic search for early Parsi (Avestaic and Pahlavi) MSS. in Persia. The sum of 2,000*l.* appears to be required for the purpose, and the writer adds that it should be easily raised among "the plutocratic Zoroastrians who throw away hundreds of pounds sterling on motor-cars." Another contribution is by Mr. B. D. Patel, C.I.E., an enterprising Parsi merchant of Quetta, who points out the need for a Parsi colony, and advocates the immediate establishment of a settlement within the limits of British Baluchistan. There are other indications that the Parsi community after a period of apathy is beginning to bestir itself. Among these is an indictment by some of the leading Parsis of the Parsi Panchayat, which has long exercised an authority that its critics now term "unconstitutional." Another reform advocated in the pages of *The Parsi* is the substitution of a crematorium for the "Towers of Silence" which some one has called "a stigma on the civilization of the Parsis."

IT is announced in the Anglo-Indian papers that the Government Press at Calcutta will shortly issue a 'History of the Hyderabad Contingent' from the end of the eighteenth century, when it was formed from the Nizam's army, down to 1903, when it was absorbed in the Indian Army. The work will be compiled by Major R. G. Burton, of the 94th N.I., late Russell's Regiment of the Contingent, and should be of considerable interest. The volume will be illustrated with maps and plans, and there is to be a portrait of Henry Russell, Resident from 1811 to 1820, covering the critical period of the Maratha War.

IN *Macmillan's Magazine* for August Mr. Marcus Reed reviews a recent Japanese novel which appeared last year in an English translation; Mr. Arthur C. Benson supplies a suggestive paper on 'A Classical Education'; S. G. Tallentyre's sixth paper on 'The Fellow-Workers of Voltaire' deals with the career of Condorcet; Mr. George Bartram writes on 'The Old English Peasantry'; and 'A Puritan Bishop' gives an account of the life of Joseph Hall.

Temple Bar for August contains a paper by Mr. Arthur L. Salmon on some of the literary memories of Somersetshire, called 'With Coleridge and Tennyson at Clevedon'; Miss Elizabeth Banks contributes a description of 'A Bit of Old English Bric-à-brac in Yankee-land'; Miss Laura Hain Friswell gives a pen-and-ink sketch of 'Benjamin Disraeli,' with some unpublished letters; and Miss Elena Washington narrates how she went 'Up the River to Canton.'

THE August number of *Good Words* will contain an article by Mr. J. Ballard, in which is included a hitherto unpublished letter of the poet Rogers. The letter is dated Paris, November 26th, 1802, and describes Napoleon as he looked shortly after the Peace of Amiens.

THE Locker-Lampson copy of the First Quarto Shakspeare, 'The Second Part of Henrie the Fourth,' mentioned in *The Athenæum* of April 15th last, is not, we hear, in the Public Library, Boston, U.S., but is in the fine literary collection of Mr. E. Dwight Church, of Brooklyn.

THE new catalogue of Messrs. Joseph Baer & Co., of Frankfort, includes the copy of the Great Latin Psalter of Fust & Schoeffer of 1459, sold at Messrs. Sotheby's on December 10th last year for 4,000*l.* Messrs. Baer now offer it for 96,000 marks, or about 4,800*l.* The catalogue contains not only a long and interesting bibliographical account of this particular copy, but also a fine facsimile of the noble colophon. We may further call attention to the extraordinary number of *incunabula* described in this catalogue, four hundred and seventy-four in all, many being of exceptional rarity; full bibliographical details are appended to each entry. The works are grouped in an alphabetical arrangement, according to the town or city in which they were printed. There are numerous facsimiles.

THE first contributions from former students of the Bedford College for Women towards the new buildings now amount to over 3,000*l.*, and it is expected that a good deal more will yet be received from them. Not less than 50,000*l.* is required before the end of the year, so that the plans may be proceeded with without delay.

WE are glad to learn that the fine collection of books and pamphlets formed by the late Mr. S. W. Silver, and known as the York Gate Library, will not be dispersed under the hammer. It has been purchased privately by the Adelaide branch of the Geographical Society of Australasia, and will be at once transferred to Adelaide. The library, which comprises some 6,000 volumes and pamphlets, is well known through the elaborate and exhaustive catalogue compiled by Mr. E. A. Petherick, who largely assisted in the formation of the collection. Several hundred additions have been made since Mr. John Murray published the second edition of the catalogue in 1886.

MR. GORDON HOME writes:—

"In your issue of July 8th you printed a review of my latest book (published by Messrs. Dent), but I should like to point out that the title of the book is not 'The Town of Pickering,' but 'The Evolution of an English Town.'"

THE French Académie has always had its detractors, who, it is almost unnecessary to add, have been on the wrong side of the door. But we do not remember that any of its critics have advocated its suppression. M. Georges Pellissier, a professor at the Paris University, now insists, in the pages of the *Revue* (the old *Revue des Revues*), on that trenchant remedy. His article is entitled 'Quelques Vérités sur l'Académie,' and he complains that the "Compagnie" is essentially and hopelessly conservative, and entirely opposed to new movements. It fought against Boileau, Chateaubriand, Victor Hugo, Flaubert, the De Goncourts, and Zola, and against "romantisme" and "réalisme"—all in vain. M. Pellissier points

out that many of the former academicians are now entirely forgotten; but we think that objection holds good with every learned society, and it is one which cannot possibly be guarded against. Perhaps the best thing which the Académie could now do would be to elect M. Pellissier.

The number of students who matriculated at the German universities this summer is, according to the recent lists, 41,928, a considerable increase on last year, when the total was 39,581. Of this number 3,178 are foreigners, of whom 2,775 are Europeans. The Russians head the list with 1,153, while there are 160 English, 607 Austrians, 284 Swiss, &c. Among the 403 non-Europeans, 206 come from America, 108 from Asia, mostly from Japan, 19 from Africa, and 8 from Australia. Berlin continues to be the university most frequented by foreign students; and medicine, philosophy, philology, history, mathematics, and natural science are the favourite branches of study.

The Institute of Archæology, founded for the purposes of teaching, study and research in association with the work of the University of Liverpool, has invited Dr. T. G. Pinches to join the staff in the capacity of Assyriologist.

The Parliamentary Papers of the most general interest to our readers this week are: Report on Admiralty Surveys for the Year 1904 (2*d.*); Annual Statistical Report of the University of St. Andrews (2*d.*); Abstract of Accounts of the same University (3*d.*); and Building Regulations for new Elementary Schools, England and Wales (2*d.*).

SCIENCE

ENGINEERING.

Marine Engines and Boilers: their Design and Construction. By Dr. G. Bauer. Translated from the Second German Edition by E. M. Donkin and S. Bryan Donkin, and edited by Leslie S. Robertson. (Crosby Lockwood & Son.)—This somewhat bulky volume, containing 772 pages, and fortified by 552 illustrations, comprised in 16 plates and figures in the text, furnishes a fairly complete treatise on the most modern types of marine engines and the boilers in ordinary use, and embodies the theoretical and practical rules used in the design of marine engines; and its object is defined to be "a handbook for the use of students, engineers, and naval constructors." The value, indeed, of the work in Germany to many engineers engaged in the construction and working of marine engines, as well as to students of naval construction, is amply proved by the circumstance that though the book was first issued as recently as 1902, a second edition was called for in little more than a year after its first publication. It is this second edition—containing several emendations, a considerable extension of the chapters on 'Arrangement of Marine Engines' and 'Water-Tube Boilers,' and the addition of tables giving particulars of engines constructed by various ship-building firms for battleships, cruisers, destroyers, torpedo boats, gunboats, Atlantic liners, mail steamers, freight steamers, ice-breakers, and various other craft—which has now been issued in English, with English dimensions, for the benefit of British marine engineers and naval architects. The publishers have also been fortunate in obtaining the assistance as editor of Mr. Robertson, who had previously shown his qualifications for the task by his book on 'Water-Tube Boilers' and translation of the book 'Chaudières Marines, Cours de Machines à Vapeur,' by M. Bertin, Director of Naval Construction in France, published in 1896.

The subject is divided into eight parts, dealing successively with 'The Main Engines,' 'Pumps,' 'Shafting, Resistance of Ships, Propellers,' 'Pipes and Connections,' 'Steam Boilers,' 'Measuring Instruments,' 'Various Details,' and 'Various Tables.' Each of the principal parts is divided into sections or chapters, in which the several subjects are indicated by black-letter headings, numbered consecutively throughout the book and given in the table of contents, thus facilitating reference; but the introduction of sub-headings in some cases causes complications, and generally only the main subject is given at the head of each section. The most important portions of the book are primarily the first part, relating to the main engine, occupying more than a third of the book, and secondly, the one dealing with steam boilers. The former comprises sections on 'Determination of Cylinder Dimensions,' 'The Utilisation of Steam in the Engine,' 'Stroke of Piston, Number of Revolutions, Turning Moment, and Balancing of the Moving Parts,' 'Arrangement of Main Engines,' and lastly, a long section on 'Details of Main Engines,' with numerous sub-headings, one of which has been erroneously added to the main heading. The fifth part, treating of steam boilers, contains seven sections, on 'Firing and the Generation of Steam,' 'Cylindrical Boilers,' 'Locomotive Boilers,' 'Water-Tube Boilers,' 'Smoke-Box, Funnel, and Boiler Lagging,' 'Forced Draught,' and 'Boiler Fittings and Mountings.' Locomotive boilers are disposed of in two pages, for, though formerly employed in all light vessels, they have in the last ten years been superseded by water-tube boilers; and the most important section in this part is undoubtedly the one on water-tube boilers, which have come into considerable prominence of late years. The Belleville, Dürr, Yarrow, Normand, and Thornycroft boilers are described with illustrations, and various data concerning them are given in tables. The advantages of this class of boilers are concisely stated to be their

"capacity to raise steam rapidly; facility in responding to a change of speed in the engines, and with which they can be fitted on board ship; less danger in the event of an explosion; capacity for being greatly forced; and reduced weight";

and the disadvantages,

"increased susceptibility to irregular feeding, to irregular stoking, and to rapid fouling; and difficulty of internal cleaning."

A valuable addition to this section on water-tube boilers is furnished by an appendix giving the Final Report of the Naval Boiler Committee, presented to the Lords Commissioners of the Admiralty in June, 1904, in which it is stated, as a result of a series of trials in ships fitted up with cylindrical, Belleville, Babcock & Wilcox, Niclausse, Dürr, and Yarrow large-tube boilers respectively, that two of these boilers (namely, the Babcock & Wilcox boiler as tried in H.M.S. Hermes, and the Yarrow large-tube boiler as tried in H.M.S. Medea) are satisfactory and suitable for use in battleships and cruisers without cylindrical boilers.

It may be reasonably anticipated that this book, with its clear and simple descriptions and its numerous diagrams, drawings, and illustrations of marine engines and boilers, will prove as acceptable and useful to British marine engineers and students and naval architects as has already been notably the case in Germany. Notwithstanding, however, the general completeness of this treatise, there is one very important omission, deliberately made by Dr. Bauer in preparing his second edition, as stated in the following paragraph of his preface, dated January, 1904:—

"In spite of the great, not to say fantastic, expectations entertained in some quarters in regard to the future of steam turbines for ships, I have not ventured at present to add a chapter on the subject to this edition. Although the Parsons turbine has had considerable success *on land*, and has already been fitted in a number of ships employed in running regular services, reliable results from these latter, especially as regards the consumption of coal, are not yet available."

The reason alleged for excluding this interesting, novel, and remarkable development in marine engines, which is regularly growing in favour and is being extended in various directions with most satisfactory results, appears hardly adequate in the circumstances; and it may confidently be predicted that if Dr. Bauer should be fortunate enough to be requested to prepare another edition of his book, he will be obliged to include a full description of the Parsons marine steam turbine, together with some account of the results achieved, if he wishes to keep his work abreast of the times. The somewhat strong wording of the preface to the second edition has probably made Mr. Robertson feel precluded from supplying the omission. This is a pity, for it unquestionably detracts, to some extent, from the interest and comprehensiveness of the book.

James Watt. By Andrew Carnegie. "Famous Scots Series." (Oliphant, Anderson & Ferrier.)—The life of James Watt, born at Greenock in 1736, was chronicled, in conjunction with that of his partner Matthew Boulton, many years ago in considerable detail by Dr. Smiles, as furnishing a history of the development of the steam-engine. The present handy little book, though much less voluminous than the earlier work, and devoid of the illustrations with which Dr. Smiles was accustomed to brighten his 'Lives of the Engineers,' nevertheless, owing to its much greater conciseness, presents a very vivid picture of Watt as an inventor, a discoverer, and a man. Watt, like Smeaton, began his career as an instrument maker, and gradually developed into an engineer. The story of Watt's early struggles in the construction of a steam-engine is graphically told; and his many failures and disappointments are traced to the imperfect mechanical tools and appliances available in 1764, when he began to make his first working model, and the absence of skilled workmen. His invention in 1765 of a separate condenser, and the encasing of the cylinder to maintain its heat, formed the basis of his final success; but it was not till about ten years later that all the difficulties in the way of the construction of the steam-engines he had devised were removed. One serious obstacle was the inadequacy of funds at Watt's disposal for the necessary models and experiments, which was only partially overcome by the proceeds of the surveys he undertook of various canals in Scotland, and by his partnership with Dr. Roebuck, the proprietor of some ironworks, who unfortunately failed after a time, owing to the drowning of his pits with water, which it had been hoped the new steam-engine, if completed in time, would have remedied. The turning point in Watt's fortunes was his partnership with Boulton, who possessed the business capacity and resources which Watt lacked; and this connexion, which was finally arranged shortly after the extension of the patent for Watt's invention had been secured for twenty-four years, with Boulton's assistance, in 1775, led to Watt's removal from Glasgow to Boulton's Soho works, near Birmingham. Not long after Watt had settled at Birmingham, he superintended the erection of his first engine in one of the Cornish mines, which, owing to the increased depth of the workings, the Newcomen engines were no longer able to keep dry. The results of the trial of this engine, which soon raised more water than the older engines with about one-third the consumption of coal, led to numerous orders for engines for pumping out the water from the deep

mines, which otherwise would have had to cease work. For these Watt had himself to prepare the drawings and attend the erection; and thus, eventually, the value of Watt's steam-engine was fully established, and, after passing through some financial straits during a period of great depression of trade in England, the success of the firm of Boulton & Watt was permanently assured. By January, 1824, 1,164 steam-engines had been constructed at the Soho works, with a total of 25,945 nominal horse-power. Watt, however, was not only a very successful inventor and discoverer, but he also possessed remarkable scientific attainments, and a great variety of other knowledge and information, which a wonderfully retentive memory, and a power of readily grasping essential points, enabled him to utilize to the utmost advantage. This unusual combination of characteristics, and also the modesty, simplicity, and amiability of his disposition, are fully endorsed by the tributes to his memory accorded by the most eminent men in different departments of life, which are quoted in the last two chapters of the volume, dealing with 'Watt, the Inventor and Discoverer,' and 'Watt, the Man.' Mr. Carnegie writes about Watt in a lively and enthusiastic vein, as a man enamoured of his subject; and like a true Scotchman, and remembering the series to which this book belongs, he seizes the opportunity of sounding the praises of the Scottish race with no faltering voice, as may be realized by the following extracts:—

"The steam-engine is Scotland's chief, though not her only, contribution to the material progress of the world. Watt was its inventor—we might almost write creator, so multiform were the successive steps. Symington by the steamship stretched one arm of it over the water; Stephenson by the locomotive stretched the other over the land. Thus was the world brought under its sway, and conditions of human life transformed. Watt and Symington were born in Scotland within a few miles of each other. Stephenson's forebears moved from Scotland south of the line previous to his birth, as Fulton's parents removed from Scotland to America, so that both Stephenson and Fulton could boast with Gladstone that the blood in their veins was Scottish."

"The history of the world has no parallel to the change effected by the inventions of these three men. Strange that little Scotland, with only 1,500,000 people in 1791, about one-half the population of New York City, should have been the mother of such a triad, and that her second 'mighty three' (Wallace, Bruce, and Burns always first) should have been of the same generation, working upon the earth near each other at the same time. The Watt engine appeared in 1782, the steamship in 1801, the locomotive thirteen years later, in 1814. Thus, thirty-two years after its appearance, Watt's steam-engine had conquered both sea and land."

Watt, indeed, was a man of whom any nation might be justly proud; and in Mr. Carnegie he has found a worthy and sympathetic biographer.

AMERICAN GEOGRAPHY AND COMMERCE.

The St. Lawrence Basin and its Borderlands. By S. E. Dawson. (Lawrence & Bullen.)—The selection of Dr. S. E. Dawson as contributor of the volume dealing with the St. Lawrence Basin to "The Story of Exploration" series must be described as happy, as this learned Canadian not only enjoys a wide personal knowledge of the region he deals with, but is likewise possessed of the critical faculty, which has enabled him to deal satisfactorily with a subject involving a good many disputed points. At the same time we cannot help thinking that his work would have gained much in brightness had most of these inevitable discussions and arguments been relegated to footnotes or appended to each chapter.

In discussing the voyages of John Cabot the author adheres to the opinions expressed by him in an elaborate paper published in the *Transactions* of the Royal Society of Canada in 1894. Cape Breton is there declared to have been Cabot's landfall in the first voyage, and from that point, owing to failing provisions, Cabot is assumed to have returned at once, without exploring the coast to the west, and to have first sighted the south coast of Newfoundland, as far as Cape Race, on the homeward voyage. But if we accept Juan de la Cosa's map of 1500 as embodying information furnished by Cabot himself to Pedro de Ayala, the ambassador of the King of Spain (and we see no reason to doubt this), then the Bristol vessel, before turning homeward, must have sailed westward to the furthest British flag shown on the map, say, as far as Cape Sable; and only if she did so can it be said that "the English were the first to tread the soil of the continent of the new world," for Cape Breton is on an island, not on the mainland. Whilst for an account of Cabot's first voyage we are dependent upon the scanty information to be found in the archives of Spain and Italy, the details of the second voyage, terminating in September, 1498, are derived exclusively from statements made by Sebastian Cabot, whom Harrisse denounces as a *menteur fieffé*, but whom our author is content to describe as a man "deficient in candour and greedy of reputation, who, like Columbus, would take credit for himself at anybody's expense." We are inclined to accept the assertion made as early as 1521, that Sebastian was never in the land he claims to have discovered, and only reported what he heard his father and others say. Indeed, we very much doubt whether, during this second voyage, the whole of the coast from lat. 58° north to Cape Hatteras was examined. If such an extensive voyage of discovery had really taken place, the claims put forward on behalf of Cortereal and of others would have to be rejected absolutely. There is no doubt, however, that Cabot was really the first discoverer of Newfoundland and its fishing grounds, and it is equally true that Portuguese, Bretons, Normans, and French were the first to take advantage of this discovery:—

"The English nation did not know the time of its opportunity, and had to win back with blood and treasure much of the territory it had thrown away. From those despised coasts of Bacallaos, for centuries, a large portion of the food of Western Europe was drawn. Richer than the mines of Potosi, these treasures replaced themselves by a perennial reproduction."

Parenthetically we may observe that the author appears to be mistaken when he derives the German *Stockfisch* from the Portuguese *bacalhao*. We believe, on the contrary, that the Portuguese name of the cod is a corruption of the Teutonic *Kabeljau*, and not of the Latin *baculus*, for it was through the northern nations that the Portuguese first became familiar with this popular article of food, which, as a rule, reached them in the shape of *Stockfisch*, that is dried cod, or *bacalhao secco*.

Controversial subjects are not even left behind when the author deals with Jacques Cartier's three voyages (1534–43), which made known the St. Lawrence as high up as Hochelaga, near the present Montreal, or the explorations and colonizing activity of Champlain, the founder of Quebec. The "colonization" of the country in these early days, however, made but little progress, and when the English, for the first time, took Quebec in 1629, there were hardly a hundred Frenchmen in all Canada.

The author, whilst doing full justice to the self-sacrificing labours of the Catholic missionaries, insists that the venturesome fur-traders were the real pathfinders:—

"Some of these men were educated and very intelligent, and their adventurous explorations have only in recent years received adequate acknowledgment. That followed naturally from the fact that the books and other literature were written by ecclesiastics, and are chiefly concerned with matters of spiritual interest. Mention is no doubt made in the Jesuit-Relations of some of those pioneers of commerce, but these Relations are, primarily, missionary reports published for the purpose of enlisting sympathy, and gaining support for the extension of missions and the salvation of souls. Bancroft's statement that 'not a cape was turned nor a river entered but a Jesuit led the way' must be taken with a large deduction for rhetorical effect. The Relations themselves make no such claim."

One of the earliest men of this stamp was Étienne Brulé, who, ascending the Ottawa river, was the first to reach Lake Huron (1610), and who, after a life of adventure, was murdered by his Indian hosts, boiled, and eaten. Jean Nicollet, in 1634, extended the exploration westward to Lake Michigan. Even more successful were Radisson and Chouart, whom the author unhesitatingly credits with the discovery of the "great sea" of the Indians or Mississippi (1632), and who subsequently pushed north to Hudson's Bay, but being robbed on their return of the results of their labours, and unable to obtain redress from the French Government, transferred their services to England. Their reports on the wealth of the countries surrounding Hudson's Bay led to the foundation of the most famous and successful of the American fur companies. Full justice is done to the labours of Louis Jolliet, actually the head of an expedition which first descended the Mississippi to the Arkansas, though his "leadership has been obscured by veneration for the humble and saintly Jesuit" who was his companion. A clear account is likewise given of the explorations of the bold, self-reliant, and indomitable pioneer, Cavalier de la Salle, from his first appearance on the Ohio, which he explored to the Falls of St. Louis, to the day, in 1682, when he planted a pillar bearing the arms of Louis XIV. on the Gulf of Mexico. Father Hennepin, who attempted to rob other travellers of the fame due to them, is described as a "vain and mendacious friar."

There are about fifty illustrations, including portraits of Cabot, Cartier, and Champlain, reductions of old maps, and a fine orographical map of the St. Lawrence Basin by J. G. Bartholomew; but a map showing the ancient forts and factories, the routes of the principal explorers, the former seats of the Indian tribes, and the geographical nomenclature of the past, will be looked for in vain.

Études Critiques sur la Vie de Colomb avant ses Découvertes, par Henry Vignaud (Paris, H. Wetter), should prove of interest to the general reader, no less than to the serious student of the history of the fortunate discoverer of a "new world." The student may not find in this volume much that is new to him, for the author has not brought to light any unpublished documents; but he will meet with a full and fair statement of all controverted questions connected with the early life of Columbus, and having thus been put in possession of the information scattered through hundreds of volumes and essays, he will be in a position to form an estimate of the value of the views advocated by the author. To those who have read 'La Lettre et la Carte de Toscanelli' Mr. Vignaud is known as a ruthless iconoclast. On the present occasion, however, he makes no startling revelations, and although several of his contentions are open to argument, and are never likely to be finally set at rest, we are happy to be able to agree with him in the main.

Concisely put, this is the story of the early life of Columbus as told by the author. The great discoverer was born at Genoa in 1451, the son of a well-to-do master-weaver. The claims to a noble descent cannot be sustained, while the statement of Columbus that he was not the first admiral in his family must be rejected as untrue. Columbus received the usual education of his class, was apprenticed to his father, and is referred to in official documents as a "weaver" up to 1473. He never visited the University of Pavia, and the smattering of knowledge which he possessed was

acquired by him in after years. The assertion of Columbus that he first went to sea when fourteen years of age is disputed, for up to 1473 he worked at his father's trade. He certainly never commanded a war galley of King René. His earliest voyage, so far as is known, was to Chios, an island at the time in the possession of the Genoese. In 1476 he joined a Genoese ship—whether as a sailor or in some other capacity is not known—which was bound for England, and which sailed in the company of three other vessels. When off Cape Vincent this flotilla was intercepted by a noted French pirate, Guillaume de Casenove *dit* Coullon or Colon. Two of the vessels, including the one which bore Columbus, managed to escape to Lisbon, and, having been refitted, proceeded on their voyage to England. It was in this manner that Columbus visited Bristol, and perhaps also Galway, but he certainly never went so far north as Iceland. On the homeward voyage, early in 1477, Columbus remained behind at Lisbon. In 1478–9 he married Felipe Moniz, the daughter of Bartolomeo Perestrello and Isabel Moniz. It was only after his settlement in Portugal that he conceived the scheme of reaching Zipangu and Cathai by sailing across the Western Ocean.

It must be admitted that the facts as established by Mr. Vignaud and by other students of the history of Columbus reveal the great explorer as a man utterly to be doubted whenever a question personal to himself is touched upon: "Colomb n'a jamais dit un mot de vrai sur ce qui le touchait personnellement." This is perhaps too strong, but there is much truth in it.

Amerika: seine Bedeutung für die Weltwirtschaft. Herausgegeben von Dr. Ernst von Halle. (Verlag der Hamburger Börsenhalle.)—The economic development of America is an attractive subject, which in competent hands should yield valuable conclusions as to the variations of economic laws in different environments. Dr. Halle's book contains much useful raw material for such an inquiry, but he has contented himself with presenting a summary of the data rather than a series of reasoned conclusions. The economic development of each country of the American continents is outlined in convenient statistical summaries, the account of the existing economic conditions, from banking and exchange systems to the number of motor ploughs and railway waggons, compiled by various specialists, being full and trustworthy. From this point of view the book is by far the most compendious summary of the subject which has yet appeared. In particular it presents the German outlook on America, and emphasizes the part which Hamburg traders play in the foreign trade of the continent. It is a useful book of reference for the student of economics and politics as well as for the business man. It is to be regretted, perhaps, that in so comprehensive a work more pages were not allotted to the consideration of potentialities as well as actualities. This part of the subject has received some attention in the account of the Panama Canal, and an occasional sentence or paragraph deals with it incidentally elsewhere. On the whole, however, the interpretation is left to the reader. The tale is told with German fullness of detail, but the moral is not pointed. In the case of America this moral is so complex and important that we regret that the editor did not assign to himself or one of his learned collaborators the task of setting it forth.

ASTRONOMY AND METEOROLOGY.

Astronomy for Amateurs. By Camille Flammarion. Authorized Translation by Frances A. Welby. (Fisher Unwin.)—The astronomical works of this popular writer are almost as well known in England as in France, and the appearance of a new one in his attractive style, well adapted to amateurs who desire to learn some of the marvellous facts of the noblest of the sciences without having the means or opportunity of taking part in its further progress, cannot be otherwise than welcome. After a description of the principal constellations, we are led to contemplate the fixed stars as suns of infinite space, then more minutely the sun of our own system, and afterwards the planets and other bodies of that system, including the earth on which we live, and its near neighbour and companion the moon. The chapter on eclipses will probably be found of especial interest at the present time; added to this is another on the methods of celestial measurings and weighings, and the book finishes with a chapter devoted to some striking and suggestive reflections on "life, universal and eternal." The illustrations are numerous and on the whole good; but we fancy that Mr. Saunder and other great selenographers will take some exception to the distinctness of the supposed young lady's face on the moon, figure 67 (p. 238). A few errors may be noted: at p. 65 Centaurus appears as "Centauris"; at p. 265 Cyaxares, the Median king, is called "Cyaxarus." The eclipse often called that of Thales occurred in B.C. 585, not 584, as stated in p. 265; and the eclipse of Agathocles was certainly that of August 15th, B.C. 310. Amongst the illustrations, we may remark, is a reproduction of a photograph of the solar eclipse of May 28th, 1900, taken by our late royal visitor, Alfonso XIII., at Madrid, where it was not quite total.

Twenty Years on Ben Nevis: being a Brief Account of the Work, Life, and Experiences of the Observers at the Highest Meteorological Station in the British Isles. By Wm. T. Kilgour. (Paisley, Gardner.)—The greatest elevation in the British Islands, the summit of Ben Nevis, is 4,406 ft. above the level of the sea, or about 850 higher than Snowdon. It is seven miles to the south-east of Fort William, and a conspicuous object to travellers up the Caledonian Canal. In the year 1883 it was decided to erect a meteorological observatory on this commanding spot, from which the weather changes were to be communicated as regularly as possible below, access being at the same time made easier by the construction of a road up the mountain. These observations have proved of great value, and it is matter for regret that they have recently been brought to an end. Let us hope the loss is temporary, and that the desire of our author may be realized that his book will aid in procuring their speedy resumption. The book is not a collection of dry meteorological facts (perhaps the scientific reader, indeed, may wish for more of these), but a pleasant and occasionally amusing sketch of the life and occupations of the observers, who were at certain seasons gladdened by the calls of visitors to the top of the mountain, some of whom did not fail to record their impressions. As a specimen of their facetiousness, we are told that few could resist the temptation of telegraphing from the summit, the most frequent communication being "Missed the view, but viewed the mist." As a proof that the mountain is more easily accessible than those who have not ascended it may think, we may mention that a female post-runner (her name, Miss E. Tait, deserves to be recorded) accomplished the ascent on one occasion in half a minute under two hours, whilst to do this in less than three hours was no uncommon experience. Mr. Kilgour does not forget to level a joke at the inaccuracy of newspaper printers, one of whom converted "covered with cirrus clouds" into "covered with cirrus clowns." We have, however, seen worse errors than this without going to Dogberry, and, indeed, it could hardly deceive, for though warriors have been detected in the sky (during an appearance of aurora), we believe clowns never have. We suggest to the author an alteration in a word used by himself. After a brief description of how the observatory was built (principally constructed of granite blocks), he tells us that it was opened on October 17th, 1883, by Mrs. Cameron-Campbell of Monzie, then the "proprietrix" of the mountain. Now proprietor is not a Latin word, the equivalent in that language being *proprietarius*, which should have been englished proprietary; the proper form of the feminine is proprietress, if it must be used.

The book as a whole may be recommended to the notice of the public, and its interest is much enhanced by a number of excellent photographic illustrations, in addition to a folded map which it contains. The style and excellence of the typography make it also an eminently readable book in another sense. In conclusion let us repeat our concurrence with the author's wish that this very important meteorological station will not be permanently abandoned, as continuous observations of the climatic conditions of Britain's nearest approach *ad sidera* cannot fail to be of great value to science. That there is at least something unique about them is evidenced by the facts that, during one day in October, 1890, nearly 7½ inches of rain fell on the mountain, and that a single month in the same year was credited with 48 inches, whilst in 1898 the fall (the largest recorded in any year of the observations) amounted to the enormous total of 240 inches. The chapter on storms gives some stirring instances of their magnitude; in this the author cannot resist another dash into facetiousness. He tells us that a scale had been formed to represent increasing force of wind; 12 on this scale was reserved for use when the roof was blown off the observatory, or the observer hurled over the cliffs, a fact to be noted by his surviving colleague; but our minds are relieved by the announcement that this catastrophe never actually took place.

We have received the fourth appendix to vol. iv., second series, of the *Publications of the United States Naval Observatory*, which contains a most interesting account of the present status of the use of standard time, drawn up by Lieut.-Commander E. E. Hayden, Head of the Department of Chronometers and Time Service. By standard time is meant the reckoning of longitude or time either from the Greenwich Observatory, or from meridians an exact number of hours east or west of that. This method is now followed by most of the nations of the world, Great Britain, Holland, Belgium, and Spain taking the Greenwich meridian itself; Germany, Italy, and most of the countries of Northern Europe one 15° (corresponding to one hour in time) to the east of Greenwich, which is slightly to the west of Berlin. France, however, adheres to Paris, Portugal to Lisbon, Russia to Pulkowa, and Greece to Athens. In Ireland, also, time is reckoned from Dublin. The United States adopted standard time in 1883, on the initiative of the American Railway Association, and at noon on November 18th in that year the telegraphic time signals sent out daily from the Naval Observatory at Washington were changed to the new system, according to which the meridians of 75°, 90°, 105°, and 120° west from Greenwich became the time meridians for what were called Eastern, Central, Mountain, and Pacific standard time respectively. Thus, 12 o'clock in the day at Washington and New York (which is 5 o'clock in the afternoon at Greenwich) corresponds to 11 o'clock in the morning at Chicago, and to 10 o'clock at all places on the Pacific coast. Japan uses standard time 9^h (135°) west of Greenwich. Another point which has to be considered is this: At 180° east or west of Greenwich the day must change according to the direction in which that meridian is approached. This is called the international date line; and here each day has its birth at the instant when it is

exactly noon of the preceding date at Greenwich, when it is 7 o'clock in the morning at Washington and 4 o'clock at San Francisco. In order to adjust dates uniformly, it is customary, when a vessel crosses the 180° of longitude from Greenwich, to drop a day when sailing in a westerly, and repeat a day when voyaging in an easterly direction. In the former case, for instance, Monday, July 17th, would be immediately followed by Wednesday, July 19th; whilst in the latter case Monday, July 17th, would be followed by another day called also Monday, July 17th. For the sake of convenience, however, this date line is taken irregularly in some places, it being considered very desirable for all the places in Eastern Siberia to have the same date, for all the Aleutian and Hawaiian Islands to have the same date as the United States, and for all the Fiji and Chatham Islands to have the same date as Australia and New Zealand.

We conclude by noting that the following resolution (which it is hoped will gradually secure general acceptance) was proposed by the writer of the appendix before us at the Eighth International Geographic Congress, held at Washington in September, 1904, and carried: "Resolved, in view of the fact that a large majority of the nations of the world have already adopted systems of standard time based upon the meridian of Greenwich as prime meridian, that this Congress is in favour of the universal adoption of the meridian of Greenwich as the basis of all systems of standard time." To mark the occasion the superintendent of the Naval Observatory, Rear-Admiral Chester, held a reception of the Congress, and a special midnight time signal was sent out on September 8th. One effect of the universal adoption of this scheme would be that the minute and second hands of all chronometers, clocks, and watches set to ordinary solar time would be exactly the same all the world over, only the hours differing, so that a single international noon signal by wireless telegraphy would be due at an exact hour on board of every vessel and at every city, town, and village in the world.

RESEARCH NOTES.

SOME remarks of mine in the last instalment of these Notes (*The Athenæum*, July 1st) upon Mr. Butler Burke's so-called "radiobes" have given occasion to a gentleman, of whose identity I do not profess ignorance, for a great display of wrath in the 'Scientific Notes' appearing in an evening paper over the signature C. W. S. In spite of his rhetoric, I still venture to think that the inside of a brick-bat has as much relation—though perhaps of a different kind—to its outside as C. W. S.'s own interior has to his. But, this apart, I notice that my opponent avoids the real point of my criticism, which I will now put in interrogative form. Had Mr. Burke ever heard of M. Leduc's experiments in cytogenesis when he first announced his own discovery? Had C. W. S., when he was the first, as he claims, to draw the public attention to Mr. Burke's work in "a brief and continent" note? How does either of them distinguish between the "radiobes" and M. Leduc's gelatine cells?

Meanwhile the *Revue Scientifique* points out that Mr. Burke's discovery as to the effect of radium upon gelatine has been made before. M. Raphaël Dubois, in his opening lecture at the University of Lyons in November, 1904, announced that by dropping a small crystal of radiferous chloride of barium into a culture-bouillon of gelatine, corpuscles were produced which, he said, had the appearance of "vacuolides," the largest of them appearing to divide spontaneously. He also declared that these bodies eventually evolved into crystals, thereby suggesting the earlier experiments of Von Schrön that I have before alluded to. That crystallization may be one of the earliest forms of life is indeed likely enough, on many grounds. But this is very far from what either Mr. Burke or those who have advertised his work to the unlearned public have yet asserted.

More important for the present—as it seems to me—is the discussion initiated by M. Henri Poincaré before the Académie des Sciences of the experiments of Michelson and others as to the movement of the ether. According to the most prevalent theory on the subject, the movement of the earth through space ought to drag with it the ether existing between the molecules of substances, or, for that matter, between the electrons. Mr. Michelson's experiments have, however, all gone to show that nothing of the kind takes place, and this has led to many mathematical theories on the subject, including that apparently held by the Dutch Prof. Lorentz and others, that the electron in its passage through ether becomes "deformed," or perhaps passes from the spherical to the elliptical shape. It seems from this that the detection of absolute, as opposed to merely relative, motion is impossible, as all the instruments used to establish it will vary in the same ratio as the thing measured. M. Poincaré, in the course of the discussion, sees reason to doubt the assertion made by the celebrated Laplace that the speed of gravitation is infinite, and appears to think, on the other hand, that it may be a good deal inferior to that of light. If this be the case, he thinks that it should be possible to confirm it by astronomical observations, and the result of these will be looked for with anxiety. Gravitation is, perhaps, the next unexplained mystery of nature that will be taken in hand by physicists, and any lifting of the veil which at present shrouds it is likely to have very wide practical as well as theoretical effects. Yet here, too, the solution—when, if ever, it is found—may turn out to be much more simple than anything imagined by mathematicians.

Not unconnected with this is the question of magnetism, which has been considerably complicated by M. Villard's suggestion (see *The Athenæum* of May 27th) that such things as magnetons, corresponding in part to the now familiar electrons, actually exist. The discovery that alloys of metals not including iron can be made which possess a high degree of magnetism shows that it is a property much more widely spread throughout nature than was formerly supposed. Some recent experiments, of which I hope to give a more detailed account later, go to prove that the magnetism of these alloys is largely, if not entirely, dependent on temperature. Everything, therefore, at present seems to indicate that we are in sight of a great simplification in physical theory.

The Royal Society's *Proceedings* for May 24th contains an account of a successful attempt lately made to produce ammonia by the synthesis of nitrogen and hydrogen, and it is noted that this process is, like the formation of ozone from oxygen, irreversible. On the other hand, Dr. Auer von Welsbach, of incandescent-mantle fame, announces that he has succeeded in decomposing ytterbium, which has hitherto ranked among the group of elements known as the rare earths, and finds that it is composed of several constituents. Sir Norman Lockyer has also observed in the chromosphere of the sun the spectrum of the rare element scandium, the predicted discovery of which was one of the crowning triumphs of Mendeléeff's Periodic Law.

A new explanation of the fact observed by Mr. Marconi, that wireless telegraphy proved more practicable over sea than over land, has been furnished by the discovery, lately announced in the *Revue Scientifique*, that sea-water is impermeable to the Hertzian waves. M. Branly's experiments on the transmission of power to an appreciable extent by the same waves were illustrated in a lecture given by him at the Trocadéro in Paris on June 30th, and are still proceeding; while M. Biscan has been making some attempts with the same view at Töplitz. Meanwhile the prize offered at the St. Louis Exhibition to any one who could transmit by Hertzian waves the tenth of a horse-power to a distance of 300 metres remains unclaimed. No doubt this and kindred problems will be discussed at the Congress of Radiology which will be held at Liège during September in connexion with the Exposition Internationale now in progress there. F. L.

Science Gossip.

THE death in his fifty-fourth year is announced of the distinguished physician Dr. Hermann Nothnagel, professor at the University of Vienna, and author of several valuable medical works, among them 'Handbuch der Arzneimittellehre,' 'Topische Diagnostik der Gehirnkrankheiten,' 'Erweichungen des Gehirns,' &c., and of a number of interesting contributions to the chief medical journals. He was a man of liberal views, which he expressed freely, and which, in spite of his popularity among his students, exposed him to occasional hostile demonstrations.

DR. ANDERSON, of Edinburgh, has detected the variability of a small star in the constellation Ophiuchus. It is included in the Bonn Durchmusterung, where it is numbered +3°.3656, and rated of the 8·6 magnitude. Dr. Anderson states that on the 8th, 11th, 22nd, and 30th of May it was out of the reach of his three-inch refractor, although a star of the 10·4 magnitude, preceding it by about fifteen seconds, was continuously visible. On the 30th ult., however, the star in question (which will be reckoned as var. 77, 1905, Ophiuchi) not only outshone that star, but a somewhat brighter one a little to the north-west of the variable, so that its magnitude must have been about 9·9, at least a magnitude fainter than when the observations were made for the Bonn survey.

WE have received the sixth number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*, containing a second note (the first was in the tenth number of vol. xxxiii.) by Prof. Mascari and Signor Cavasino on the relation of the solar images, agitation of solar images, and atmospheric movements, and a continuation of the diagrams of images of the sun's limb for August, September, and October, 1902.

MEETINGS NEXT WEEK.

WED. British Numismatic, 8.—'The Moneyer Torhtulf,' Mr. L. A. Lawrence.

FINE ARTS

Forty Years' Researches in the Burial Mounds of East Yorkshire. By J. R. Mortimer. (A. Brown & Sons.)

THIS admirably printed and profusely illustrated volume of some 450 quarto pages does justice to the wonderful collection of prehistoric implements and other early curiosities formed at Driffield through the indefatigable labours of Mr. Mortimer. Throughout the East Riding Mr. Mortimer's name is a household word. Some twelve years ago the newly formed East Riding Antiquarian Society took the excellent step of providing all the elementary schools of the division with illustrated and descriptive cards, to hang on the walls, of the stone

and bronze implements that are often found on the surface of the fields and wolds. A schoolmaster was explaining to his scholars the meaning of the stone-implement card soon after its arrival at a place nearly twenty miles from Driffield, where Mr. Mortimer resides, when a boy interrupted him with the exclamation, "Why, they 're nowt but mortimers!" On inquiry it was found that he had no knowledge of the existence of Mr. Mortimer as a person, but had been used to call such things by the name mentioned. Perhaps the word "mortimer" will some day find its way into the dictionaries as a synonym for a flint implement, after the same fashion as the personal names "boycott" and "grimthorpe" have attained to distinction in our own days. Mr. Sheppard, of the Hull Museum, in his introductory note to this volume, speaks of having met with this word "wherever one goes."

In the course of forty years Mr. Mortimer opened nearly three hundred British burial mounds of the stone and bronze periods, over sixty mounds of the early iron age, together with several Anglo-Saxon cemeteries, and a few Romano-British interments. He has also carefully examined and mapped a considerable portion of the ancient earthworks that intersect the wolds. The collections formed during these excavations became so considerable that they outgrew the accommodation to be found in a private house, and so long ago as 1878 a special museum was built by Mr. Mortimer for their accommodation in Lockwood Street, Driffield. The leading antiquaries and geologists of this country, as well as of the northern part of the Continent, have visited and consulted this museum from time to time. One of its special peculiarities and attractions is the fact that it is entirely local, all the contents having been gleaned within an area of about seventy-five square miles among the mid-wolds of Yorkshire, which must have been one of the most thickly populated districts of these islands in prehistoric days. Another particular feature of the museum, the contents of which are fully described and illustrated in these pages, is that the original site, even often the precise depth and surroundings, of almost every article are known and notified, offering in this respect a most wholesome contrast to the general character of the great Lomberdale collection of the late Mr. Bateman, drawn from the burial mounds of Derbyshire and Staffordshire.

An interesting fact about the illustrations, which are excellent of their kind and exceed one thousand in number, is that they are all from drawings by Mr. Mortimer's daughter. He remarks in his outspoken and homely preface:—

"For the sketches of the specimens figured in this book, and for numerous illustrations used elsewhere, I am solely indebted to my daughter Agnes, who, from the time she was thirteen years of age until she was nineteen, devoted many of her leisure hours to the completion of this, which at her age must have been a tedious and irksome task."

One of the several curious and unusual points mentioned in this volume, which demand attention of archæologists in other parts of the country, is the subject which Mr. Mortimer describes as "embankment crosses." The explorations of the barrows in the neighbourhood of Fimber and Sledmere revealed the fact that the earlier Anglo-Saxon settlers occasionally used some of the British barrows as their cemeteries, and also utilized several of them, as Mr. Mortimer believes, as moot hills:—

"A British barrow, conveniently situated near an Anglo-Saxon settlement, was chosen as a place on which the people gathered to conduct secular and religious matters. After embracing the Christian faith, they seem to have often excavated in their Moot Hills a large and deep trench in the form of a cross, reaching through the mound. Seven examples have come under my observation. They sometimes extend 5ft. to 7ft. into the rock below; and always with the arms towards the four cardinal points of the compass. The trenches have invariably been filled in with a mixture of soil and rock, in which are potsherds, animal bones, and corroded pieces of iron. Sometimes, along the bottom, a cross is built, of two to four horizontal crosses of stones, walled with clay. Many of these mounds now bear the name of Moot-hill, Mall-hill, Mill-hill, Gallows-hill, and Hangman or Hanging-hill."

Besides the crosses excavated in some of the circular moot hills, Mr. Mortimer has noted eleven others consisting of two ridges of earth and stones, crossing each other near their centre at right angles. Plans and descriptions are supplied of each of these crosses. One of them, on the high ground to the north of the site of the ancient village of Haywold, was known by the name of Christ Cross. When originally surveyed, each of the four arms was about 66ft. long, 3½ft. high, and 8ft. wide. Such structures as these are not altogether peculiar to East Yorkshire, though they are unknown in the North Riding. Mr. Mortimer, in following up this subject, has shown that he possesses no small ability for literary research, as well as for research undertaken with the aid of spade and pick. From the *Journal* of the Archæological Institute, *The Gentleman's Magazine*, and one or two county histories he has traced accounts of similar cruciform structures in seven other localities, notably near Cæsar's Camp, Wimbledon.

For our own part we doubt the Christian significance that Mr. Mortimer is inclined to attach to their shape. The embanked crosses outside barrows are traditionally called "Bields" by the country folk of the East Riding, and here etymology ought to be some help. Locally they are supposed to have been made for cattle shelters, from whatever quarter the wind might be blowing. So far this seems to be the most reasonable theory. Mr. Mortimer, however, considers that the ditch by which the arms are usually surrounded, and from which the material to form their elevation was taken, is an objection to this surmise. At any rate, all archæologists will be grateful to Mr. Mortimer for the account he has given of these singular structures, extending over several pages, and for the numerous learned notes by which that account is accompanied.

The work throughout is characterized by much scientific precision, and is worthy of being placed on the same shelf with the fine series of volumes describing the excavations undertaken by the late General Pitt-Rivers.

WE notice under 'Fine Art,' as chiefly interesting to the antiquary, *Museums, their History and their Use, with a Bibliography and List of Museums in the United Kingdom*, by David Murray, 3 vols. (Glasgow, MacLehose). It cannot be said that the author has achieved much success in this work. We are willing to admit that it is a difficult subject, and ranges over a large area; but, if it is undertaken at all, we are entitled to expect accuracy and instruction. Vol. i. consists of a preface of ten pages octavo, constituting a representative essay on egotism; the personal pronoun I truly glitters in our eyes as we turn over these preliminary pages, occurring no fewer than seventy-four times. The body of this volume deals with a number of subjects relating to museums of early or late foundation—the British Museum, Scottish museums, some foreign museums—their use, arrangement, and dispersion. This comprises 289 pages. Of its value to the general reader one or two examples will suffice. In the account of 'The Beginnings of the British Museum' one would have expected a paragraph descriptive of the world-renowned Cotton Library of Manuscripts, the brightest jewel of the national collections preserved there; but not a word of history or description can be found. A passing allusion to the Act of Parliament for the purchase of the Sloane Library and Museum and of the Harley Collections, and for uniting them "to the Cotton Library," appears to be the sole mention of the mere title. The whole history of the British Museum's progress in the nineteenth century is summed up (on p. 144) in a paragraph of twenty-six lines, with no account of the great new Reading-Room (one of the principal sights of London), the labours and achievements of Panizzi, the comprehensive classed catalogue of MSS., the Ethnological Gallery and the work of the late Sir A. W. Franks in connexion with it, the removal of the natural history collections to South Kensington, or the marvellous expansion of the Egyptian and Assyrian exhibitions. This is writing the history of museums with a vengeance! Then follows a 'List of Museums in the United Kingdom,' but it contains no mention of the museum of H. Syer Cuming, of which we gave some account a few years ago at the time of that collector's death, and which has now been acquired for the benefit of the public.

The second volume deals with the literature of museums in fourteen pages. Here the numerous issues of the British Museum are summed up in a single entry of notice of the 'Bibliography of Publications, 1823 to 1891.' Thirteen busy years of output are absolutely ignored, with the exception of the Report of a Botanical Committee in 1901. Under a heading of 'Catalogues—British Museum,' occurs the single entry of 'Catalogue of Books in the Department of Zoology.' This heading mentions the 'Catalogue of the Library of the Entomological Society of London,' but is silent as to the 'Catalogue of the Library of the Society of Antiquaries,' and that of the library of the British Archæological Association. This volume next treats of 'Museography,' a strange word, apparently intended to signify the art of writing about museums, real or imaginary, and many other matters as well. It embraces, for example, Dr. John E. Gray's 'Report on Museums: their Use and Improvement,' and Prof. J. O. Westwood's 'Descriptive Catalogue of the Fictile Ivories in the South Kensington Museum.' The third section of this volume is devoted to noticing works on the collection, preparation, preservation, and exhibition of specimens; the fourth is a long list of 'Catalogues and other Works relating to Particular Museums and Special Collections.' This latter runs through to the third volume, which concludes with the fifth section of 'Travels and General Works,' a list sufficiently elastic to include such works as

Melchior Adams's 'Vitæ Germanorum Medicorum,' the *Archæologia* of the Society of Antiquaries of London, and G. Naudé's 'Advis pour dresser une Bibliothèque'—a work, by the way, plainly belonging to the previously mentioned section of 'Museography.' In the fourth series we notice the omission of the late Dr. Samuel Birch's catalogue of the Egyptian antiquities in possession of the Duke of Northumberland at Alnwick, although the late J. C. Bruce's catalogue of Roman and British antiquities in the same place has been recorded. Under Chester two works on the Roman stones are noticed; another has been omitted. Under British Museum the list is singularly incomplete and chaotic, a condition of which the author appears to have been conscious where he simply says, "There are an immense number of Catalogues of Departments and of Special Collections published by the Trustees." It is unfortunate that the author of this work has undertaken it without realizing the difficulties in the way of bringing so extensive a subject into an orderly and systematic form. The arrangement is irregular and arbitrary; and due research would have ensured the gathering of numerous titles of works passed over in silence.

Robert Adam, Artist and Architect: his Works and his System. By Percy Fitzgerald. (Fisher Unwin.)—After being unduly neglected for a considerable period, the work of Robert Adam has become the object of a craze, and is likely to be valued and sought after unduly for a time. It would have been worth while, in these circumstances, to write a book which should give the injudicious sufficient insight into the peculiarities of his productions to prevent them from making themselves foolish in the pursuit of their fad. Instead of doing so, Mr. Fitzgerald has given us some ninety pages of indiscriminate eulogy.

The author writes as a layman for laymen, and his architect friends have asked him "Que diable fait-il dans ce galère," thus showing their ignorance of Molière and French grammar. Having been thus unfortunate in his choice of architectural friends, he proceeds to lash architects in general—Wren, Vanbrugh, Inigo (without the usual Jones), Scott, Barry, and Street—and architectural writers in particular; thus Gwilt is "incompetent," Stuart and Revett "rather obscure," and Ferguson "prejudiced," while the late Mr. Brydon, who was as Scotch as Adam, and designed the new Government offices now being erected at Westminster, is called a "local architect" of Bath.

In regard to Adam this trenchant critic cries, "Who have we, or have had we, like him?" flinging grammar to the winds in the excess of his emotion. Thereafter follow comparisons—Adam is "the English Benevenuto Cellini" (we remark, in passing, that Adam was Scotch and Cellini spelt his first name otherwise), "an Admirable Crichton," a "Napoleon," a "Walter Scott," a "Watteau," and a "Richard Wagner." The characteristics of Wagner's music are, however, by no means well described, and the analogy with Adam's architecture is false. Nor can we wonder that epithets should become deranged and metaphors mixed by a writer on an architectural subject who misconceives the quality in a column known as entasis and applies the term to a door-handle, who speaks of the "oval" when he means the ellipse, who compares engaged columns in a façade to the steel framework of the American style of building, and who considers the cement joints of a wall more pervious to moisture than the bricks. Such mistakes as "cimara versa" for *cyma reversa*, "cavela" for *cavetto*, "fenestation," and "Porta Aena, or Brazen Gate," we may charitably ascribe to the compositor; but such suggestions as that the tower of Westminster Abbey—which one?—requires a spire, or that the clock tower of the Houses of Parliament merely serves as a lighthouse, are lamentable examples of misappreciation of fact, and resulting falsity of judgment.

In a book that is remarkable for its want of correction and arrangement it is hardly worth notice that the same item of information, as, for instance, that Adam designed a dog-kennel, should recur, but it is very remarkable that a reference to the Adelphi buildings should appear twice in widely different forms. On p. 53 it is stated that

"Walpole humorously declared that the embroidered pilasters reminded him of 'warehouses laced down the seams, like a trull in a soldier's old coat'";

and on p. 57 that

"Walpole described the warehouses as being laced down the seams, like a soldier's frill in a regimental old coat."

In his preface Mr. Fitzgerald says:—

"Without unduly flattering myself, I please myself with the fancy that the perusal of this slight treatise will foster in many a sort of taste for architecture."

It is not the "sort of taste" that we can commend to anybody.

Répertoires de Peintures du Moyen Age et de la Renaissance, 1280–1580. By Salomon Reinach. Vol. I. (Paris, Leroux.)—M. Reinach has here given us the first instalment of a work which is to do for early painting what Bartsch did long ago for engraving, and what M. Reinach himself has already done for classical sculpture. That is to say, he has given scholars of early painting for the first time a means of certain reference to any picture included in this vast collection. Already in this first volume we have 1,046 pictures described by means of outline, for in effect these outlines are rapid and summary descriptions of the pictures. Thus, in future discussions about pictures, all that will be necessary will be to quote 'Rép. de Peint.,' i. 424, and the reader will be referred to a picture by Lorenzetti no longer to be found, to which he would otherwise have had no clue. Or, to take an opposite instance, i. 217 will take the reader to 'La Belle Jardinière' of the Louvre. The advantage, not to say the necessity, of this common reference for all students is so obvious that, as M. Reinach says in his witty preface, he would be ashamed to labour the point were it not that some people have criticized this effort on the irrelevant ground that no æsthetic quality of the original can survive the process of translation into small line zincogravures. The author has himself no illusions on this point. His work is scientific, not artistic, though it is a science devoted ultimately to æsthetic ends. He is, as he himself says, making roads in a country which has been frequently explored, but never civilized. The road-maker undoubtedly gives the traveller the means of admiring the scenery, but its beauty is not his immediate concern. And, indeed, though these thousand odd small engravings make no pretence to artistic beauty, they are for their purpose wholly admirable. No one familiar with early paintings can fail, as he turns over the leaves of this book, to recognize instantly any picture that he has seen. The open line work is perfectly clear and lucid, and the character of the original is caught extremely well, so that a Raphael does not look like a Van Orley, or a Giotto like an Andrea del Sarto, as is not infrequently the case in those earlier collections of line engravings which tantalize the student by their attempt at elegance of style. The collection is arranged according to subject, while spaces left blank by the larger prints are given to portraits, which are thus scattered through the book.

This book is, of course, by no means exhaustive, either of any one subject or any one artist's work, but the series is capable of indefinite extension in future volumes. The legend includes the gallery or collection in which the picture is, or the sale at which it appeared last, and the name of the artist, and, where this is a subject of dispute, M. Reinach adds various attributions with the names of critics, and not unfrequently bibliographical references, which will be of the greatest help. Altogether the book is the result of an erudition and industry, aided by a keen intelligence, which merit the highest praise. M. Reinach has here performed not the least of his many great services to the methodical study of art. It is a book which no student can possibly dispense with, since it is bound to become the standard, as it is the only, universal book of reference.

Pictorial Composition. By H. R. Poore, A.N.A. (New York, Baker & Taylor Co.)—There is a wild and Western freedom about this book which is entertaining at first and becomes in the end exasperating. The author is certainly no respecter of persons, and he has no hesitation in contravening the received opinion of centuries. He sets out to show how great has been the improvement of the art of composition in modern painting as compared with that of the Old Masters. He corrects Andrea del Sarto with the same assurance that he recommends for praise Detaille and P. Moran and E. Spitzer—to mention but a few of the entirely undistinguished modern painters in whose work he finds his principles exemplified. He considers that he has solved the whole problem of composition by the principle of balance about a central line. It is true that to establish this he invents after the event innumerable rules for establishing the weight and stress on either side of his fulcrum. At one time he discovers that "the placement of the important item or subject has little to do with the balance scheme of a picture." It is true that at others he calls attention to the significance of a form as affecting its weight in the balance, but that he should ever have formulated so amazing a statement as that we have quoted shows how far he is from understanding the subject.

For if there is one element of design in which the Old Masters are supreme, one element which modern art has persistently neglected, it is that of composition. Composition, as Mr. Poore understands it, is a purely negative quality. The kind of balance he establishes is merely something of which we should miss the absence; it affords about as much æsthetic pleasure as the irregular but balanced grouping of a handful of shot upon a flat rectangular plate. Composition as Raphael, Titian, Rubens, and Reynolds understood it meant a closely woven mesh of interacting lines and masses, each of which had its function both as decoration and expression, with these two coefficients of the line acting and reacting upon one another in such a way as to heighten indefinitely either value. Composition thus understood becomes one of the chief elements, if not the chief, in the material decorative beauty of the picture, as well as one of the chief vehicles of its spiritual expressiveness. That unity is the aim of composition both in Reynolds and Detaille one may admit, but the unity is capable of all degrees of intensity and richness. In the one case the richest elements of design are woven together so as to produce a complex and yet instantly apprehended whole; in the other analysis may reveal that the apparently disparate figures are grouped with a certain deliberation, and that we should be not merely indifferent as we are, but acutely displeased, if there was not this elementary recognition of the principles of harmony. In fact, Mr. Poore's remarks might be of some use to photographers, and it is clearly a selective rather than a creative art that he envisages. No one can fail to get some idea of the nature of art by the study of composition, and even our author's random speculations often contain suggestive and useful hints, though his main conclusions are calculated to do more harm than good. Of his critical

standard, a few lines of the poetry which he quotes, or perhaps composes, with perfect complacency will give a just idea :

Great are the symbols of being, but that which is symboled is greater;
Vast the create [*sic*] and beheld, but vaster the inward creator;
Back of the sound broods the silence, back of the gift stands the giving;
Back of the hand that receives thrill the sensitive nerves of receiving.

There is more "back of" this, but the reader may perhaps be satisfied with this sample.

NUREMBERG.

Nuremberg. Painted by Arthur George Bell and described by Mrs. Arthur Bell. (A. & C. Black.)—There are few cities in which the spirit of place is more pronounced, or which have a more definite and charming atmosphere of their own, than Nuremberg, the "quaint old town of toil and traffic, quaint old town of art and song." And, since the days of Prout and Ruskin, few English or American visitors fail to appreciate it, though they may be perturbed by the signs of modern progress which have sprung up within and without the old walls of the town. Mr. and Mrs. Arthur Bell, who have contributed the present volume to Messrs. Black's series of books illustrated in colour, have certainly appreciated Nuremberg; but, unfortunately, it is one thing to appreciate and another to convey one's appreciation by means of pen or brush. Mr. Bell, no doubt, saw and appreciated the grey walls and the red roofs of the old houses and towers that mount up to the grand old berg on the castle rock. But the impression which he has succeeded in communicating is that of a city with light chrome yellow walls and pink roofs; he has even given us a pink St. Lorenzkirche. His fondness for lemon yellows, indeed, lends a bilious effect to some of his pictures — for example, that of the Fleischbrücke; whilst a passion for prettiness or the desire to use as much of his palette as possible on each illustration has produced results very unlike the Nuremberg we remember. For Nuremberg is not built of coloured marbles, and the colours of Venice are not to be seen on the banks of the Pegnitz. Any one who formed his opinion of the oriel window of St. Sebald's parsonage from the picture facing p. 74 would be likely to find himself very wide of the mark. Much more successful is the part of the inner wall on p. 140.

When we turn to the text we find it difficult to say anything in praise of it. There is such a thing as the art of composition, though Mrs. Bell has paid apparently but slight attention to it. She calls almost every building or work of art she sees "a gem," or "a poem in stone," or "an epic," but these flights of imagination do not compensate the reader for slovenly, unrhythmical, and sprawling sentences, which drag their slow length of jerky parentheses across the weary page, or for the indolent verbs which have forgotten the number of their subjects. Much good work has been published concerning the history of Nuremberg during the last ten years, and it would have been easy, if it was necessary to go over the same ground, to reproduce with proper acknowledgment the results of the labours of others. Mrs. Bell, however, though she devotes a page to telling us that she wrote this book at Nuremberg, gives no references at all for any of her statements of fact, and makes no acknowledgment whatever of her indebtedness to other writers, beyond prefacing almost every sentence or opinion by the vague phrase "is supposed," or "seems," or "is considered." Even so her statements are not to be taken as the real result of modern research. She tells us, for instance, that the first mention of the Nuremberg Rat, or Council of Burghers, occurs in a manuscript bearing date 1526. This is a trifling error of some two hundred and fifty years or more. She places the construction of the Laufer, Spittler, and Frauen Towers in the thirteenth century, though if anything is certain this is, that they were added long after the outer gates of those names were built, which was in the years 1377-91. They were added, as defences of vulnerable points, in the middle of the sixteenth century. Tradition ascribes them to Albert Dürer, but they were not begun till 1555, and the name of the architect was Georg Unger. In her account of the revolt against the Rat, which was suppressed by Karl IV., Mrs. Bell, misled, we suppose, by the name, appears to think that the Nuremberg Patriciate, which monopolized the council, was composed of men of birth to the exclusion of merchants, "a manifest injustice," she says, "for it was chiefly to the merchants and craftsmen that the city owed her prosperity." As a matter of fact the Nuremberg patricians consisted of merchants and landowners, and the obscure and complicated revolution at that period was a rising of the craftsmen, who claimed a share in the government of their town and the right to form guilds. Mrs. Bell thinks that the building of the outer wall

"was arranged for in a very singular manner. All householders, with their children over five years of age and their servants, were compelled to work at it one day in the course of every year."

There is nothing singular in this, except that the order of the council applied to children not over five but over twelve years of age. Mrs. Bell need go no further from home than Oxford to find a similar order for providing a town with fortifications. Perhaps we need not attach too much importance to the statement that the windows of the Lorenzkirche are "among the best preserved examples of early stained glass in Europe." Those who know something of the thirteenth and fourteenth century glass in the French cathedrals will, however, hardly be prepared for this description of the late fifteenth-century glass of Nuremberg, fine as it is. But after this sort of loose description we are not surprised when we are told that the affected Tugend Brunnen by Wurzelbauer is a "very fine example of German Renaissance plastic art at its best," though it was made sixty years after the death of Peter Vischer. On the other hand, it is ignorant praise of a beautiful thing to say that the shrine of St. Sebald by the latter artist is "justly considered the most perfect piece of metal work in the world." But Mrs. Bell's inaccuracies seem endless. Kaiser Wenzel may or may not have been the son, as rumour had it, of a Nuremberg blacksmith, but that he was the son both of a cobbler and of a blacksmith, as we are told on p. 102, we find it very hard to believe.

The name of the founder of the Carthusian monastery, who himself lived in a cell in the building which is now the German Museum, was Marquard Mendel, not Marquand; the battle of Mühldorf should be well enough known to one writing German history not to be misspelt; and the first name of Stoss, the carver, is Veit, not Viet. The habit of giving no references or authorities renders it difficult to ascertain on what grounds Mrs. Bell thinks that Veit Stoss was "falsely accused" of forgery. The document which he forged was produced in order to get back some money of his own which he had deposited with a defaulting merchant, but we do not know of any proof that it was not, as the Rat decided it to be, forged. And surely it is hardly accurate to speak of the "grim Iron Maiden awaiting in the Five-cornered Tower fresh victims for her cruel embrace." We fancy the present Maiden at Nuremberg is a virgin indeed, and that the original instrument of torture is in Lord Shrewsbury's collection.

We have said enough to show that Nuremberg in this handsome series has not fallen into ideal hands for treatment; such excellent print and reproduction of colour were worthy of better stuff. But we are grateful to Mrs. Bell for calling attention to the statue of the bagpipe player on the fountain in the Ebner Gasse, and for recounting in connexion therewith a legend of the genuine Nuremberg brand, which we have not come across in any other writer. It would have been worth while to add that the statue is modern, for the bronze was cast some thirty years ago from the model in wood now in the German Museum. It is possibly by Pancraz Labenwolf.

Nuremberg and its Art to the End of the Eighteenth Century. By Dr. P. J. Rée. Translated from the German by G. H. Palmer. "Art Cities." (New York, Scribner; Leipsic, Seemann; London, H. Grevel.)—The Librarian of the Bavarian Museum at Nuremberg has written a careful survey of the art treasures in that city. He scarcely touches the history of the place, and in that respect the modern traveller will find this book colourless and unsatisfying. To say, for instance, that the application of the town to be allowed to appropriate the Jewish quarter was granted is not a picturesque way of stating the horrible circumstances under which the site of the Hauptmarkt was cleared. The Bratwurstglöcklein is likewise baldly dismissed as "the most widely famed thing in the town." But Dr. Rée traces the development of German art, as illustrated by the buildings and in the museums of Nuremberg, in painstaking and elaborate fashion. His treatment of the artists and craftsmen who succeeded Dürer will be found especially valuable by English tourists who wish to learn something more of designers and artist-craftsmen like Peter Flötner, Wenzel Jamnitzer, or Virgil Solis than they can find in most of the books on Nuremberg. We are pleased to note that Dr. Rée agrees with those who now think that the famous Nuremberg 'Madonna' resembles the works of the Vischers so much that it may well be attributed to the hand of Peter Vischer the Younger, and be regarded as a model by him intended for casting. The author is hardly on such safe ground when he assigns the bronze font in the Löffelholz Chapel of St. Sebald's Church to Hermann Vischer on the strength of its resemblance to that in the Town Church of Wittenberg. It probably belongs to an earlier date. Hermann Vischer may have been responsible, however, for the first version of the gigantic bronze crucifix outside the choir of the same chapel, which was to earn the Nurembergers the nickname of Herrgottschwärzer. Dr. Rée's account of this monument of the Starck family would lead one to suppose that it was first set up in 1624. It was recast then, but erected originally in 1482. The reference to the Baumgärtner altarpiece by Dürer might lead the unwary to think that it was still in the church of St. Catherine, for which it was painted. We doubt if the system of great underground passages which connect the castle and town hall, and run outside the town, can be adequately explained as merely or especially for the water supply. Probably they formed an important part of the defences of the town, and a means of exit in times of crisis.

This volume of the "Art Cities" series is abundantly illustrated by one hundred and twenty-three photographs, well executed and well chosen. But in spite of its merits, we fear that English readers will find it hard to digest. The translation of the book looks as if it had been made in Germany. A succession of German sentences, with all their parentheses, however accurately rendered, does not constitute readable English prose, even if the original had any pretence to charm of style or literary grace. Of one church we are told that, "taken from its true use after the Reformation, it has from strange causes housed since 1620 the singing schools of the Meistersinger." The Water Tower,

we are informed, in an amazing mixture of metaphors,

"makes an exceedingly solemn impression, and it is so well suited to give an effect of sullen silence, that it calls up before us gloomy figures.....and awakens in us a whole series of gruesome pictures."

This must, indeed, be a noisy silence. The effect of a series of such sentences is that of a schoolboy's exercise rather than that of an English book. We have noted misprints on pp. 12, 13, 32, 135, and 152. And the translation of Frauen Thor as Women's Gate misses the significance of it. To be consistent, Mr. Palmer should translate Frauenkirche as the Women's Church, not, as he rightly does, the Church of Our Lady.

AN UNRECORDED REMBRANDT.

139, Gloucester Road, S.W.

To maintain that an admirable work, fully signed and dated, by one of the three greatest painters, could be exposed for sale, unrecognized, for some time in the window of a shop in a frequented and by no means obscure thoroughfare in the largest city in the world, and be finally purchased by a lady for a small sum—an infinitesimal fraction of its probable value—on account of its general merits, and without a suspicion as to its identity, would blast the reputation for verisimilitude of the most popular novelist. Yet such an incredible event has in very truth recently taken place in London. The signature, unquestionably an authentic one, which, though easily visible, was not discovered until after the delivery of the purchase to the present owner, is "Rembrandt ft. 1634," and the picture is a splendid example of his practice at that period, when he was mastering the tightness of handling arising from the timidity of inexperience, but had not altogether attained the forceful ease of his later years. It is a portrait of Saskia in her youthful beauty, quite the most charming I have ever seen, at the age of twenty-two, painted the year of her marriage. In general effect it resembles the smiling, or rather grinning, portrait at Dresden, painted in 1633, the bust in profile, the head somewhat bowed forward and turned almost full face to the spectator; but the pose of the head is slightly different, and there are many variations in the colouring. The feather in the broad red velvet cap she wears is here light green instead of grey, the dress is blue instead of blue and white, and the shoulder-knots dark blue, not gold. But the most important distinction is in the expression. In place of the forced grimace which wrinkles up the face muscles in the Dresden portrait and makes her look years older than her real age, we have here the lips only slightly parted in the most natural and fascinating smile. The painting, which is on canvas 20¼ in. × 17½ in., is in remarkably excellent preservation, the only scars from the scythe of Time, all slight and easily remedied without detriment to the beauty of the work, being two small patches from which the paint has been scraped, one in the background, the other at the bottom of the shoulder-knot, and a break in the canvas under the shadow of the hat which has been not too skilfully patched up.

The history of the picture is at present totally obscure, and it has no place in Dr. Bode's monumental work. In Smith's 'Catalogue Raisonné' there is a description of a picture, numbered 579, which strikingly suggests it:—

"A young lady of a smiling countenance, with her head bent a little forward, and turned over her shoulder towards the spectator, and one hand placed on her breast. She has on a large slashed silk hat and feathers, and her dress appears to be of costly materials."

As, however, he only knew and described it from an engraving by Riedel, which I have as yet been unable to discover, this does not throw much light on the subject.

In conclusion, by the kind permission of the owner, I am enabled to announce that those who are genuinely interested in the matter may procure the opportunity of judging for themselves the authenticity of the work by applying by letter only to Mr. Hubert C. Corlette, 2, New Square, Lincoln's Inn, W.C.

MALCOLM BELL.

SALE.

THE following pictures were sold at Messrs. Christie's on the 15th inst.: H. Fantin-Latour, A Basket of Roses and Poppies in a Glass Bowl, 325*l.* Pieds d'Alouette et Roses Trémières, 399*l.*; Hollyhocks in a Glass Vase, 346*l.*; Roses, Asters, and Dahlias in a Bowl, 220*l.*; Roses in a Glass, 147*l.* B. W. Leader, Dartmoor, 105*l.* S. E. Waller, Outlaws, 126*l.*

Fine-Art Gossip.

AN interesting pamphlet has been produced by Mr. W. J. Davis, of Birmingham, the Secretary of the Brassworkers' Trades Union, on 'The Brassworkers and Metal Mechanics of Berlin.' Mr. Davis pays a tribute to the beauty of the Berlin hammered work, which "finds employment for very many art metal-workers," and constitutes a process in which, according to Mr. Davis, we are mere "imitators." As regards Berlin brasswork generally, he thinks it too heavy for our modern fashion, but notes, on the other hand, that we prefer polish, whereas Berlin has a preference for simpler finish. Mr. Davis describes the brasswork of the altar and candelabra of the new cathedral at Berlin, and that of the electric-light great lamp of the central lobby of the new Parliament House.

MR. E. A. B. BARNARD writes concerning the Campden maces:—

"I have only recently read Mr. William Mercer's letter in your issue of July 8th, in which he alludes to the 'fate of the Campden town silver maces, which have gone nobody knows for certain whither!' I am happy to say that the maces always have been, and still are, in excellent and safe keeping, and that arrangements are at present being made by the Campden Town Trust for the proper placing of them in the Campden Town Hall, where they will remain on permanent view."

The Antiquary for August will contain, among others, the following articles: 'Prehistoric Pile Structures in Pits in South-West Scotland,' by Mr. L. Maclellan Mann; 'Notre Dame de Brou' (illustrated), by Miss E. C. Vansittart; 'The Wines of Horace,' by Mr. G. L. Apperson; 'Leprosy in Lancashire in the Twelfth and Thirteenth Centuries' (illustrated), by Lieut.-Col. H. Fishwick; an account of the Sherborne Festival; and 'The Dunmow Chair' (illustrated), by the Rev. C. H. D. Grimes.

TRINITY COLLEGE, Dublin, has followed the good example of Magdalen College, Oxford, and has voted a conditional 50*l.* towards the 300*l.* required by the Græco-Roman Exploration Fund to continue work next winter. These subscriptions will be paid as soon as the full sum is guaranteed.

MUSIC

Musical Instruments.—Part I. *The Irish and the Highland Harps.* By Robert Bruce Armstrong. (Edinburgh, Douglas.)

IT is hard to overestimate the service done both to archæologists and musicians by this admirable monograph on the relics of a lost art. How important the harp was in old Irish society is manifest from its appearance on its azure field in the royal arms. Beginning with Giraldus Cambrensis, all early observers of Ireland were struck with the importance and brilliance of harp-playing at the court or castle of every Irish chieftain. They also seem to agree in wondering more at the marvellous execution of florid passages than the simple expression of melody, though praise of this latter is not wanting. There were, indeed, noted amateurs, and most good houses once possessed a harp, which took the place which the piano occupies in our drawing-rooms; but the professional harpers were a distinct class, once known at sight by their finger-nails, which were grown into claws, and were used as a natural plectrum for striking the strings.

If we can draw any inference from the two scales to which these harps were said to be tuned, and which Mr. Armstrong gives us from antiquarian sources, it is this—that the harp with 43 strings had only one note wider compass than that with 30, the additional strings merely adding chromatic intervals within the same four octaves and a third. But the 43-string scale, reproduced from Prætorius's old book (Wolfenbüttel, 1619), is so queer that we cannot but suspect that some Irish harper was "pulling the author's leg" when he gave it. There is, indeed, not a little suspicion that Bunting met with the same treatment when the old harpers, collected at Belfast in 1792, gave him the technical names of their strings; for O'Curry, the great Irish scholar, coming thirty years later, sets down all these technical terms as simply apocryphal. Yet to a musician they do not seem mere inventions for the purpose of gulling a Saxon, though this instinct in the Irishman must always be reckoned with, when we are dealing with uncorroborated evidence. The scale written down by Bunting for 30 strings is rather what we should expect, especially the tuning of two adjacent strings to the G which was the key-note of most of their music. For a shake upon these "sisters," as they were called, would produce the effect of a sustained key-note, and it may well have been the direct descendant of the *mese* in the old Greek music. But, alas! all Mr. Armstrong's intelligent and painstaking researches have produced but little trustworthy information on this all-important question. The remains of the extant harps are but fragments patched together; in no case could a harp ever have been kept in tune like a piano, for the strain upon the frame of the stretched strings was such that, with every care, these instruments went to pieces in the course of a few generations.

The Highland harp, twin sister of the Irish, receives, of course, from the Scotch antiquary full and sympathetic treatment. He can find only two specimens to describe, but these are better preserved than the dozen or more from Ireland. He thinks the Scotch "Queen Mary" harp worthy to be called the queen of the tribe, and this may be admitted so far as its condition is concerned. But surely the splendid restoration of the FitzGerald harp pictured on the cover of his stately volume far exceeds the rest in artistic beauty, not only of form, but also of ornamentation.

The decoration of these instruments is indeed a curious and wide subject in itself, and Mr. Armstrong has given the student

of Celtic ornament ample materials for studying this branch of it in the many exquisite plates, besides scholarly drawings, which make his volume a thing of beauty as well as a mine of learning. Since the extant Irish harps date from Tudor or Stuart times, if not later, the first and most obvious point of interest in their decoration is the survival of a far older style, reaching back to that of the high crosses, or even to the Book of Kells. Both the elaborate geometrical designs and the introduction of wholly foreign animal life are there, though we see them gradually fading out into modern weakness and vulgarity. We have not sufficient evidence to judge the Scotch side of the question; the extant specimens, except, perhaps, for the metal ornament on the Lamont harp and the fore-pillar of the "Queen Mary," are poor and tame in comparison with the Irish designs.

Mr. Armstrong has also given us specimens not only of the tunes, but also of the *fioriture* played on these harps, the Irish being from Bunting's collection. We cannot say that either of them strikes us favourably, but we can tell the reader that the melodies, which at first sight seem poor, are very delightful, when sympathetically sung and played in some of the modified forms now current throughout Ireland, and the same is no doubt true of the Highland tunes. Without the interpretation of national feeling, the pure notes of national music have seldom any obvious value. Owing, we suppose, to the costliness of the harp, and the difficulty of using it, the fiddle and the pipes have long since supplanted it both in Scotland and Ireland, and the melodies have been, of course, influenced by the medium used for conveying them to the public. Many old Irish melodies can be played, in their simplest form, in a pentatonic scale (*e.g.*, on the black notes on the piano), which points to a stringed instrument so tuned. This archaic quality very soon disappeared when the same tunes were played on the fiddle—especially when the harpers had already led the way by using chromatic embellishments. We have recently spoken in these columns of the ill-treatment of these melodies at a later age by Moore and Stevenson in the now popular 'Irish Melodies.' Perhaps the professional harpers were in their day just as criminal in their handling of ancient music.

We can hardly imagine that this extinct instrument, representing an extinct art (or rather *virtuosity*), will ever again receive such elaborate handling. All that can be said archæologically has been said by Mr. Armstrong, and whatever can be added musically must come from some practical harp-player who is able to make a comparative study of the early stringed instruments of civilized races. We have only to regret that in his very careful descriptions Mr. Armstrong is not always clear. In every case, when the construction of an instrument is described, the ordinary reader wants an outline drawing, with letters or numbers to guide him. This is but seldom vouchsafed in the present volume. Here, for example, is the account of an all-important feature in the Celtic harp. We constantly find allusions to the T shape of the fore-pillar. When we seek to discover what this means we find the following:—

"The pillar was more or less curved, and had for a considerable portion upon either side of the outer curve a projection, the section taking the form of the letter T. When this formation was made to commence and terminate near to either extremity of the fore-pillar, an exceptionally strong arm, able to withstand the tension of the strings towards the left, was the result."

Now all this, with the exception of the allusion to the left, is intelligible; but is it clear? We have given but one such sentence; we might have cited many. Moreover, if the reader looks out for references to the T formation in the index, he will find no mention of it at all. For the index is unworthy of the book, and almost useless. How often the most careful and accurate writers seem incapable of compiling even a decent index!

We will add, in conclusion, this note on the history of the harp in Ireland during the last hundred years, that up to forty years ago it was still fashionable for young ladies to learn the pedal harp and play it at evening parties, mainly (we were told) on account of the graceful attitudes assumed by the players. The nunneries in which girls are educated still regard harp-playing as an elegant accomplishment, and there are yearly competitions at the Feis Ceoil in which that instrument is included. But in Protestant society it is no longer heard.

Memories: an Autobiography. By Walter Macfarren. (Walter Scott Publishing Company.)—The memories of a musician who can boast of "upwards of three-quarters of a century's experience" cannot fail to prove interesting, for they carry one back to the olden days when Mendelssohn first visited London; when Rossini was the most popular of opera composers, and when Wagner was studying at the Nikolai-Gymnasium, Leipsic, and making his first essays at composition. In 1831 young Walter heard Handel's 'Acis and Galatea' in the old, recently demolished, Queen's Theatre in Tottenham Street, and this was probably his earliest musical recollection; he was then a "little four-and-a-half-year-old chap." In 1836 he was admitted a chorister in Westminster Abbey. Of two events of the year 1844 our autobiographer has a vivid remembrance and special souvenirs. He submitted his juvenile attempts at composition to Mendelssohn, and he heard young Joachim play the Beethoven Violin Concerto. The souvenirs consist of musical entries in their handwriting in his album.

Joachim, then fourteen years of age, had his portrait taken at the Daguerreotype Studio in the Strand, and it forms one of several interesting illustrations in the present volume. Macfarren's latest remembrances of Mendelssohn are centred round two of the five performances of 'Elijah' in its revised form at Exeter Hall, under the direction of the composer; the performance of Beethoven's Pianoforte Concerto in G, when the composer extemporized two wonderful cadences; and the improvisation at a conversazione given by the Society of British Musicians, when he invented a fantasia on themes of three works he had just heard by Lovell Philipps, Charles Horsley, and Mr. Macfarren's brother, the late Sir George. The recalling of those early events has a certain fascination. We now live in very different times. Mendelssohn, though not forgotten, no longer enjoys the same public favour. It is curious to note how little Mr. Macfarren has to say about the man who, in a different way, has since taken hold of the public. That he should speak coldly of Wagner when the latter came to conduct the Philharmonic Concerts in 1855 is not surprising, for the Mendelssohn influence was still strong over him; but when, nearly thirty years later, he records the death of Wagner—the only other allusion to the master in the volume—he adds that at a concert given by the Philharmonic Society, the first part was devoted to his music, but that the last item in the programme, "the brilliant overture to 'Ruy Blas,' by that composer whom the author of 'Tannhäuser' affected to despise," pleased more "than anything in the Wagner selection." Wagner may have despised the indiscriminate, exaggerated praise of Mendelssohn which prevailed when he (Wagner) came to London, but his references to that composer in his famous essay on 'Judaism in Music' show how highly he esteemed Mendelssohn's gifts as displayed in some of his best, most characteristic work. Mr. Macfarren, who heard Liszt in 1842 and again in 1886, and thought that at the latter date the pianist "had greatly refined his style and touch," must possess a keen memory to be able to compare performances so far apart. The volume recalls many interesting names and events, but we have confined our remarks almost exclusively to the men who played so important a part in the musical history of the nineteenth century.

Briefe von Hans von Bülow. Herausgegeben von Marie von Bülow. 5 Band. (Breitkopf & Härtel.)—Many of the letters in this volume, edited by the widow of the great pianist, are written *currente calamo*, and thus one gets nearer to the man than would be possible in essays or books in which spontaneity of thought, if not marred, is more or less modified by reflection. Bülow's pen, like his tongue, was sharp, and at times bitter; but he possessed a strong intellect and a keen critical faculty. His letters are, therefore, instructive as well as interesting.

A few extracts may be given. Most artists are naturally very sensitive to unfavourable criticism, although they frequently try not to show it. Bülow, indeed, in one letter thanks a friend for not sending him "newspaper-rubbish," but begs him to go one better, and never mention what the papers say; yet from other pages of this correspondence we gather that he did read notices, and was highly pleased when his great gifts were recognized. Writing about a concert at the Crystal Palace in 1874, he makes a pleasant reference to the orchestra as the best in England, and to Sir August (then plain Mr.) Manns as one of the most excellent conductors. In the following year he plays a Beethoven Sonata with Joachim, and this reminds him that twenty-three years previously they played the 'Kreutzer' Sonata together at Erfurt for the first and only time. This allusion to the past serves also to remind us that notwithstanding the long period during which Dr. Joachim has laboured in the cause of high art, he is still active. The music of British composers is now attracting far more attention in Germany than it once did. Bülow, in his day, helped to make it known. Writing from Hanover in 1878, he says, "To-morrow at a benefit concert I play a quartet (Op. 11) by my Scotch friend Mackenzie."

Bülow heard 'Lohengrin' at Drury Lane, and describes the performance as unintelligent, and the reception as cold. We find that he possessed the power of self-criticism. The late Sir Charles Hallé was of somewhat phlegmatic temperament, whereas Rubinstein was the contrary: "I am," said Bülow, "between the two." The name of Rubinstein reminds us that Bülow greatly admired him as a pianist, if not as a composer. He once wrote to Ullmann to engage Rubinstein without fail for Paris, adding that "the composer will not ruin the pianist's impresario." The letters vary in interest, yet there are few which do not contain some racy sentence or keen criticism.

Musical Gossip.

THE Promenade Concerts, with the Queen's Hall orchestra, under the conductorship of Mr. Henry J. Wood, will begin on August 19th and end on October 27th. Mr. Henri Verbrugghen will be principal violin, and Mr. Percy Pitt, as usual, organist and accompanist. A list of vocalists engaged includes the names of Mrs. Henry J. Wood, Miss Emma Holmstrand, Miss Edith Clegg, and Messrs. Lloyd Chandos, John Harrison, Gervase Elwes, Robert Maitland, William Ludwig, Albert Garcia, and Frederick Ranalow.

IT is proposed to form a choir at Leighton House for the sole purpose of singing English madrigals. The madrigal, though born in the Netherlands, flourished exceedingly on English soil: the madrigals of the Elizabethan period rank among the best of that particular form of art. In London much more attention is paid to instrumental than to choral music. In the time of Elizabeth the man who could not take his part in a madrigal was regarded as a "barbarian," and people "wondered where he was brought up." The intention of the new society is to give two concerts annually, and from time to time lectures on the madrigal. The concert programmes will include specimens of madrigals of which there are no modern reprints. Further particulars respecting this new and worthy undertaking may be obtained from the hon. secretary, Mr. C. L. Stocks, 16, North Street, Westminster.

ARRANGEMENTS have been made by the Grand Opera Syndicate and Mr. Frank Rendle with the San Carlo Opera Company (of Naples) to give a season of Italian opera for a period of eight weeks, beginning in the first week of October. The musical public will not have forgotten the excellent performances given by that company last autumn, while those who are interested in novelties will probably not be disappointed.

MADAME ALBANI has been engaged for the forthcoming festivals at Worcester, Bristol, and Norwich.

IT has been frequently stated that the great singer Madame Pauline Viardot possesses the autograph score of Mozart's 'Don Giovanni,' and it is only recently that a foreign paper of some standing repeated the error—for such it is. The score was presented by her to the Paris Conservatoire. Last year M. Weckerlin, librarian of that institution, showed us the treasure; but he was unable to name the exact date at which it came into the library. Feeling that in the history of the autograph the date of transfer was of importance, we made inquiry of Madame Viardot herself, but she too could not remember. After that she was again asked by letter if she could furnish the date. Weeks passed, and no reply came. We felt, indeed, somewhat ashamed, although in a good cause, at having troubled a lady now midway between eighty and ninety. Last Monday, however, we received a letter from her, in which she says: "I have *at last* found the date of the day when I put the score of 'Don Giovanni' in Ambroise Thomas's hands, *July 6th, 1872*."

THE proprietors of *The Gentlewoman* offer a prize of 25*l.* for the best composition, of any character or length, scored for an ordinary concert orchestra by a lady of British or colonial nationality, residing in any part of the British Empire. The prospectus issued by them states that, although woman has shown herself the equal of man as an executant in music, she does not appear able to approach him as a composer. "All the great musical works of the world," it is truly remarked, "are the outcome of man's creative genius." This they seem to think may be owing to woman's lack of opportunity. Whole columns might be filled regarding the reasons for this inferiority, but we refrain from comment, and merely express our hope that the offered prize will result in a musical work of real interest. The judges, who will soon be named, may withhold the prize if no composition of sufficient merit is sent in. Further information may be obtained by application to the editor of *The Gentlewoman*.

THE Italian papers announce that Umberto Giordano, composer of 'Andrea Chenier' and of 'Siberia,' the latter of which has recently been given with great success at Paris, is about to set to music a French libretto in four acts, by MM. Victorien Sardou and Moreau.

PERFORMANCES NEXT WEEK.

MON. and TUES. Royal Opera, Covent Garden.

DRAMA

Dramatic Gossip.

WITH rapidity almost unprecedented one theatre after another has closed its doors, and the season may almost be held to have reached its nadir. The slack time will, however, be exceptionally short, and an amount of novelty rare at this period is to be witnessed during the coming month. It is curious that of the houses at which dramatic, as distinguished from musical, entertainments are given, the four situated *dos-à-dos* in Charing Cross Road and St. Martin's Lane are almost all that remain open.

AT the Criterion will before long be presented 'The Lucky Miss Deene,' a comedy by Mr. Sidney Bowkett, the heroine of which will be played by Miss Ethel Irving.

MISS JESSIE MILLWARD hopes to produce in the West-End 'The School for Husbands,' an English comedy of manners, by Mr. Stanislaus Stange.

'LES PHÉNICIENNES,' adapted from Euripides by M. Georges Rivollet, and first given in the Roman arena in Orange, has been produced at the Comédie Française, with M. M. Mounet-Sully as Œdipe, M. Silvain as the Shepherd, M. Albert Lambert *fils* as Polynice, M. Paul Mounet as Créon, and Madame Segond-Weber as Antigone. An ode in favour of peace, which is rendered by the young shepherd, has been introduced by the translator.

AMONG novelties accepted by the Comédie Française are 'L'Union Libre,' two acts, by MM. Jules Paublan and Léo More; 'La Concurrente,' three acts, by M. Jean Ray; and 'Sans Religion,' four acts, by M. Claude Frémy.

'LE VIEIL HOMME,' a comedy by M. Georges de Porto-Riche, will be produced during the autumn at the Gymnase, with Madame Réjane and M. Huguenet in the principal *rôles*. The same dramatist is said to be preparing for the Vaudeville an adaptation of 'Manon Lescaut.'

AT the Odéon during the coming season will be given a play by Pierre Loti, the scene of which is laid in India.

TO CORRESPONDENTS.—C. C. S.—J. Y. W. M.—R. B.—H. J. D. A.—C. F. A.-S.—received.
W. H. St. J. H.—Inquiring.
R. A. N.—Many thanks.
No notice can be taken of anonymous communications.

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SATURDAY, JULY 29, 1905.

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LITERATURE

The First Romanovs (*1613–1725*). By R. Nisbet Bain. (Constable & Co.)

TILL recent times the history of Russia, in England at least, has been treated mainly in compilations, where the writers were generally incapable of using the original authorities, owing to their ignorance of the Russian language. Thus we are not inclined to attach much importance to the work of Dr. Dunham, which appeared in the early thirties of last century, and other compilations which were issued at the time of the Crimean war. A better day began with Rambaud's 'History' (1878), a work based upon original research, and written in a readable and picturesque style. Others followed on the same lines, and at the present day the field is chiefly occupied by the meritorious labours of Mr. Nisbet Bain, of the British Museum, and M. Waliszewski, a Polish gentleman residing in Paris. These authors have pretty well covered the ground from the days of Ivan the Terrible to the death of the Empress Catherine II. M. Waliszewski is said to be preparing the reign of Paul, and we may expect something very piquant in his account of the eccentric career of that unfortunate monarch.

These two writers have much in common: a fondness for anecdote—sometimes, perhaps, we might regret that these "good things" have not more evidence to support them—and a very praiseworthy habit of giving the social condition and everyday life of the people. These descriptions have been in vogue in historical composition in this country since the days of John Richard Green. We might go further back, and say since those of Charles Knight in his 'Pictorial History of England.' Mr. Nisbet Bain, in the volume before us, discusses Russian history from the accession of Michael Romanov in 1613 till the death of Peter the Great in 1725. The reigns of Michael, Alexis, Feodor, and Ivan comprise a barbaric period of Russian history which, we fear, is for the most part interesting only to the antiquary. The ordinary reader will glance at it, just to learn how the first elements of a powerful Russia arose, but will then put it aside till he comes to the times when Russia shook off her Eastern environments, and took rank among the powers of Europe. The story of the continual struggles between Russia and Poland is interesting and well told by our author. The treaty of Andrusovo (why Andrussovo, which is neither Polish nor Russian?) marks the conclusion, as Mr. Bain says, of the open struggles between Poland and Russia. The policy was afterwards to be intrigue directed against a country which was breaking up. The days of Stephen Bathory were to come no more, and Sobieski, great as a soldier, was no politician.

We are glad in some of these pages to find Mr. Bain in a more placable mood. He shows his fondness, of course, for Charles XII., but his invectives against Peter and the unfortunate Patkul are not so truculent as in former books. He still makes Soloviov his *Magnus Apollo:* not that we have the least desire to depreciate that painstaking but somewhat heavy historian, but Mr. Bain follows him implicitly, even to believing that Peter, when surrounded by the Turkish host at the Pruth, sent the famous letter to the Senate. No contemporary authorities endorse this statement, and it is only half believed by Soloviov himself. In the same way, in his book on the 'Pupils of Peter the Great,' Mr. Bain accepts the whitewashing of Bestuzhev-Riumin, in which we are glad to see that M. Waliszewski, in his biography of the Empress Elizabeth, does not follow him ('La Dernière des Romanov,' Paris, 1902, p. 116). If we accept the Russian historian's view of the case, then Sir Charles Hanbury Williams and Lord Hyndford sent home lying dispatches, and the Austrian Ambassador was equally guilty. We are glad that Mr. Bain in this volume has described at considerable length the career and fate of Nicon; of whom Leroy-Beaulieu says with considerable justice that, after Peter the Great, he is the most prominent figure produced by Russia. We imagine that few people in England know any more about him than can be gleaned from the pages of Dean Stanley. The work of William Palmer, in which he made use of manuscript material which has not been published even in Russia, has become very scarce. In some other points we feel inclined to disagree with our author. He evidently does not believe that *hetman* and *ataman* are the same words, although Miklosich, the greatest Slavonic scholar who has appeared up to the present time, thought they were (see also Gorayev, 'Sravnitelni Etimologischeski Slovar Russkago Yazika,' Tiflis, 1896, p. 7). Miklosich thought Malo-Russian a language, and not a dialect, according to the opinion of Mr. Bain.

But it is perhaps unfair to carp at these minor inaccuracies (as they seem to us), and it is a more congenial task to praise this interesting book for the many pictures of old Russian life with which it abounds. Chaps. v. and xiv. may be especially cited as teeming with valuable details of the social condition of the country. Mr. Bain is full, as we have hinted, of picturesque little stories. For our own part we cannot wish any of these away, as they give a great deal of colour to an otherwise dull period of history; but we can conceive some readers thinking that the standard of history is lowered by them. Your pragmatical historian, the man full of the political importance and "philosophy" of history, is frequently displeased with these digressions, and will grow tired of Mr. Bain's accounts of dwarfs and drunken orgies. The story of the fate of Alexis, the son of Peter, has often been told, and we believe that the conclusions at which Mr. Bain arrives as to the immediate cause of his death are sound. Much is naturally said in these pages about the eminent foreigners who betook themselves to Russia in great numbers, and having first helped Alexis, the father of Peter, in his reforming measures, in some cases remained to guide his son, and improve their own fortunes in Russia. The tracing of the careers of many of these men would furnish interesting facts. Although Burton and others have done something, much more remains to be chronicled. We are more than ever inclined to think so, if we look at such a work as the 'Brief Sketch of the Scottish Families in Finland and Sweden,' published by Prof. Otto Donner of Helsingfors in 1884. Many of the Scots who went to Sweden and Finland passed over to Russia. We cannot find space to enumerate the Dalziels, Gordons, Carmichaels, Erskines, Hamiltons, Ramsays, and Leslies who made their way into the country and have left descendants at the present day. At the beginning of his fifth chapter much is said by Mr. Bain on the influence of foreigners on the country. All shrewd observers, certainly Kotoshikhin and Krizhanich, had seen that Russia must be civilized by outsiders. That clever barbarian, Ivan the Terrible, may be said to have begun the transformation when he sent a certain German named Schlitt to procure artisans for him. Schlitt, however, was not allowed by the enemies of Ivan to return; they felt that the barbarian would become too powerful with such assistants. Russia was getting rid of her isolation and was willing to send embassies to France in the reign of Michael, and again later in the century. How they behaved on the last occasion has been described at considerable length by M. Leger of Paris in one of his lectures. We also have the ambassador Prozorovski visiting England in the time of Charles II. Pepys has some strange stories about such envoys. As the number of educated men fit to serve diplomacy was scanty, foreigners were frequently employed on these errands, and Menezius was sent to Venice and Rome, disguising under this Latin form his Scotch name Menzies. We think that Mr. Bain has shown skill in his treatment of the Cossack rebellion which transferred the Dnieper Cossacks to the Russians. The history of these events is

rather involved. Readers who wish to take a connected view of Russian development will be glad to get the account of Alexis Mikhailovich, a sovereign to whom the country owes a great deal. The account of this reign will prove a greater novelty than the story of the duel between Charles XII. and Peter, which has been often described. Although, like M. Waliszewski, he seldom spares Peter, Mr. Bain is generous in his words of praise when speaking of the Tsar's death :—

"In frightful physical suffering, with the full consciousness of human weakness, demanding comfort from on high, and imploring the forgiveness of those around him, one of the very greatest of the world's great men had passed away."

As we read such words we cannot altogether find fault with Mr. Bain's treatment of the national hero of Russia. The words quoted are only part of the noble panegyric of Peter with which the book concludes. Some of these clever "appreciations," to use the popular shibboleth, are perhaps a little marred by straining after epigram.

The Native Races of South Africa. By George W. Stow. Edited by George McCall Theal. With Numerous Illustrations. (Sonnenschein & Co.)

MORE accurate than the title printed on the cover of this stout volume is its sub-title, 'A History of the Intrusion of the Hottentots and Bantu into the Hunting Grounds of the Bushmen, the Aborigines of the Country.'

Mr. G. W. Stow, who settled in Cape Colony in 1843, occupied much of his leisure, up to the time of his death, about twenty years ago, in collecting information at first hand concerning the Bushmen, in whose antecedents and wasting condition he, like his friend Miss Lucy Lloyd, took special interest. His work was in September, 1880, sufficiently in shape to be provided with a preface bearing that date, but he appears to have made some alterations in the course of the next year or two, and the book—left by him in manuscript, and since acquired by Miss Lloyd, who asked Dr. Theal to prepare it for publication—has, perhaps discreetly, been very considerably "edited." Besides dividing it into chapters and breaking up the overlong paragraphs, Dr. Theal has struck out "a vast number of extracts from almost every English book previously published upon South Africa," with which, in his opinion, "it was clogged." Expedient as this course may have been, and even serviceable to the general reader, it has rendered it difficult for those more careful students for whom such books are primarily intended to see to what extent the author's views were corroborated by others, or how far he had corrected their inaccuracies. The result is a rather cumbrous mass of speculations, based on laborious and praiseworthy investigations, but lacking the scientific thoroughness that writers like Dr. Roth, Mr. A. W. Howitt, and Messrs. Spencer and Gillen, in their learned treatises on Australian and Tasmanian aborigines, have accustomed us to look for.

Such as it is, however, the work is of great value. Nearly half of its 560 bulky pages deal exclusively with the Bushmen, whom Mr. Stow somewhat fancifully supposed to have sprung from two distinct sets of tribes, a painter set and a sculptor set. It has long been recognized that the Bushmen, called A-ba-twa by many of the Kafir communities, came in remote centuries from Central or Eastern Africa (probably, somewhere near the Ituri forest from which the pigmies now on show in England have been brought), and were of kindred origin to the dwarfish people, often styled Watwa or Ba-twa, who survive there and in other tropical regions. It is also claimed —and this is the most remarkable fact in evidence of their early culture in some particulars, differentiating them from other primitive people presumably superior to them in many qualities, intellectual and physical — that the Bushman tribes have always possessed singular artistic talent, some as painters, others as sculptors. But the inferences based by Mr. Stow on these facts are disputable. He says :—

"This difference marks two distinct divisions of the Bushman race, and judging from the relics which they have left of their former ownership, they entered the widespread territories of Southern Africa by two different lines of migration. The sculptors moved to the southward through the more central portions of the country, crossing the Zambesi and traversing the country by the Lake Ngami, the Mariqua, and the upper Limpopo, thence to the Malalarene and the 'Gij Gariep or Vaal. In the valleys of these two rivers and in that of the Gumaap or Great Riet river they appear to have established their headquarters.....The painters, on the other hand, appear to have advanced through Damaraland along the western coast. On arriving at the great mountain ranges in the south, they turned to the eastward, in which direction they can be traced as far as the mountains opposite Delagoa Bay. The main body of them, however,.....occupying the whole of the Colesberg and Aliwal districts, and crossing the river ['Nu Gariep or Upper Orange river], filled every rock shelter to the east and north-east with their cave paintings. .....The painters were the true cave-dwellers, and delighted in ornamenting the walls of their rock shelters ; the sculptors lived in large communities, but they preferred the stony hills covered with projecting rocks and boulders, which they sculptured over with their carvings. Their great places were permanent residences, from which they started on their hunting expeditions ; their huts were small spherical structures, opening to the east. The occupants of the plains lived in fragile portable shelters, constructed of withes and small rush mats, which they rolled up and moved as fancy and the game might lead them."

Miss Lloyd is probably right in questioning her friend's assumption that the Bushmen reached South Africa in two distinct branches, as painters and sculptors, and in thinking that "this matter was determined by locality and convenience." For the rest, the profuse details given by Mr. Stow concerning Bushman habits and traditions are extremely interesting, and justify his contention that these unfortunate people, the actual aborigines of Africa so far as we know, were not only more intelligent, but also of kindlier disposition, than most other writers have represented. Apparently sole masters of South Africa for at least a thousand years or two, they began to be encroached upon some centuries ago by migratory hordes of Hottentots, of allied stock to the Bushmen, and in later times by the Bantu or Kafir hosts, who were in turn driven south by the Arab invasions of East Africa. When to the persecutions the Bushmen had to endure from both these sets of assailants was added the treatment they received from Dutch, English, and other European appropriators of the country in yet more recent days, it is not strange that, in the efforts to save themselves from the ruin that has befallen them, they met cruelty with cruelty, and developed capacities far more revengeful and treacherous than there was occasion for in their simpler and happier age. The wonder is, rather, that among the survivors of such prolonged and accumulated hardships, so much crude virtue remains as is acknowledged by the farmers, travellers, and others to whom they render faithful and often ill-requited services as drudges, scouts, guides, and so forth.

The second half or more of Mr. Stow's valuable collection of facts and theories, dealing with the Hottentot and Bantu encroachments, is less satisfactory than its forerunner, and, though there are frequent intimations in the course of the work that he intended to include in it, if he had not already compiled, an account of the European waves of conquest, this does not appear in Dr. Theal's text. The volume, indeed, ends abruptly with an incomplete description of the Matabele invasion of what is now the Transvaal in and about the year 1837, although incidental references to Boer and British proceedings, as well as to native wars and readjustments, in the course of the following half-century, are made in several parts of the book. Its fragmentariness in this respect is the less to be regretted as Mr. Stow was evidently more at home in Bushmen's caves and huts than in Kafir kraals, or among the white men's archives in Cape Colony, of which Dr. Theal is the custodian.

For all that, the later scarcely less than the earlier chapters abound in new and useful information for all who will take the pains to search it out and sort it. It is especially helpful in throwing light on the confusing miscegenations consequent on perpetual raidings, as plentiful before as they were after the European occupation. Here, for instance, we are told much about the forming, through mixture of Hottentots with Bushmen, of the Korana clans, chiefly on the western side of the Kalahari and to the north, with some of whom the Germans are now having so much unprepared-for trouble. Other instructive chapters concern the Griquas, whose coloured ancestors were Hottentots, but whom several generations of Dutch settlers converted into Africaanders or Bastaards, and who, before the British Government granted their request to be renamed Griquas, had for leaders Barend Barends, Andries Waterboer, Adam and Cornelius Kok, and other local patriots now famous in South African history.

A Publisher's Confession. (Gay & Bird.)

CONFESSION in the ordinary use of the word implies the revelation of crime, or, at any rate, matters of secrecy. The public, which

loves the amusement provided by indiscretion, will find nothing particularly piquant here, since very few names of actual persons are mentioned, and those only in a laudatory connexion. The ten papers before us, moreover, suggest that the art of confession is to advise others—in this case chiefly authors—and explain the deficiencies of other people who share the writer's calling. We learn, for instance, very little of cases in which the anonymous mentor is sorry that he has profited by the ignorance of authors, or been imposed upon by their exaggerated sense of their own importance as literary assets. We do, however, get some opinions of real value, things put in a way which may strike the man in the street, though not, perhaps, so trenchant to experts in the trade. Notable certainly is the writer's point of view, which deserves high commendation. He recognizes ideals, and deprecates the influence of the almighty dollar, so that one may condone his rather evident insistence that he is not as other publishers.

The Publisher is of the United States, and these papers appeared in *The Boston Transcript*. Consequently, the reader will have to translate dollars and cents into our insular currency, and will note certain marked differences between the general state of letters on this side of the Atlantic and the other. The writing is generally clear and, apart from some repetitions, effective. The only phrase which may be obscure to the English reader is "peanut methods."

The book opens with the contention that it is not good business to pay a 20 per cent. royalty to a popular author. It is not worth while, in effect, to advertise one's own liberality and generosity at such a price. We can well believe it, and that "a 10 per cent. royalty on a book that sells only reasonably well is a fair bargain between publisher and author." The cost of advertisement is one of the most serious things to be considered, and the extent to which it can be judiciously practised. It is a thing, we may add, over which the author, in this country at any rate, has little, if any control, legally or practically, so that his book may lose by not being fairly exhibited to the public. It is impossible for him to keep an eye, day by day, on the numerous publications which include advertisements, or to judge the relative value of the positions they occupy as inducements to buy. The fashion of big "booms" is, it is satisfactory to hear, on the wane, and

> "the authors whose books will be remembered longest have not caught the fashion of demanding everything. It was that passing school of 'booms' and bellowing that did it all—the writers of romances for kitchen maids and shop girls, whose measure of book values was by dollars only. Such fashions always pass. For, if novel writing be so profitable an industry, a large number of persons naturally take it up; and they ruin the market by overstocking it."

We are told that there are perhaps a dozen American novelists who secure large incomes from their work; there are many more who are in comfortable circumstances, but profits generally are overstated by the writers of paragraphs.

Of the "literary" class the Publisher has but a poor opinion. In the United States, it seems, they are all limited, one-eyed people; they never see fiction steadily and see it whole. We learn that the

> "'literary' view of fiction is no more trustworthy than the 'literary' view of politics or of commerce; for it concerns itself more with technique than with substance."

Mr. Howells and Mr. James "write to unresponsive markets"; but much as we admire their books, we think it ludicrous special pleading to select them as representative specimens of "literary quality." Their works have definite and exceptional exclusions which make against popularity. Construction is the great thing, says our author, in novels, but we see no reason to suppose with him that the average member of the public which makes large circulations knows more about construction than the professional literary man. On our author's own showing, "Very few books have a serious chance to become literature unless they have good construction." "Literary" men, we presume, read literature; the big public does not; and so we think it highly probable that the "literary" man has profited (dimly, perhaps, and not like a gifted publisher) by ample gazing at books which do exhibit the "architectonic faculty," if we may be allowed, as having a slight tinge of literature ourselves, to use a phrase for a thing we have recognized and studied for years. This talk about "construction" leads to an outburst containing several statements which are certainly not true of this country, and which will amuse or amaze a good many readers in any country which boasts a literature or a supply of well and ill constructed novels. Here it is for the benefit of our readers:—

> "I, for one, and I know no publisher who holds a different opinion, care nothing for the judgment of the professional literary class. Their judgment of a novel, for instance, is of little value or instruction. It may be right—often it is. It may be wrong. But whether right or wrong (and there is no way that I know to determine finally whether any judgment be right or wrong) it is of no practical value. A literary judgment of a new novel cannot affect the judgment that men will form of it ten years hence. Therefore it is of no permanent value. Neither can it affect the sales of a new novel. It is therefore of no practical importance for the moment. I look upon reviews of novels as so much publicity—they have value, as they tell the public that the book is published and can be bought, and as they tell something about it which may prod the reader's curiosity. Further than this they are of no account. Not one of the three publishers whose personal habits I know as a rule takes the trouble to read the reviews of novels of his own publishing."

We know of several English publishers whose habits (why "personal" habits? we see no point in the adjective) include the reading of the reviews of books they publish. The ideal critic of a novel is "un homme du monde doublé d'un lettré," and we think the latter qualification as important as the former. No doubt the Publisher is right in stating that what the public resents most is lack of story in a novel. But is the literary man blind to story because he likes it well told?

Of authors a high opinion is expressed. They are by no means, on the whole, an irritable tribe—a description, by the by, which is not traditionally applied to authors, but to poets, the least fortunate class of authors.

One great difference between publishing here and in the United States is that school-books and "subscription-books" are, in the latter case, separated from general publishing, and are generally produced by houses that publish nothing else. "Two great text-book houses have made large incomes; and they publish nothing but school-books." So your real but unremunerative classic cannot be paid for by your commonplace, but steady-selling arithmetic, as it is, perhaps, occasionally in happy England. The Publisher has a great tirade against what he calls the "brass-band method," and the gambling in popular novels which "break the record":—

> "A successful advertising 'dodge' makes a biscuit popular, or a whiskey, or a shoe, or a cigarette, or anything. Why not a book, then? This would be all that need be said about it but for the 'literary' journals. They forthwith fall to gossiping, and keep up a chatter about 'great sellers,' and bewail commercialism in literature, until we all begin to believe that the whole business of book-writing and book-publishing has been degraded. Did it ever occur to you that in the 'good old days' of publishing there were no magazines that retailed the commercial and personal gossip of the craft?"

It will be seen that the Publisher has a very poor opinion of the "literary" journals; but surely those of the best repute do not deal mainly with chatter about big circulations. And if they do, who supplies this "commercial and personal gossip"? The writer of "literary notes," who, it appears (p. 48), is kept and specially paid in the publisher's office. The Publisher, in explaining the machinery of literary production later (p. 136), says:—

> "Sly little literary notes about the book and the author begin to appear in the newspapers. These, too, have come from the publisher. From whom else, pray, could they come? But they mean that the publisher has to maintain a literary bureau."

The notes in question might come from the friend who knows what the author's book is worth, as well as the "literary bureau" man whose business it is to write it up, and whose inevitable instinct it is to overpraise the work of his own firm. Are we to understand that the "literary" journals possess no writers with long experience of plenty of books, and a multitude of firms, writers who can indite paragraphs in the form they choose, and modify credulous statements made, perhaps, in all good faith?

American publishing houses of the dignified kind are "conducted with more ability," we are told, than the "old houses whose history has become a part of English literature." There is the more need for this pre-eminence, since we gather from this Publisher that the United States has no decent professional critics. Read the following passage:—

> "The great difficulty is to recognize literature when it first comes in at the door, for one quality of literature is that it is not likely even to know itself. The one thing that is certain is that the critical crew and the academic faculty are sure not to recognize it at first sight."

American professors are much busier

writing books than the teachers of English universities, but perhaps the reference is not to them. We have seen, and see every week, excellent critical work from the United States, which it would do a Publisher good to read, and we cannot endorse this sweeping condemnation of the insight of the "critical crew." The author of these pages, who is not above the cheap alliteration of commerce, appears to us to cherish a distinct animus against "literary folk, pure and simple." Do none of those whose books he publishes, and whose friendship with him makes the publishing an ideal rather than a commercial connexion, fall under this designation? Does technical knowledge exclude the "common sense" which is worth more? We should be sorry to think it, and we do not think it. Our Publisher claims that the best type of his class will "talk good English and good sense," with "no nonsense such as reviewers write in the 'literary' magazines." Review notices are negligible, or worse to him. Yet we know of a case not so long ago in which one of these same notices caused the withdrawal of an incompetent book from a press more famous than any in the United States. Authors in this country no less eminent than any mentioned in this book have thanked reviewers for pointing out deficiencies, and providing help of real value. It looks as if the Publisher had heightened matters a little, perhaps, in order to get a hearing, and he has enough good sense to make us hope he will be heard. But we shall be surprised if the critical journals of America worth considering allow his verdicts to pass without protest, his "Heaven bless our shallow gabble called 'reviews'" (p. 132). It is easy to abuse the incompetent: better and in every way more useful to recognize the ability and existence of the honourable minority which by no means lacks influence because it lacks advertisement.

We are entirely in agreement with the remarks made in chap. vi. about the publication of books by good publishers at the author's own expense. Here we get reasoning which is both subtle and sound. The preceding chapter, pointing out that the unknown author never had so good a chance as now, will be encouraging to the public, though its conclusions are not novel to the expert of to-day. We hear frequently of conspiracies to neglect capable work, but they simply do not exist. Everything that is at all worth publication is carefully scrutinized by publishers both in the United States and this country.

For the rest a Publisher's complaints concerning ingratitude and other things hard to swallow are such as may be heard of every profession. He has not, we gather, made a fortune, and he seems to wonder that the race of publishers manage to make any profit at all. He hardly deals, however, with reprints of standard works, which must, one would think, be profitable enough. We remember reading that the strange thing called "musical comedy" was a dead loss to its promoters, and only worth keeping on in London as an advertisement! Mr. Bernard Shaw, in *The Author*, has a poor opinion of the publisher's verdict on literary matters. He says, indeed:—

"I have had tons of his sympathetic advice; and I owe all my literary success to the fact that I have known my own business well enough never to take it."

But this may be only Mr. Shaw's fun. We have no doubt that the anonymous author of this little volume could give good advice to a great many people, but as he prides himself on his frankness and never reads what reviewers say, we may add that good advice is not so rare as he thinks, and that if it is ever attractive, it is when it proceeds from people who lay no stress on their own superiority.

L'Empire Libéral. By Émile Ollivier. Vol. X. (Paris, Garnier Frères.)

We had hoped that the tenth volume of M. Émile Ollivier would contain his account of the preparation or immediate origin of the war of 1870, the most important historical subject with which he has to deal, illustrated as it now is by new facts, giving the world ground for reversal of all that had been written until lately. These pages appear about the moment of the festivities which have celebrated the author's eightieth birthday, and we can only hope that, as we fully expect, he will be allowed by nature to complete his work, an expectation for which the veteran's admirable health gives ground.

The interest of the tenth volume for non-French readers begins in the middle, with its tenth chapter, where we first see the shadow of the impending war. Just as recent revelations have upset the German account of the origin of the war of 1870, so they have been kind to Benedetti. Looked upon in 1870 as a knave or fool, that diplomatist now shines in history as greatly above the average of his class. M. Ollivier quotes passages from Benedetti which, in their new context, read as though inspired. It is clear that in 1868 the fall of the French Emperor became certain, owing to the hesitations increased in an always undecided nature by the advance of lingering sickness. The first conversations with Austria as to an alliance, and the attempt on the part of Austria and France to take England with them under certain eventualities, are related; and in the present volume M. Ollivier shows himself more absolutely impartial than we have found him hitherto. His criticisms on Thiers are severe, but the contradictory attitudes of that typical man of an independent dynastic opposition become obvious and destroy all possibility of finding serious statesmanship in his speeches, when set one against the other.

The same hesitation which was displayed by France and Austria in their political arrangements reacted fatally upon French military preparations. If Germany had been convinced that France was in fact as peaceful as the Emperor was, at times, and many of his advisers were throughout these years, there would have been no war. It was because Germany could obtain no security that Bismarck prepared, by means which in detail were untruthful, a *casus belli* which at the time put France in the wrong. Just as the desire of the military party to attack France in 1875 was unsuccessful, so the design of any who desired to use force against France without at least some necessity would have failed in 1868 and 1869, had it not been that the councils of Louis Napoleon were divided, while his language and his acts pointed first one way and then the other.

The ups and downs of the military projects of Napoleon III. are related at great length. In the course of these pages we find a magnificent historical portrait of Marshal Niel, the Minister of War, and another, less flattering, of Trochu—in a literary sense the best portions of this volume.

The most novel and historically curious of M. Ollivier's revelations concern his conversations with Prince Napoleon immediately after the visits of that powerful and able personage to Vienna and to Berlin. At the time of the Prince's visit to La Moutte, M. Ollivier wrote down the whole of what he heard from his guest. These notes, taken a few days after the important conversations to which they relate, are vivid in their anecdotic form, though they do not change the general aspect of the situation as it was already known. The conversations of Bismarck with Prince Napoleon only confirm the revelations of Benedetti; disbelieved at the time, and now recognized to have been true.

M. Ollivier states that Bismarck was not acquainted with the negotiations for an alliance between Austria and France in March and April, 1868. We are inclined to agree in this opinion. The Hungarians could only be trusted up to a certain point, and no doubt revealed the intentions of Austria to Bismarck in the autumn of 1869. In 1868 the negotiations were vague and not contrary to Hungarian interests, as understood by the Hungarian Cabinet; and the purchase of horses for military purposes by Austria and France was not more than a reasonable measure of precaution. There was in 1868 no proposal of anticipating attack by Germany, and the alliance was rather of a defensive than, like that of 1869, to use military slang, of "an offensive-defensive" character.

After the chapters of historical importance comes one on the death of Victor Cousin, with large references to French official philosophy; and theologians and students of the history of the Roman Church will also find a good deal to interest them. M. Ollivier holds with regard to Italy and the Western Church views which are personal to himself and hardly in accord with those of any school; but they are based on profound knowledge, and there is no subject on which his lifelong studies have been more fruitful.

The original letters which he gives in an appendix are worth reading: the most curious being one in which Prince Napoleon prepares him for their correspondence being opened in the imperial post.

Atti del Congresso Internazionale, &c., 1903. (Rome, Loescher.)

We have now before us seven more volumes of the Acts of this memorable Congress. They are III. (Literature), V. (Archæology), VI. (Numismatics), IX. (Economics), X. (Geography), XI. (Philosophy and

Religions), XII. (Physical Science). This long series of essays on all branches of historical study, though containing some contributions from the general body of European thought, is mainly to be regarded as the official and detailed exposition of what has been attained at this moment by Italian intellect, and what are the paths in which it is pursuing its most successful investigations. In the controversies which agitated the Roman press at the time, it may be remembered that there were angry opponents of the International scheme; there were those who resented the invitation of foreigners, when there was ample learning and talent in Italy to supply material for any congress. As a matter of fact all the long or elaborate work in these volumes is the product of Italy. The national party cannot possibly complain that local investigators did not get ample scope and hearing, and yet surely occasional essays throughout the volumes by distinguished strangers cannot but add to their interest. It was also to our personal knowledge a great relaxation to the audiences who had listened to Italian addresses for hours to hear Prof. Harnack inquiring why there were four Gospels and not one in our Canon, or Prof. Mahaffy why certain Ptolemies had worse characters in history than they deserved. That such historians of mathematics as Cantor should have their say was not only most interesting to any audience of educated people, but also affords a wholesome variety of information to the reader.

But this is not the permanent interest in these volumes, nor the main reason why they should find a place in every library which regards the history of Italy. The Acts are a record of what scientific Italy of 1903 was doing, what it was thinking out, and what it had accomplished. Thus we find xi. ('History of Philosophy and of Religions') the smallest and thinnest in every sense, while v. ('Archæology') is both a splendid and complete record of researches all over Italy, as well as of the theories of prehistoric civilization which are now in favour. The long essay on the philosophy of the Bible by Prof. Labanca is, to an Englishman, very curious, as manifesting a standpoint of knowledge different from any at our universities. To discuss "the primary scope of the Bible," its "secondary scope," and how such a notion as Christian philosophy must give way to the philosophy of Christianism—all this, even with its learned criticism of texts, &c., seems to us antiquated. On the other hand, the volume on archæology is a very mine of new theories and excavations, and as such we naturally give it prominence here.

The main paper of theory is that of Prof. G. Pinza, who discusses the evidence of a homogeneous West Mediterranean culture in prehistoric times; the main record of excavation is, of course, that of Comm. Boni on the Roman Forum, and both have ample illustrations. The recent discoveries about the Forum have been so constantly announced and discussed that we could hardly expect anything very novel in the official pronouncement here, but the bird's-eye photograph of the Forum and the careful descriptions are of permanent value. His report is but one among the very many from the pen of local specialists, which tell us what has been attempted and what accomplished in each of the various divisions of a country where every valley may yield historic treasure. "Quocunque incedis," as Cicero says of Athens, "historia est." The systematic report of exploration is mainly due to the zeal and enlightenment of the famous Academy of the Lynxes, and might well be a model for other countries. Thus not only Rome and Pompeii, but also South-East Sicily, Bruttii, Apulia, Campania, Venetia, are reported upon. Who remembers now that the Italian Government made earnest and costly researches in the valley of the Crathis in 1887 to find the site of Sybaris, and failed? And yet if a new attempt be made, the first essential will be to study the record of the work in 1887, and, at all events, avoid repeating the same experiments. The widely-discussed project to excavate Herculaneum, which Prof. Waldstein has promoted with such zeal, does not appear among the subjects of discussion, and we much regret it. Perhaps it did not take shape till after the Congress.

On another urgent question there seems to have been also complete silence. The splendid recent works of Bertaux and of Venturi on the mediæval art of Southern Italy have indeed shown what exquisite remains even the earthquakes and bishops have still left us in Apulia and Calabria, but surely some protest should have been made against the actually frequent destructions of ancient work—Norman, Byzantine, Saracen, in flavour—by the pious barbarians who occupy episcopal thrones in these southern provinces. It is, indeed, not much better in the north. Any traveller who has not seen the inside of St. Ambrose, most venerable church at Milan, for a couple of years will find to his horror that it has been new painted in stripes! At Bari this zeal goes further; fusty old buildings are rejuvenated and brought down to date by pulling them down and restoring them in fashionable style. Against this the Congress, though standing rigidly aloof from church matters, should have protested.

We now turn back to Prof. Pinza's elaborate study of the sepulchral uses of early inhabitants of the Mediterranean, with a view of verifying or refuting the theory that civilization was brought by immigrants who imposed their uses upon primitive or barbarous races. The problem is peculiarly interesting as regards Italy, where we have not only layers of Indo-European races, but also that special enigma the Etruscans, whose provenance is still a very open question. In the volume we previously noticed there is an interesting article by Prof. Modestov refuting the theory of the Rhætian origin of this people, and showing that, as far as their remains are concerned, there is much greater probability in Herodotus's opinion that they came from Lydia. The trend of Etruscan civilization was not from north to south, from the Alps towards Latium, but rather the other way. The apparently oldest settlements were about Cære, and near the seaboard. The language, of course, remains a great difficulty, for it has not been identified with the remains of any Asiatic language, though the present author points to the fact of the root *Tarch* appearing in personal names on Greek inscriptions from Cilicia and Caria. This is but small ground to go upon, especially as mercenaries crossed and recrossed the Mediterranean at all periods. But the main fact of very early movements of pre-Aryan people is now generally accepted, and if indeed the Asiatic Greeks could found Cumæ as early as 1000 B.C., why should they not even then have followed the example of Carians, Lycians, or whatever we may call them, who had made older settlements on the west coast of Italy? Hence the immigration of a strange people by sea into Italy in the Mycenæan age, or even before it, is not difficult to accept.

The results attained by Prof. Pinza, so far as we can discover from his elaborate essay, which contains no summary or series of propositions to help the reader through the details, require no such immigration. Comparisons of the dolmens, nuraghe, beehive tombs, &c., all round the basin of the Mediterranean point to a general average of culture, a general similarity of uses, not without exceptional national features, and thus he considers Tyrrheno-Latin arts the outcome of the country and its circumstances, not the importation of superior immigrants. The legends of the Greeks regarding their own teachers, and the actual proofs of a large commerce between the Greece and the Etruria of history, have certainly made the other theory popular. It accords with the cases which we think proved. But, on the other hand, it is profoundly true that among primitive races the same wants will produce the same ways of meeting them, even down to small details, without any borrowing from without. Is it possible, then, that the Etruscans represent a pre-Aryan or primitive population in Italy, and that their language is a survival from this earlier age?

Such problems would very soon carry us beyond the limits of a notice in these columns. We have no space to discuss the labours on the cartography, geological, magnetical, seismical, &c., of Italy, which are reported and summarized in the geographical volume. The catalogue of books and essays cited is itself a valuable index to the literature of the subject. There is also a monograph on work undertaken about the port of Ravenna, with maps, which takes us over many interesting moments in Italian history, from Julius Cæsar's day to our own. This volume is, of course, Italian physically; that on literature, though it is partly work on great foreign writers, and by foreigners, is equally Italian spiritually. Even Otto Harnack's German essay on Goethe speaks altogether of his Italian side; another paper shows that Italy, through Virgil and Dante, is the real mother of all the great epics of the world. This is no doubt true; there is no nation that has suggested more to the other literatures of Europe. And yet with all their advantages, and with their long start in art and culture, how few masterpieces have the Italians contributed to the world! When we have set up Dante and Macchiavelli on their pedestals, what is there that every one ought to read, and without which no education can be considered complete? Why is it that masterpieces are to be found in French and

English by the score, while those of Italy, if they exist, have not forced themselves on the world? It is in the face of these things that the Acts of an International Congress in Italy seem to us peculiarly interesting. That nation still shows wonderful talent and wonderful vitality. The restoration, or rather completion, of the west front of the Duomo at Florence by a sort of plebiscite was a thing that could not have happened anywhere else. Why does not their literature, either in prose or poetry, rise more often to the same high level? Their eminence in physical science, in electricity, in engineering, is recognized throughout the world. Financial prosperity is at last advancing with rapid strides. Is it the absorption of so many finer spirits into an estranged church, within and yet not within the nation, which has hitherto starved its growth in literature? There are problems enough here for another congress.

Customary of St. Augustine's, Canterbury, and St. Peter's, Westminster. Vol. II. Edited by Sir E. Maunde Thompson, K.C.B. (Henry Bradshaw Society.)

THE first volume of these two important Benedictine Customaries was issued in October, 1902, and the concluding volume forms the last publication of the Henry Bradshaw Society for 1904. In this book Sir Edward Thompson has given the Customary of Westminster, so far as it can be set forth from the burnt Cottonian MS., Otho C. xi., which suffered severely in the fire of 1731. To this is added the text of an epitomized or early version of the Canterbury Customary, a rough little volume of the thirteenth century. The text of the first of these MSS. is the first part of the Customary compiled when Abbot Ware ruled, namely, from 1259 to 1283. It may claim to be an original work,

"in the sense of being a codification of the customs and observances of his house, which probably had been committed to writing in brief and undigested summaries before his time."

The two Customaries had, of course, a common origin in the rule of St. Benedict and its adaptation to an English house; but in comparing the Westminster text with that of Canterbury it is found that there is a considerable amount of matter in the former which specially concerns Westminster, and that in other respects the variations from the Canterbury text are not infrequent. Notably, there is considerable divergence concerning the provision of lights, as well as the duties of the cellarers.

The editor's preface, or rather introductory chapter, is of peculiar interest, and will be much appreciated by those who lack the patience to go through these Customaries. The only fault to be found with it is that it is too short. He points out that these authentic revelations as to the habits and ordered life of two of the most important of this country's monastic houses have been laid under contribution in Abbot Gasquet's recent admirable book on 'English Monastic Life':—

"In that book may be read an interesting and valuable epitome which it is not necessary to repeat in this preface; here is presented the original material for the student to consult. But, while we do not undertake to draw the outline, which can be found to better advantage elsewhere, yet we may pass some general remarks, and select a few details which indicate the social standard observed in the community."

One of Sir Edward Thompson's first general remarks shows much shrewdness of observation. When commenting on the extraordinary minuteness of detail in regulations framed to meet every possible contingency by a society whose discipline had to be controlled by many departments, each strictly defined against any possible encroachment from its neighbour, the Director of the whole system of the multifarious staff of the British Museum finds that he is "irresistibly, nay, even whimsically," reminded of circumstances not far removed from his own time. He mentions, as an instance, that the dormitory bell of Westminster had to be supplied by the sacrist, but that the chamberlain had to find the bell-rope and to keep it in repair; adding that he recognizes here an instance of that division of responsibility so well appreciated in more than one of our modern public departments. An almost exact parallel doubtless occurred to Sir Edward's mind. For in recent years the readers under the great Bloomsbury dome were sorely tried for many weeks, if not months, by delay in the due repair of the large clock, owing to the conflicting responsibilities of different officials, who corresponded to the obedientiaries of a monastery.

Every sentence of the introduction abounds in interest. Take, for instance, the information supplied as to this great monastery on a single page. The Westminster choir was strewn with reeds from the marsh, which had a dry salt savour, not with ordinary rushes, the moisture from which might be injurious to the health of kneeling or prostrate worshippers. The under-gardener's dog shared a bread allowance with his master. Two old river customs are recorded—the offering of salmon on St. Peter's Day by the Thames fishermen, on which occasion they dined with the convent; and the presentation by the infirmarian, on St. Katharine's Day, of a new oar to the presiding officer in the refectory. One of the monastery's most valued relics was the coronation robe of Edward the Confessor, which was exhibited only twice in the year. They also possessed the girdle of the Blessed Virgin, given to the Abbey by the Confessor. It was deemed an aid in childbirth, and in 1242 it was taken to Queen Eleanor in Gascony; the queen gave birth on June 25th, at Bordeaux, to her daughter Beatrice. In the account of writing materials, on the same page, it is stated that the ink was made at Westminster by the precentor in the tailor's shop, and that the same officer provided vellum for the scriptorium. It is also of particular interest to note the survival of the Roman waxen tablet in this and other monasteries of the Middle Ages. A waxen tablet was employed at Westminster for the inscription thereon of the daily rota of offices and anniversaries of the Church, with the names of the officiating monks.

In printing and annotating these Customaries of Canterbury and Westminster, Sir Edward Thompson has done one of the most important works yet accomplished by the Henry Bradshaw Society, a body which perpetuates most fitly the fame of a great scholar.

NEW NOVELS.

The Game. By Jack London. (Heinemann.)

THIS book is simply a good and spirited little report, rather too loud for quiet tastes, of an imaginary prize-fight; just what, in real life, the "news-editor" of an American paper would call "a good, bright story" (the news-editor, by the way, would sternly insist upon a good deal of judicious condensation). We find much margin, a good deal of allegorical illustration of the vignette type, and something under two hundred small pages of big print. But though the form is that of the novel, the thing itself, as has been said, is simply a clever journalistic account of a single prize-fight, led up to by a little rather unpleasant sentimentalizing about a girl's admiration of her sweetheart's biceps. If Mr. London knows this, well and good; we have only to remark that he is a clever young man who has given the public rather short measure for its money by sending forth a racy sort of magazine sketch in book form. But if, as here and there one is led to suspect, the author fancies that this sketch of his is a novel and a piece of literature, he is mistaken. Mr. London is an enthusiast regarding things primitive and elemental, and when his studies take him to the Klondyke or the seal fisheries he is interesting and strikes a true chord. But there is nothing elemental here; this is sheer street-bred sensuality, if it is anything. The author would be well advised to guard against the dangers of self-consciousness, and shun the seductions of the "literary atmosphere." These influences are not beneficial to his particular kind of work.

The Rook's Nest. By G. W. Appleton. (John Long.)

IN real life he would be a pigeon of surpassing and downy innocence who could be imposed upon by the mummeries and mysteries of the house in St. John's Wood which gives its name to this book, and in which the scene of the story, for the most part, is laid. The story is a "shocker" of the conventional type; we need not describe in detail the plot or motive. A gang of thieves and swindlers—headed by an English viscount, who, with the aid of an actor's make-up box, maintains a dual personality—have their headquarters in two apparently respectable houses. The head of this criminal firm engages as his private secretary—for no other reason that the reviewer can detect than that a narrator was required for this sensational story—a young man whose principal claim for consideration, by his own showing, is that he is a B.A. of Oxford and a friend of such reputable folk as members of the Middle Temple. Beyond this, the young gentleman's attainments, though not remarkable, are up to the level of the story he is made to tell. The language of the book is mostly grammatical, and its incidents

(whether convincing or otherwise) succeed one another with the promptitude and regularity which the traditions of such fiction require.

A Marriage in Burmah. By Mrs. M. Chan-Toon. (Greening.)

THIS story shows perfect familiarity alike with the country and the life of its natives, or, at least, with those of its natives who, in such a centre as Rangoon, have assimilated many of the customs of the European. The tale is ugly and squalid as a tale could be, yet, upon the whole, no more ugly than the reality it handles. The subject is the married life of an English girl who, ignoring the counsel of her elders, takes a Burmese law student for husband, and learns too late, though at a very early stage, that she has made a dismal mistake. But, though she certainly stands up bravely to a life of ever-increasing wretchedness and humiliation, neither she nor the teller of the tale seems to have acquired sufficient philosophy to enable them to see the fundamental wisdom of the average European attitude towards the contracting parties in such marriages. The author is, to the end, bitter in her reflections upon the chilly reserve maintained by the European community in Rangoon towards a white woman who marries a native of the country. This attitude is a social necessity, as the story told here should have taught its writer. Its absence would bring about a state of things of which, perhaps, the least deplorable feature would be the certain downfall of the prestige of the British Raj. This book has no particular literary merit, but it is interesting because it is, as the French say, *documenté*. It is altogether lacking in relief, and devoid alike of humour and breadth of outlook. But since the lesson it should teach is wholesome, it was worth writing and is worth reading.

The Weird Picture. By John R. Carling. (Ward, Lock & Co.)

THE idea that the privileges accorded to the surgeon's knife might conceivably be shared by the painter's brush appears at first ludicrously fantastic; but many strange things have been done in times past in the sacred name of Art—many crimes, even, committed. Giotto, we are told, found inspiration for his 'Crucifixion' in the dying agonies of a murdered model, Parrhasius depicted the actual torture of a living slave. Built on decidedly gruesome foundation, this stirring story grips the attention in the first chapter and holds it tenaciously till the end. A somewhat lurid exterior suggests the "shilling shocker"; but those who venture on a closer acquaintance will find here no mere string of blood-curdling incidents, but a well conceived and constructed story, which contains some crisp dialogue and characterization.

L'Isolée. By René Bazin. (Paris, Calmann-Lévy.)

M. BAZIN'S new book is an account of "an expulsion" of nuns in France and of their subsequent hard fate. To judge from its last pages, which by their exaggeration mar the novel considered as a work of art, the volume is intended for a clerical pamphlet, a fact to be regretted in the interest of M. Bazin's European reputation. An attack of "Nationalism" seems as a rule to make the patient look on his own country as a land mainly inhabited by bandits. It would not be fair, however, to state these truths without explaining that the greater portion of the story is so excellent in treatment and in style that it would have been M. Bazin's best had he not spoilt it by overstatement at the last.

Femme de Lettres. Par Mary Floran. (Hachette & Cie.)

THIS story belongs to the "Petite Bibliothèque de la Famille," and in France "family reading" is more carefully supervised than in England. In some grades of social existence the young French girl is still an institution and has to be carefully "written for." This volume is an obvious example of this kind of writing. It has all the limitations, conventions, and catchwords of the species. A mother, excellent in every department of life, of provokingly *digne* manners and utterances—"worthy" is not quite the equivalent for the thing meant—and two young girls, one tamely *espiègle*, the other with a "regard pur et profond" (and a fiancé), are the principal types.

HEBREW AND SYRIAC LITERATURE.

The Peshitta Psalter according to the West-Syrian Text. Edited, with an Apparatus Criticus, by William Emery Barnes. (Cambridge, University Press.)—Prof. Barnes has by this publication rendered a great service to Bible students and Syriac specialists, and we are glad to see that Cambridge takes no less interest than Oxford in the recently revived study of the Syriac Vulgate or "Peshitta." One of the great results so far reached is that it is no longer possible to regard the problem connected with the Peshitta of the Old Testament as being identical with that of the New. Mr. Gwilliam's edition of the Gospels in the Peshitta version, which was issued by the Clarendon Press a few years ago, has demonstrated very clearly that there are hardly any variants of importance for the student of the New Testament to record. Not so, however, in the Old Testament. Here variations of interest and importance are frequently encountered. The reason is obvious. The New Testament being the groundwork of Christian doctrine, the necessity for a uniform text became, as time went on, a matter of urgent necessity. The Old Testament, on the other hand, was naturally less connected with the settling of dogma than the New, and so it came to pass that variant texts were not regarded with any special sense of fear by the Churches. This absence of uniformity showed itself clearly enough in Prof. Barnes's work on the Peshitta text of Chronicles, published in 1897, and the book now before us greatly serves to emphasize the same fact. It was, indeed, only to be expected that MSS. of the Psalter should exhibit at least as many variants as any other part of the Old Testament Peshitta. Its universal liturgical use could, in the circumstances, produce no other result. In the valuable introduction prefixed to the present edition Prof. Barnes tells us that he originally intended to construct a text on the combined evidence of both eastern and western Syrian authorities. In this way he had hoped to produce a form of the Peshitta version "which would prove to be older than the division" of Syrian Christianity into the eastern, or Nestorian, and the western, or Jacobite, Church. He later, however, found this object difficult of realization, and he has accordingly

"fallen back on the easier task of attempting to restore in some measure the early western text, whilst reserving the eastern readings for the *apparatus criticus*."

Our author's mode of editing is excellent, and the information afforded to the student on the MSS. and the former printed editions is clear and exhaustive. Regarding the testimony of ecclesiastical writers to the form of the text, Prof. Barnes finds that Aphraates is disappointing, and that "perhaps the most valuable authority for the text of the Peshitta, if we except the MSS.," is the Jacobite dignitary Gregory Bar-Hebræus. Scholars will also give due weight to our author's suggestions relating to the history of the Peshitta version of the Psalter. The book is beautifully printed, the lines of the Psalms looking particularly fine in the handsome estrangelo type of the Pitt Press.

Samaria und seine Propheten. Von Karl F. A. Lincke. (Williams & Norgate.)—The author explains that the problem, in the solution of which he may assist, is set forth in the title of Wellhausen's work 'Israelitische und jüdische Geschichte.' He wisely remarks that the real influences on life in Palestine were not the over-lords of the land, the Egyptians, Assyrians, Chaldeans, Persians, and Syrians, but the religious and moral ideas, and the priestly ideals and institutions. Dealing with Israel or Samaria, he does not concern himself with its external history, but turns to the inner life, influenced by prophets and lawgivers, and its place among the sources or foundations of Christianity. The prophets Hosea and Jeremiah obtain special treatment, and there is an interesting account of the Essenes, who are known to English readers through De Quincey's essay. A chapter on the 'Wisdom of Solomon' includes a section on 'Gottes Sohn und die Gottlosen,' which has a very special bearing on certain New Testament doctrines. One part of the Wisdom, which, of course, is not said to be the work of Solomon, the son of David, is described as

"ein erschütternder Aufschrei zu dem Vater aller Menschen, dem Herrn aller Herren, dass die Leiden des Gerechten kein Erbarmen auf Erden finden."

The part of Prof. Lincke's volume which is likely to command the greatest attention is that which deals with Phocylides, the poet and philosopher who lived in Miletus, in the sixth century before Christ. The poet, whose place in Greek literature has interested such scholars as Jacob Bernays, was the author of many wise sayings, some of which have been placed in columns, along with sentences from the Pentateuch, so as to show parallels. The parallels are striking, and suggest important questions regarding the origin of the sayings and the sentences alike. At the end of the book there is a Greek text, with a German translation, of the γνῶμαι or maxims of Phocylides.

The Tabernacle: its History and Structure. By the Rev. W. Shaw Caldecott. With a Preface by the Rev. A. H. Sayce, D.D. (Religious Tract Society.)—Mr. Caldecott has in the present work set himself the task of demonstrating the correctness of two propositions, which study and observation have led him to adopt. The first of these is that there were in use, both among the ancient Babylonians and the Hebrews in Palestine,

"three cubits of the respective lengths of $\frac{9}{10}$, $\frac{13}{14}$, and $\frac{14}{15}$ of an English foot, the first of which was used exclusively for gold and gold-tapestry work, the second for building purposes, and the third for measuring areas only."

The second correlative proposition is that the ruins of Ramet el-Khulil (or rather, as it should have been uniformly spelt, Ramet el-Khalil), "standing near to, though not visible from, the ancient highway leading from Jerusalem to Hebron," are none other than the enclosure built by the prophet Samuel to surround the altar erected by him in Ramah about 1050 B.C. Both these propositions are startling enough, and are likely to be hotly discussed by future writers on the same topics. Mr. Caldecott bases his demonstrations on the measures of length found on an ancient Babylonian tablet discovered in 1850 at Senkereh, situated near the ruins of Warka and el-Mukayyar. He then finds that these measures tally with the scale of Gudea unearthed by M. de Sarzec not far from Senkereh in 1881; and comparing these results with the measurements of the Tabernacle and Ramet el-Khalil, he believes that he has found the key to much that has hitherto been obscure in Biblical architecture and topography. At this point it is necessary to state that Prof. Sayce, whilst justly commending the book to the consideration of scholars, does not himself agree with Mr. Caldecott's interpretation of the ideographs found on the Senkereh tablet. Its obverse side is, in fact, most difficult to decipher, "nearly one-half of its figures and ideographs being flaked away." The new theory, therefore, rests on a reconstruction of the tablet which is itself subject to criticism. The identification of Ramet el-Khalil with the Ramah of Samuel is, however, supported by some weighty evidence drawn from topographical and historical considerations, and it is, therefore, possible that the second proposition may stand, even if the first should have to be largely modified. The final verdict must, as Mr. Caldecott himself suggests, depend on further research of a very elaborate kind; but it must be acknowledged that, as a working hypothesis, the new theory is of considerable value. The book supplies, besides, a freshly written account of Biblical history so far as it concerns the Tabernacle under all its vicissitudes. The numerous illustrations and diagrams are calculated effectually to assist the reader in the mastery of the work.

Narratives of the Beginnings of Hebrew History from the Creation to the Establishment of the Hebrew Kingdom. By Charles Foster Kent, Professor of Biblical History in Yale University. With Maps and Chronological Chart. (Hodder & Stoughton.)—This work is similar in character to Messrs. Carpenter and Harford-Battersby's 'Hexateuch,' reviewed by us a few years ago, with this chief difference, however, that Prof. Kent intends following up the present volume with three others, so as to cover the whole of the Old Testament. It is also explained in the preface that, apart from the question of expense, the earlier work is by "the technical character of its notes" not sufficiently adapted for "use by the ordinary Bible reader." The notes accompanying the text of the new publication are certainly as little technical as possible, but whether the ordinary Bible reader will attempt to master their contents seems very doubtful. It no doubt depends on the meaning one may choose to attach to the term "ordinary." It is clear that only persons of trained intellect and unusual perseverance can ever hope to grapple successfully with the vast amount of carefully classified critical details which a work of this kind necessarily embodies. Bible readers of the usual type will, we think, prefer to read the Revised Version with the help of some good easy commentary, rather than plunge into the deep and often dangerous currents of close critical investigation. The book is, in fact, suited to the needs of the student, or of those who are determined to become students. Viewed in this light, it deserves warm commendation. Its information is full and eminently trustworthy; the sources from which the Scriptures are supposed to have been compiled are carefully grouped by the side of each other; and the introduction is clear and thorough, if occasionally somewhat dry. In the notes the editor is careful not to be over-dogmatic, but is always ready to acknowledge points of uncertainty in the critical analysis of the text. We also note—and not without satisfaction — that there is a readiness to look at the conservative side of certain historical problems. Prof. Kent thus recognizes that Abraham may have been a real personage; and concerning Joseph he says that "converging lines of evidence strongly suggest the probability that," to reproduce Prof. Kent's Americanism, "an historical character stands back of these later stories." On the question of textual criticism our author owns that he has "little sympathy with certain scholars who regard" the Hebrew text "as thoroughly corrupt, and therefore requiring emendation at every turn." Here also many students will find themselves in agreement with him. In a very useful appendix Prof. Kent gives a selected bibliography, lists of words and expressions peculiar to the different narratives, the Babylonian accounts of Creation, parallels to the story of Paradise and man's fall, and several other interesting topics, including the ancient Babylonian laws regarding marriage with household slaves, as exhibited in the Code of Hammurabi. The maps and other helps will be found equally valuable, and there can be no doubt that the volume will be largely used on both sides of the Atlantic.

A Criticism of Systems of Hebrew Metre: an Elementary Treatise. By William Henry Cobb. (Oxford, University Press.) — The question of Hebrew metre has for a long time exercised a strong fascination on the minds of not a few notable scholars. Men trained from their youth in the strict rhythmical scansion of classical and other poetry would naturally try to apply similar metrical rules to the Psalms and other poetical portions of the Old Testament; but whilst the majority of scholars are soon struck with the peculiar freedom of Hebrew poetic diction, others are emphatic in declaring that Hebrew verse is as much subject to strict metrical laws as by far the larger portion of both ancient and modern poetry. In this way a literature dealing with various proposed systems of Hebrew metre has gradually formed itself, and Mr. Cobb has very properly felt moved to give in the book before us a critical account of the whole matter, and to add the opinion which his own first-hand studies have led him to adopt.

The earlier attempts at establishing Hebrew metrical systems are naturally left by our author where they were in the time of Bishop Lowth, who, in a treatise written in 1753, declared that

"every hypothesis which pretends to define the laws of Hebrew metre and to prescribe the numbers, the feet, the scanning of the lines, may.....be easily overset."

The radical mistake, however, which underlay the systems advocated before the time of Lowth, consisted in the notion that Hebrew metre (real or supposed) was, like classical poetry, based on quantity. Room was thus left for a variety of hypotheses, which remained untouched by the learned bishop's criticism. Johann Joachim Bellermann, writing in 1813, declared an accentual iambus to lie at the basis of Hebrew metre. The great Orientalist and, perhaps, even greater thinker, Heinrich Ewald, attempted, with the success usual to him, to connect the laws of Hebrew metrics with Oriental poetry in general, and to penetrate into the spirit underlying the outward form. The relation of the lines to each other was of greater importance to him than the measurement of feet, thus enunciating a principle by which, under the well-known rule of "parallelismus membrorum," the majority of Hebrew scholars are guided to the present day. Ernst Meier (1853) thought he had found the key to the true system of Hebrew versification

"by a ten years' study of Suabian popular literature, embracing its folk-lore, legends, manners and customs, fairy tales, songs, and nursery rhymes."

He allowed great freedom to Hebrew poetry, regarding a kind of double iambus, which may be subject to several variations, as the verse-basis. Another German scholar, Julius Ley, maintained that the Hebrew verse, though bearing little resemblance to the outward form of a classical strophe, "shows a regular and symmetrical articulation such as occurs in almost no other language." His system is of too elaborate a kind to be indicated in a few words, but one of its main characteristics is that the nature of the metre is determined by the tone-syllable alone, and no attention is, therefore, paid by him to the number of untoned syllables. This system has been severely criticized by Prof. Budde, who was, however, later on led to show some leniency towards it, having himself come to the conclusion that the Book of Lamentations and other parts of the Old Testament exhibit an almost regular metrical form for the "Kinah," or dirge. Prof. Bickell's theory is, perhaps, the best known as well as the best abused in this country. He made a close comparison between Syriac and Hebrew poetry, and insisted, among other things, on the "counting of syllables." The great drawback to his theory is that much violence has to be done to the "textus receptus" in order to fit it into his ingenious system. David Heinrich Müller has tried to prove the existence of regular strophic divisions in Hebrew poetry; Dr. Herbert Grimme developed the principle of "moræ," or units of time, in Hebrew metre; and Dr. Eduard Sievers, Professor of the German Language and Literature in the University of Leipsic, has at the beginning of the present century further enriched the literature of Hebrew metrics by an elaborate treatise in which the anapæst plays a very prominent part.

Mr. Cobb's criticisms of all these theories are characterized by insight and scholarly common sense. His own ideas on the subject are indicated in the first chapter of the book, where he, under the title 'Inductive,' analyzes a number of Psalms and compares their structure with certain free examples of English verse. He arrives at the conclusion that "if all Hebrew poetry is metrical, its metrical principles are not yet manifest." "We are sure, though," he continues, "that it is not all non-metrical.....It is certainly strophic now and then, but it is hard to believe that it is strophic entirely." The most regular form of Hebrew poetic diction can, in fact, as a rule only be declared analogous to the most irregular kinds of English verse. A result like this can hardly be reassuring to believers in Hebrew metre. But whatever the result of Mr. Cobb's investigations, his book is a very timely contribution to an admittedly important branch of Hebrew learning. It is also, so far, the only book of its kind, no complete survey of the whole matter having been undertaken before in English or any other language.

The Jewish Encyclopædia: a Descriptive Record of the History, Religion, Literature, and Customs of the Jewish People from the Earliest Times to the Present Day.—Vol. IX. *Morawczyk—Philippson.* (Funk & Wagnalls.) —Prominent among the general articles in the new instalment of this 'Encyclopædia' are those on 'Music' and 'Numismatics.'

The Rev. F. L. Cohen, of Sydney, New South Wales, who writes on the first-named subject, is the author of a number of related contributions to this and the preceding volumes; and as he is an authority on all matters that concern Synagogue music, the information supplied by him will be carefully studied by a fairly wide circle of persons. The article on 'Numismatics' is by M. Théodore Reinach. His summary of all that is known about Jewish coinage and the circulation of foreign coins in Palestine is excellent. We specially note that he frankly withdraws his former opinions regarding the period to which the much controverted silver shekels and half-shekels belong, abandoning the years 66-70 A.D. (time of the first revolt against the Romans) in favour of 139-135 B.C. (rule of Simon the Maccabee). One of his reasons for this change of opinion is that the revolt just mentioned lasted scarcely four years, whilst there are shekels of the year 5. Another contribution of wide interest is that on 'Periodicals,' written jointly by Prof. R. Gottheil and Dr. William Popper, of New York. It is interesting to notice that almost an entire century passed between the first two short-lived Jewish newspapers (published at Amsterdam in 1678 and 1686-7 respectively) and the renewed attempt at establishing such a paper at Dyhernfurth, which in its turn was also short-lived (parts of 1771 and 1772). The alphabetical list of newspapers and magazines which accompanies the article covers twenty-four pages. Among the contributions of the learned class we may mention 'Palæography' and 'Pahlavi Literature.' M. Seymour de Ricci, of Paris, gives under the first-named heading an account of Greek and Latin inscriptions referring to persons of the Jewish faith; and M. Isaac Broydé, a member of the 'Encyclopædia' editorial staff, writes on 'Hebrew Palæography.' The account supplied by Dr. Lewis H. Gray, of Newark, N.J., of the references to Jews and Judaism in the Pahlavi or Middle Persian writings (third to tenth century of our era) derives its interest from the curious nature of the information. The later Zoroastrians appear to have had strangely distorted notions of the Old Testament and Jewish ideas in general. In one of their writings the Decalogue is first transformed into a code of unmitigated atrocity, and a violent attack on persons holding such a code then becomes a matter of course. Turning now to articles bearing on geography and topography, we notice first 'Palestine,' by Prof. Immanuel Benzinger, of Berlin, whose contribution is followed by an account of exports (wine, honey, silk, &c.) by Mr. J. D. Eisenstein, of New York. The information supplied under this head is useful in itself, though it is probably intended to have a side bearing on the possibilities of Zionism. The sumptuously illustrated series of articles on 'New York,' by Mr. Max J. Kohler and others, occupy in the present volume an even more prominent position than that assigned to 'London' in vol. viii. We can only enumerate the titles of a few other articles. Under the name 'Moses' we have, besides a series of papers on the lawgiver himself, accounts of Moses ben Maimon, Moses ben Nahman, and many others. Archæological matters are treated under, *e.g.*, 'Nimrod' and 'Niniveh.' A gnostic subject is 'Ophites.' There is a long article on 'Names.' Among contributions belonging to modern biography may be mentioned 'Max Nordau' and the composer 'Jacques Offenbach.'

SEVENTEENTH-CENTURY RECORDS.

Middlesex County Records: Calendar of Sessions Books, 1689 to 1709. By W. J. Hardy, F.S.A. (Guildhall, Westminster, Sir Richard Nicholson.) — Attention has already been drawn to the varied and interesting matter contained in the records of the County of Middlesex by the publication of four volumes of extracts by the Middlesex County Record Society, under the editorship of the late J. Cordy Jeaffreson. The last of these volumes appeared in 1892, and since that time the records have been removed from Clerkenwell, where access was difficult, to the new home of the Middlesex County Authority (under the Local Government Act of 1888) at Westminster.

Extracts from original records, like those of Jeaffreson from Middlesex sources, or, again, those taken from the records of the Corporation of the City of London, and published by order of the Corporation in the late H. T. Riley's well-known 'Memorials of London,' make excellent reading, and are full of interest; but at the same time their eclecticism always leaves something to be desired. The County Justices and the County Council of Middlesex have realized this, and, having obtained parliamentary authority for expending county funds on calendaring and publishing the records, are prepared to publish a series of calendars similar to that now offered to the historical and literary student, if only the present volume meets with sufficient success to warrant its continuation. That it should do so must be the sincere wish not only of every good citizen of London and Westminster, but also of every one who takes the least interest in the history and government of his country.

A sub-committee of the Standing Joint Committee of County Justices and members of the County Council, with Sir Richard Nicholson as clerk, having been appointed to deal with the whole question of county records, entrusted the work of calendaring them to Mr. W. J. Hardy, and the manner in which the Calendar now published has been executed proves their trust to have been justified. His plan, as he tells us, has been "to deal with one class of records at a time, instead of making selections, as did Jeaffreson, from various classes, of the most interesting items," and the reason he gives for commencing his work at the year 1690 (the title-page, by the way, gives 1689) is that none of Jeaffreson's extracts comes down so late as 1690. Having prepared this volume for the press, Mr. Hardy received instructions from the sub-committee to continue the Calendar back from 1690 to the commencement of the series of Sessions Books in 1639, and forwards from 1709 to 1759, and this arduous work, we are told, he has already carried out.

The contents of the present volume have been summarized in a useful preface, and show how multifarious were the duties, and how extensive was the jurisdiction, of justices of the peace in those days. At the time of the beginning of the Calendar, the country was agitated by rumours of Popish plots against the Crown, and much of the time of the justices was taken up with seeing that the various Acts against suspects were duly enforced. Towards the close of 1690 they deemed it necessary to order every householder, innkeeper, and keeper of livery-stables within ten miles of London to deliver in writing to the nearest justice, within twenty-four hours, the name and place of abode of any lodger, and of the owner of any horse resting in their houses or stables. Later they ordered a list to be made of all disaffected or dangerous persons throughout the country, in order that they might be summoned to take the oath of allegiance. A long list of reputed Papists in Westminster, who refused to take the oath and were fined in consequence, is recorded under date June, 1692. This valuable list has been printed by Mr. Hardy. Other lists of names in connexion with indictments, recognizances, prisons, &c., he has omitted to set out, and perhaps advisedly, although he confesses that they contain some notable names—for instance, that of Titus Oates, who is simply described in January, 1696, as of Westminster (where he resided for many years in Axe Yard) and as "clerk." No further particulars appear to be recorded in the Calendar of this arch-informer, and it is in vain that we look for some notice of the proceedings which took place at Quarter Sessions held in Westminster Hall on July 2nd, 1702, when Oates narrowly escaped imprisonment for committing an assault on the eccentric Eleanor James for questioning his right to appear, according to his custom, in full canonicals. We cannot help wishing that Mr. Hardy had been a little more liberal with lists of names, and think that the value of his Calendar would have been enhanced, without encroaching on too much space, if he had printed the various lists of justices, if not also jury panels.

Among the duties which fell to the County Bench of the seventeenth century was that of providing for needy soldiers and seamen wounded in action and the poor in general; the "passing" of pauper vagrants, and determining questions of "legal settlement"; the licensing of ale-houses; the enrolment and discharge of apprentices; the supervision of the House of Correction, and the new prison at Clerkenwell; the paving and lighting of streets as well as their watch and ward; the preservation of rights of way and the maintenance of bridges—duties which at the present day rest for the most part on other shoulders. Small wonder that we find a memorial from the justices to the Lords of the Treasury in 1691, setting forth that an allowance had hitherto been made to eighteen justices of the peace for Middlesex, and that owing to the multiplicity of business their number had been augmented, and praying that the usual allowance of 4*s.* a day might be made to six more justices for the county. Mr. Hardy tells us that the names of forty-four justices follow this memorial, but unfortunately, as we have already said, he has omitted to print such lists.

It appears that on a new justice being appointed to the Middlesex Bench he was mulcted in "colt-money," which in the case of the Right Honourable the Lord Coleraine in 1698 took the form of a dozen of claret and a bottle of sack. We know the term "colt" as applied to a rising young cricketer, and also to a junior barister attending his friend on the occasion of his taking the coif, but we do not remember having seen it applied to a justice of the peace.

A word of praise is due to Miss M. Dorothy Brakspear for a carefully compiled index to Mr. Hardy's Calendar.

Register of Burials at the Temple Church, 1628–1853. With an Introduction by the Rev. H. G. Woods, D.D., Master of the Temple. (Sotheran & Co.)—The first portion of this Register, down to the end of the year 1714, has already been printed in appendixes to the 'Calendar of the Inner Temple Records,' edited by the late Mr. Inderwick. It is here reprinted together with the rest of the Register down to 1853, when burials ceased to take place in the Temple in accordance with the provisions of the stat. 15 and 16 Vic. c. 85, intituled 'An Act to amend the Laws concerning the Burial of the Dead in the Metropolis.' As was to be expected, the entries include the names of many who have left their mark on the pages of history, law, and literature. Dr. Woods in his admirable introduction to the volume enumerates nearly a score of judges (three of whom had sometime filled the office of Recorder of the City)—besides other lawyers of varied distinction, including John Selden, the most celebrated jurist of his day—who were buried within the precincts of the Temple. Other lawyers of scarcely less fame, like Plowden, also found

their last resting-place within the same precincts, but some are of too early a date for their burials to be recorded in this Register. Six Masters (or ex-Masters) of the Temple are buried there, whilst science and literature are commemorated by such names as Richard Mead, the famous physician, William Petyt, the antiquary, and Oliver Goldsmith.

The total number of interments recorded in the Register, Dr. Woods tells us, is not far short of 2,500, or an average of eleven a year. Except at the time of the Plague of 1665 comparatively few interments appear to have taken place in the churchyard, most of them being either in the "round" or oblong church. The fees for burial varied according to the site, the highest being charged for burial in the chancel; certain dues also were exacted from those who died in the Temple, but were buried elsewhere. The majority of interments took place either in the "round walk" (afterwards known as "the rounds") or in the "long walk," described by Dr. Woods as running down the centre of the church, but which the late Mr. Inderwick described as being "at the sides of the oblong portion," the probability being that both are right. The arrangement which appropriated the northern side of the oblong church to the Middle Temple and the southern side to the Inner Temple may have extended to a similar division of the circular portion of the church or "round," although the latter appears to have been chiefly used as common ground for conferences between the two houses and for the burial of servants and officials of both Inns alike. The details that are frequently added in order to mark the exact site of interments are of high topographical interest, and with their assistance the present Master of the Temple hopes before long to reconstruct a plan of the church as it appeared in the first half of the seventeenth century. Before the close of that century it had become necessary to build vaults, the earliest entries of burials in these new vaults occurring in 1689, and a stop was put to interments in the "chancel or body" of the church. The vaults and the churchyard became the regular burial-places, although the "rounds" continued to be used occasionally down to the year 1818. In 1840 the churchyard was closed, and thenceforward burials were restricted to the vaults, which had been recently enlarged, until such interments were forbidden by the Act of 1852 already mentioned.

Whilst turning over the pages of the Register one cannot fail to notice the number of foundlings (to whom the surname of "Temple" was almost invariably given) who were buried within the precinct. The last of the Temple foundlings, Mary Ann Littlefield, survived as late as 1865, and was supposed to have been the original of Miss Flite in Dickens's 'Bleak House.' The work has been well edited and has a good index.

OUR LIBRARY TABLE.

The Russian Revolutionary Movement (Alston Rivers) was, we are told in a preface, written to enlighten Finland on the Russian combined Revolutionary and Reform movements. The name given as that of the author is "Konni Zilliacus." Whoever is responsible for the communication of such information to the nationalities of the outlying parts of the Russian Empire is doing the work well; and little fault can be found with the present volume. As we have stated in our notices of the new issue of Sir Donald Mackenzie Wallace's book, on the one hand, and of the volumes which bear the names of "Carl Joubert" and of M. Ular, on the other, we do not believe in that peaceful arrival of reformed institutions in Russia which is preached in the concluding pages of the volume before us. We agree with the present author that an agrarian revolution in Russia would involve much cruelty, and understand why the revolutionists should "tremble before the possibility of such an event." It is suggested that

> "if autocracy cannot be otherwise overcome, then everything points to the probability of the common people being also drawn into the movement in order to enforce an ultimate solution";

but it is open to the bureaucracy and the Emperor to turn the agrarian revolution against the reformers, and we expect that in Russia, as formerly in the Slavonic provinces of the Austrian Empire, this will be done. In Austria-Hungary constitutional reform followed. In Russia there is far less understanding of or demand for such reform; and we anticipate that in Russia agrarian revolution is more likely to be followed by a fresh reign of autocracy. In spite of the quarter from which it proceeds, the book before us far more closely resembles that of Sir Donald Mackenzie Wallace in the charity of the account of the opponents of reform than those of the other revolutionary writers. Alexander III. is praised as a man, and a truthful description is presented of his happy domestic life and his entire devotion to his work. Pobyedonostseff's integrity is lauded, and it is rightly explained that "in itself the position which he holds is of no great account; it is only by personal qualities that his influence has made itself felt." The Dowager Empress, who is described in several of the revolutionary volumes which we have lately noticed as the main supporter of the autocracy and the main opponent of reform, is here shown to have recommended the exactly opposite course of "reform and reconciliation in accordance with the wishes of the liberal elements." We are able for this and other reasons to commend this volume. Among the few slight criticisms which we have to offer, we note that, while Herzen's life in London is described, the more important period of his activity in Geneva is passed over. Tourguenieff's great book of stories, which has often been said to have played for Russian serfdom the part of 'Uncle Tom's Cabin' in America, is called 'Diary of a Hunter,' whereas the better-known titles in Western countries are 'A Sportsman's Notes' and 'Récits d'un Chasseur.' The style of the translation is for the most part good, but it is impossible to defend the heading 'Substitution of the Autocracy by a Democratic System.'

MESSRS. THACKER & Co. publish *The Naval Pocket-Book*, in the tenth year of its issue, by Sir William Laird Clowes, whose competence is universally admitted. The volume is almost entirely statistical, the only real exception being in the account of the torpedoes used in our service. If this is properly included, it is difficult to see why we should not also have explanations of a similar kind with regard, for example, to a more important matter—namely, the big guns. It is explained, for instance, in connexion with corrosive action, that certain torpedoes are no longer to be made. More attention is rightly turned at the moment to the erosive effect of our powder on our big guns, and we see no reason why there should not be some attempt to compare our latest "mark" of cordite and our latest "mark" of 12-inch gun with the guns and powders of the other principal Powers. No doubt to do so is to venture on to delicate ground, and there may be good reason for confining the 'Pocket-Book' to a mere statement of fact. All we venture to point out is that the practice at present pursued is not uniform.

MM. PLON-NOURRIT ET CIE. publish an interesting volume by the Marquis de Barral, under the title *De Monroë à Roosevelt, 1823-1905*, to which the Comte d'Haussonville contributes a preface. The book is violently anti-American, and is intended to lead up to the conclusion of the last page, which states that the peril to the peace of the world from the United States is as great "as that from the Germanic Cæsar himself." In order to prove his case our author discusses American foreign affairs during the last three-quarters of a century, but with large omissions, one of which, the Venezuela frontier dispute with us, and the threats of the Presidential message on the subject, would have helped his case. M. de Barral alludes to American bombardment of Taku as though it constituted a new departure, and entirely ignores the fact that the United States was the first Power to train guns upon the Japanese and to teach that nation the necessity of relying upon force in her dealings with Christian Powers, even with regard to trade. This occurred so long ago that it completely destroys the whole argument of our author on the subject of the recent change in American opinion. The account of the canal projects is extremely interesting. Times have, indeed, changed since we strained the facts relating to our alleged protectorate over the Mosquito Indians in the neighbourhood of Honduras, in order to get the ends of the American canal into our hands. They have changed, though not so completely, since we co-operated with France in resisting the pretensions of Mr. Blaine as late as 1880, and of his successor up to 1884. Lord Granville is looked upon as having been a peaceful and a pro-American statesman, but his dispatches to Mr. Blaine on the subject of the Americanization of the Pacific Canal are in singular contrast to the views of his recent successors. So, too, of the West Indies. M. de Barral ascribes the violent refusal of France and England to accept the views of Mr. Everett, the predecessor of Mr. Blaine, to the importance of their interest in the West Indies. The establishments which we were erecting at much cost to allow us to keep military watch and ward over the Panama Canal are now being abandoned in pursuance of the exactly opposite policy which has prevailed since the signature of the last draft of the Pauncefote treaty, and we are, indeed, far from the days, if they ever had a real existence, when, according to M. de Barral, we "coveted Cuba as much as or more than did the Americans themselves." We differ from our author when we find that he imagines that the Americans are pushing forward towards the assertion of a protectorate over both the Americas, North and South. The facts given concern Brazil, and there is silence in this volume for the rest. It is, however, the case that there is now not the remotest chance of Argentina and Chili accepting any such protectorate, and that those countries are now strong enough to prevent any interference of the United States in their affairs. This fact is thoroughly recognized by the statesmen of the North American continent. They will offer their assistance to Argentina against Europe, whenever it is necessary, but they have ceased to expect any corresponding advantage from the southern and more prosperous parts of the South American continent. We can hardly agree with our author in the opinion that he entertains as to the execution of the Austrian Emperor of Mexico, which was as justifiable as such acts ever can be. We note few positive errors in the volume, but the spelling "Calhoum" is one.

A NEW volume in "The Crown Library" is *The Memoirs of Lady Fanshawe* (John Lane), edited, with an introduction, by Beatrice Marshall, and a note on the illustrations by Allan Fea. The memoirs were first published in 1830, and were well worth a place in this series. Miss Marshall compares them with the contemporary memoirs of Mrs. Hutchin-

son and the Duchess of Newcastle, who also wrote lives of their husbands, and finds that the "Royalist ambassador's wife is incomparably more sparkling and anecdotic than the Puritan colonel's"; while she is not so servilely devoted to her husband as the duchess. Certainly the memoirs have a charm which is by no means dependent on the time of which they treat. Both Sir Richard and his wife were representative of the highest type of Royalist—cultured, refined, and humane. Sir Richard, who died in 1666, devoted his leisure years under the Commonwealth to literary labours of love, and translated Camoens's 'Lusiad' and various other classics. There are three separate portraits of Lady Fanshawe, which seem to have little in common. In the one by Lely she is depicted without that grace and comeliness with which tradition would fain invest her; but the picture which forms the frontispiece to the volume is decidedly attractive. It represents Lady Fanshawe as a handsome young woman of distinction. The memoirs were specifically drawn up for the edification of "my most dear and only son," whom the mother exhorts from time to time in these pages. "Remember your father, whose true image, though I can never draw to the life, unless God will grant me that blessing in you." How charming is that tenderness! The memoirs yield much information as to the events and social practices of a most interesting period in history. Fanshawe was John Evelyn's cousin, and it would seem from this and other contemporary evidence that the high level of culture exhibited herein was far commoner than we are wont to realize in a generation of cheap education.

THE development of interest in nature, which has been so marked a feature of this generation, is seen more manifestly year by year in the increase of the number of books treating of wild life. There are two methods of treatment—the one literary, the other scientific; but some books happily succeed in blending both. Mr. Edmund Selous is one of those fortunate people who have both the will and the way to write well on nature, and hence his *Bird Life Glimpses* (George Allen) is the more welcome. It is the result of three years' observation at Icklingham, in Suffolk. (Why is it that so many naturalists spring from East Anglia?) Mr. Selous modestly professes to have no qualification except as one who has "used his eyes and ears to the best of his ability." He explains the fact that his notes mainly refer to birds on the ground that "there are practically no wild quadrupeds in England." But although he has some reason in this plea, he rather overstates the case. He declares that to be in England a field naturalist is to be a field ornithologist, and that any attempt at something more will cause the enterprising observer to be "immensely dissatisfied" with the way in which he has spent his day. This is a hard saying to one who turns over a book of British mammalia. Yet there is sufficient truth underlying the statement to excuse it. Birds are more in evidence, and catch the eye. We have said that Mr. Selous can write in a literary way, and we will not go back on that assertion, despite his wilful and wanton lapses. For example, he addresses the tits as "birdikins," and breaks off, "Oh, but hang the apostrophe; I can't sustain it, so must drop.....into the sober third person." It is as well he discovered that in time. Yet Mr. Selous makes up for these vagaries in style by the minuteness of his patient research. He states that it is the hen chaffinch alone that builds the nest, which we have not heard stated before. She even puts to flight her own mate. The eccentricities of nest-building would excuse and demand a volume. What is the exact significance, for example, of the fact that the wren builds several nests which it does not use? They are generally known in the countryside as cocks' nests, and it looks as if they are designed to cheat and mislead the enemy. Readers will not find an answer to this problem in the pages of Mr. Selous, but they will have many riddles solved, and not a few suggested for their consideration. The more books of this sort we get the nearer we shall be to an intelligent understanding of nature.

History of India. By A. F. R. Hoernle and H. A. Stack. (Cuttack, Orissa Mission Press; Oxford, Blackwell.)—Until the last few years the history of India, from the point of view of practical instruction, has meant little more than the history of British influence in India, preceded by some account of the leading Mohammedan dynasties. A few years ago a native scholar, Haraprasād Shastri, endeavoured to supply this deficiency; but in the six years that have intervened since the last edition of that little book much new evidence has come to light for the periods of Hindu rule; and in particular one of the present authors, Dr. Hoernle, has been able to sift the important numismatic and epigraphic testimony hidden away from general knowledge in the journals of learned societies. He has now helped in producing what is a trustworthy outline of two hundred pages only, sold at a very moderate price, and as readable as the case admits. For the want of political unity that has characterized India has not only made it the prey of successive foreign invasions in the past, but also renders it difficult to study in the present. The absence in Sanskrit of a formal historical literature is well known, and it is precisely to epigraphists and numismatists like Dr. Hoernle that we must chiefly look for the compilation of the more detailed history of the future. Meanwhile the present manual may be commended to those whose care is the teaching of the history of our empire. A European edition with illustrations better executed and in several cases better selected would be welcome.

Homes of the First Franciscans in Umbria, the Borders of Tuscany, and the Northern Marches. By Beryl D. de Selincourt. Illustrated. (Dent.)—The increase in the number of those interested in Franciscan history fully justifies the publication of this study—a description of the chief places mentioned in the 'Fioretti,' 'Speculum,' &c. It was undertaken at the suggestion of M. Sabatier, and enjoys the benefit of many of his identifications. The chapter on Assisi and its neighbourhood would have been the better for a small sketch map, showing the places named in their relation to the roads from the city. The illustrations, from photographs by Miss Bicknell, are interesting, and present the character of the scenery very well, while the author's account of places and the events which happened there is evidently inspired by great sympathy and admiration. We agree with M. Sabatier that it is not possible to understand St. Francis without knowing Umbria, or, we may add, the 'Fioretti,' without knowing something of the March of Ancona; but, on the other hand, we feel that the Umbria we see to-day has undergone essential modifications, and that the mountains, the cities, and the Roman roads are the only things unchanged. The country has been stripped of its forests, the rivers have dwindled away, the system of agriculture has been altered, and the margin of cultivation has shrunk. A large part of what is waste in our day must have been tilled, since so much of the country now cultivated was then forest land. It is difficult, therefore, to make sweeping statements as to the solitude of such places as the Carceri in the twelfth century, unless one has documents before one showing the actual state of affairs. To our mind there is every appearance that both it and La Verna, to take another example, were by no means so solitary then as now. Considerations of this nature, however, are hardly to be expected from the average student of Franciscan history, who is attracted by the emotional rather than economic aspects of the time. To such a reader we can heartily recommend the book.

FASC. 10 of the *Opuscules de Critique Historique* (Paris, Fischbacher) is devoted to an examination of some recent works on the 'Opuscula' of St. Francis, by Dr. Goetz, Prof. Boehmer, and P. Lemmens. A searching criticism of the 'Analekten zur Geschichte des Franciscus von Assisi' of Prof. Boehmer, by M. Sabatier, lays some stress on the absence of an index, and on a certain high-handed way of treating the texts published, while at the same time due credit is given for the excellence of the work from a literary point of view, and the understanding of the spirit displayed. In conclusion, the text of the 'Oratio seu Expositio Beati Francisci super Pater Noster' is printed from the 'Speculum' of 1509; an inferior version of it was classed by Prof. Boehmer among the *dubia*.—Fasc. 11 deals with the life of Brother Elias, as told in the 'Speculum Vitæ.' M. Sabatier shows that under its perplexing mass of inconsistencies is to be found a solid base of contemporary observation. One source of error has been the substitution of the name of St. Antony of Padua for that of Aymon, the enemy of Elias, by copyists who had forgotten his very existence. As M. Sabatier is not writing the life of Brother Elias he does not, of course, travel far beyond his text; but it is worth pointing out that the real causes of dissension among religious bodies are rarely those put in the forefront of discussion, and that to judge by the results of the strife between Elias and Aymon—the lay scriptor of Bologna (the typical lay university) and the clerical master of Paris (the typical clerical university)—it was a contest in which Elias, who favoured the lay element, represented more faithfully the mind of St. Francis (himself as far as can be proved a layman) than the minister-general, who excluded laymen from office in the order. It is noteworthy that the opposition to Elias was organized and carried through almost exclusively by the *magistri Parisienses*. The number also contains a new text of 'The Canticle of the Sun' and of the covering letter of the 'Legenda Bonaventuræ.'

The Nibelungenlied. Translated into Rhymed English Verse in the Metre of the Original by George Henry Needler. (New York, Holt & Co.; London, Bell & Sons.)—The title-page indicates the distinctive feature of this work, namely, that the metrical form of the original has been preserved. Preceding translators of the poem into English verse have always boggled at the fourth line of the stanza, evidently feeling that it could not be satisfactorily reproduced in our language. And on the whole we are not sure but what they were right. No doubt it is theoretically proper to follow the original form with absolute fidelity, but unfortunately the line in English, or even, for that matter, in modern German, is very different from the line in Middle High German. It drags grievously, and though it breaks the monotony to a certain extent, and occasionally produces a fine effect, yet more often it is merely irritating. Perhaps it has not been handled in this case so artistically as it might have been, for Mr. Needler does not show a very keen sense of rhythm nor a great command of language. His translation lacks ease, and indulges in uncomfortable inversions and the like far more than should have been necessary, for after all the form of the poem is not exacting. He has also, we think, sacrificed too much to the desire of being as literal as possible—a mistake in a verse rendering of

this sort. A couple of stanzas taken at random will illustrate the quality of his work:

And when before the castle they sped in tournament,
The good knights and squires, oft-times the maiden went
And gazed adown the casement, Kriemhild the princess rare,
Pastime there was none other for her that could with this compare.

And knew he she was gazing whom in his heart he bore,
He joy enough had found him in jousting evermore,
And might he only see her,— that can I well believe—
On earth through sight none other his eyes could such delight receive.

Surely nothing could be more tedious than the movement of this last line. It has to be said in the translator's favour that he is well acquainted with the language of the original, and in this respect he may claim the advantage over most of his predecessors. The version will be useful as a crib, but if we were asked the vital question whether it could be read with enjoyment as an independent work, we could hardly answer in the affirmative. There is a good introduction, giving an account of the 'Nibelungen Saga' and a history of the poem.

Hermann Sudermann, Poète Dramatique et Romancier. Par Henri Schoen. (Paris, Didier.)—A dozen or fifteen years ago Sudermann was regarded as one of the most promising of the younger writers of Germany. His early dramas and romances excited keen interest, and it was thought by many that the realistic school had found in him one who would yet do something really great. But it can hardly be denied that these expectations have been disappointed: Sudermann has been something of a failure, and at the present moment few German critics would assign him the importance they did, or would point to him as one from whom much may be looked for in the future. This fact has not been sufficiently recognized, or, at least, not adequately accounted for, by M. Schoen in his little study of the dramatist, which, though sound and sensible so far as it goes, is not particularly penetrating, and does not add very much to our knowledge of the subject. The first two chapters are the most interesting, for they give a good, if somewhat meagre, sketch of the state of the German stage towards the end of the eighties, and tell something of Sudermann's early life and surroundings. The rest of the book is taken up with a conscientious examination of his various works, which are analyzed and appreciated at some length. The criticism has the merit of being sober and impartial, but is not very illuminating. Perhaps Sudermann's novels, which have reached extraordinary circulations, receive somewhat brief treatment in comparison with his plays. The former are, we think, fully as important as the latter, and, indeed, a good many critics consider 'Frau Sorge' the author's finest, as it certainly is his most personal, work. It is much to be regretted that he has devoted himself exclusively to the drama since the publication of 'Es war' in 1894, for his gifts as a novelist are great, and that book, with all its faults, contained much admirable and sympathetic writing. Of course, many of his dramas are exceedingly clever and effective, but they never strike us as being quite sincere: there is something forced and violent in nearly all of them, and it is significant that they lose at least as much as they gain on a repeated reading. No doubt, however, it is too soon to pass definite judgment on a writer who is still comparatively young; in any case, M. Schoen is certainly right when he says that "ses œuvres ont une valeur historique et sociologique incontestable."

WE have received copies of *A Middle English Reader*, edited, with Grammatical Introduction, Notes, and Glossary, by Oliver Farrar Emerson, both from Messrs. Macmillan in this country and the Macmillan Company of New York. The chief difficulties which confront the student of Middle English are those of dialect, and these Prof. Emerson has here set himself to minimize. The ground covered is, roughly, from the 'Ormulum' (1200 A.D.) to Chaucer and beyond, including John Myrc's 'Instructions to Parish Priests' (probably written in 1400, the traditional year of Chaucer's death), so the book may be said to comprehend in one volume much the same period as is contained in the two volumes of the Clarendon Press 'Specimens of Early English,' to which in outward appearance this 'Middle English Reader' bears considerable resemblance. To combat the difficulties mentioned above, the selections are grouped according to dialect, special prominence being given, of course, to those of the Midlands. For a like reason the pieces are chosen primarily for their linguistic rather than literary value; hence, while there are several extracts here which are not included in the Clarendon Press series, we look in vain for Langland, Gower, or Sir John Mandeville. The grammatical introduction will be as comprehensible to the learner as such introductions generally are—something to be assimilated gradually and with care. It is as clear as it can be, thanks to the author's experience as a teacher, and, with the aid of such additional information as is contained in the notes, should prove quite adequate. The glossary accounts for the forms of the words, besides giving their meaning; and at the end is a very useful list of irregular verbs. There is but one fault which we feel tempted to find with this excellent 'Reader'—namely, that the subject of metre is hardly touched upon. It is true that the notes to each verse selection contain a statement of the metre there used, but it is hardly enough. The period is one of innovation in metres as in language, and a brief discussion of them and their origins would not, we think, have been out of place.

Ordo Romanus Primus, with Introduction and Notes by E. G. C. F. Atchley (De La More Press), is another of the excellent volumes, under the general editorship of the Rev. Vernon Staley, intended for the use of the intelligent Churchman who is interested in the rites and ceremonies of his Church, but who has little leisure or opportunity of examining the numerous works that belong to the ceremonial of solemn mass. Mr. Atchley has supplied an English translation of 'Ordo Romanus Primus,' and by the aid of full notes and comments produces a complete picture of a Roman church and the ceremonies that were used at the central act of Christian worship, as they were set forth in the eighth century. In the preliminary parts of the volume every detail is discussed in a careful antiquarian spirit, such as the basilica, lights, incense, the sacred vessels, liturgical costume, hebdomadary bishops and priests, deacons and their hostelries, the college of singers, sextons, &c. In fact, these pages form a valuable and trustworthy compendium of early Christian use, put together after an interesting fashion. The typography of the book is excellent, and the illustrations suitable and instructive. They are fifteen in number, and give all the more important examples of early Italian ambones and of mosaic pictures of ecclesiastical dress.

WE are always glad to see a new edition of Motley's *Rise of the Dutch Republic*. That before us, published by Messrs. Dean & Son, compresses, by means of thin paper, the whole work into one volume, and includes four portraits, and an appreciative note on Motley by Prof. J. F. Jameson, of Chicago University. With these advantages the edition is likely to be popular with students. It has an index, we should add.—Another book showing high scholarship and an excellent sense of lucidity and impartiality is Abbot Gasquet's *The Eve of the Reformation*, the cheaper reissue of which by Messrs. Bell will appeal, we are sure, to a wide body of readers as well as students. The volume includes, for instance, ample insight into the state of letters at the time, and the charming personality of Erasmus.

MESSRS. ROUTLEDGE are continuing their "Muses' Library," a series which is wonderfully cheap and prettily got up. We have before us *Herrick*, 2 vols., with Mr. A. W. Pollard's well-known and admirable editing; Rossetti's translations of *The Early Italian Poets*; *Blake's Poems*, edited by Mr. W. B. Yeats; *A. A. Procter, Legends and Lyrics*; and a volume of the *Poems of Johnson, Goldsmith, Gray, &c.*, which is capably introduced and edited by Col. T. Methuen Ward.

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THE LINCOLN MONUMENT TO TENNYSON.

PERHAPS because the ceremonial was entirely local, the unveiling, on the 15th inst., in Lincoln of a statue of Tennyson, the work of G. F. Watts, has attracted less attention than might have been expected from the combination of the two names. Members of the Tennyson family were on the platform, and one of them, Mr. Tennyson d'Eyncourt, briefly seconded a motion of thanks to the wife of the sculptor. Lord Tennyson, though present, remained silent, and the speaking was confined to the Bishop and the Dean, Earl Brownlow, the Lord-Lieutenant of the county, the Mayor of Lincoln, and one or two local celebrities, Lady Brownlow uncovering the statue. The day was brilliant, the gathering large, and the service, which was short, was audible throughout. The statue—which occupies a site on the Minster Green, near the north-east corner of the edifice, under the shadow of the Rood Tower, perhaps the noblest central tower of any English cathedral—is a fine and characteristic work, which the Dean, in Tennysonian phrase, described as a "statue moulded of Arthur, made by Merlin." Its inspiration is found in the lines of Tennyson quoted by the Bishop:—

> Flower in the crannied wall,
> I pluck you out of the crannies,
> I hold you here, root and all, in my hand,
> Little flower—but *if* I could understand
> What you are, root and all, and all in all,
> I should know what God and man is.

It shows the poet with bent head pondering on the flower he holds. A dog by his side looks trustingly and lovingly to his face, seeking, as Watts himself declared, "for guidance to the secret of the larger life" which the poet sought to wrest from the flower. It savours, perhaps, somewhat of irreverence to say that from a distance the effect is rather that of one consulting a watch.

As all will readily believe, the work is a labour of love, and the county subscriptions which have been received have done little more than meet the cost of casting. Without declaring the work the finest statue in England, as it has been called, we may say that it is poetical and imaginative to a high degree, and is such, probably, as no other local centre can boast.

Tennyson's connexion with Lincolnshire is close. There he was born and bred, and the influences of its scenery, its associations, and even its folk-speech are abundantly traceable in his writings, having, indeed, been well traced by another Lincolnshire man, Canon Rawnsley. To Lincoln itself he was bound by no very close ties, and there are towns, such as Louth, whereat he was educated, which might dispute the right to possess his monument. None, however, will dispute the beauty or the appropriateness of a site beneath the shade of that noble edifice which is still an object of pious and incessant pilgrimage. The statue, which is in bronze, is of heroic size, standing 11 ft. 8 in. on a marble base, itself 9 ft. 6 in. in height. Embossed on a tablet of bronze on the front of the base shaft is the single word Tennyson. Very graceful and meditative is the pose. Watts did not live to see the accomplished work, the details of which had been moulded by a hand of eighty-six years, and was, it is said, acutely sensible that his full intention was not realized. His work is, however, noble enough to extort general admiration and to inspire in the capital some reflections over neglected opportunities. At the moment when the figure was unveiled, the Cathedral choir, under the direction of Dr. Bennett, sang the setting by Sir Frederick Bridge of the poet's 'Crossing the Bar.' The prevailing sense among those present was of veneration and reverence, a sense which the environment, the age of the sculptor, and that of the subject of the monument were alike calculated to foster. Added to this was a grateful feeling that conditions absolutely prohibitive of the artistic commemoration of our poets can no longer be said to exist. What Canterbury has done for Marlowe, Lincoln has done, under different conditions, for Tennyson, whose memory is also recorded by a tall cross on the heights above his favourite Freshwater. It seems possible that, as Hamlet saturninely suggests, "a great man's memory may outlive his life" without the obligation to "build churches."

A VILLAGE LIBRARY.

EIGHTEEN miles from London, in the little Buckinghamshire village of Langley, or Langley Marish, there is to be found a small library, which in its position and circumstances posesses an unusual character. Further interest is attached to it from an apparently well-founded tradition that a great poet used the library, and left there what is still shown to visitors as "Milton's chair." Leaving the dust-clouds and dangers of that "Via Appia" of the motor-car, the Bath Road, at the signpost, the road runs north about a mile to Langley Place, and thence a few hundred yards west to the church, which stands in a square formed by picturesque red-brick almshouses, the church cottage, and the road. The church consists of two broad aisles, the south aisle containing a sort of open chapel, at the back of which is a very curious family pew, jealously screened off from the rest of the church by latticed casements. More like a long, narrow stage-box than a pew, it is profusely decorated, in late Renaissance style, with the armorial bearings of the Kedermister family and of their various connexions. Some of the Prayer-Books contain the form of service to be used in "Touching for the King's Evil." But the chief interest of this bizarre family pew is that it leads into a small and probably unique library. The careful donor, Sir John Kedermister (of a Worcestershire family), appears to have been Ranger of the royal park of Langley, within the "honour of Windsor," and to have performed his duties so excellently that James I., with true Stuart lavishness, knighted him and bestowed upon him the mansion and estate of Langley. The knight, anxious to complete the foundation of his family by the addition of a private chapel to the parish church, set about propitiating the Dean and Chapter of Windsor by founding sundry benevolent institutions, such as a hospital, almshouses, and this little theological library. An old deed, or "indenture tripartite," bearing date February 13th, 1649, recites

> "that the said Sir John Kedermister prepared a convenient place for a library, adjoining to the west end of the said chapel, and intended to furnish the same with books of divinity, as well for the perpetual benefit of the vicar and curate of the parish of Langley as for all other ministers and preachers of God's Word that would resort thither to make use of the books therein."

These books are said to have numbered between 500 and 600, but the curiously painted presses do not now contain more than 300 volumes. Old editions of the patristic writings naturally predominate, but the following titles taken at random from a MS. catalogue on vellum, dated 1638, may be of interest: 'Purchas his Pilgrimes,' 'Flores doctorum,' 'Gregorij Thaumaturgi opera,' 'Gregorij Valencia opera,' 'Mendoza in Regum,' 'Biblie Junij,' 'Busaei arca medica,' 'Bridges against the Pope's supremacie,' 'Saxoniæ historia'; and for those who could not go to Nathaniel Butler, his shop, "At the signe of the pide Bull neere Saint Austen's Gate," there was a copy of

> "The True Church, shewed to all men that desire to be members of the same. In six bookes, containing the whole bodie of Diuinitie. The contents

whereof are set downe after the Epistles by Gr. Williams, Dr. of Diuinitie."

That much pious use was made of these facilities may be gathered from certain MS. notes in the fly-leaves of an old Antwerp Bible, in Hebrew and Latin ("ex officina Christophori Plantini," 1584), by one J. C. Werndly, who was never either vicar or curate of the parish. One of these notes is as follows :—

"170½. Jan. the 17. I began again the Reading of this Hebrew Bible (wh. is the sixth time of reading it) may the Spirit of Holiness help me and graciously Enable me to peruse it again to the Glory of God, and to the sanctification of my sinful and im'ortal soul. Amen, Lord Jesus, Amen."

Another quaint note, the last of a series of similar ones, runs thus :—

"1701. XXXIII 8brs the 3rd. I finished the ψalms again by the mercy of my Savr."

From previous entries in the same hand it appears that XXXIII signifies that this was the thirty-third time of reading.

Elaborate precautions seem to have been taken for the safe custody of the little library. From the old deed already quoted we learn

"that the said four poor persons [*i.e.*, the occupants of the almshouses] should have a key of the said library, which they should for ever keep locked up in the iron chest under all their four keys, unless when any minister or preacher of God's Word or other known person should desire to use the said library, or to study, or to make use of any books in the same, and then the said four poor people or one of them at the least should from time to time, unless the heirs of Sir John Kedermister being then and there present should otherwise direct, attend within the door of the said library and not depart from thence during all the time that any person should remain therein, and should all that while keep the key of the said door fastened with a chain unto one of their girdles, and should also take special care that no books be lent or purloined out of the said library, but that every book be duly placed in their room, and that the room should be kept clean ; and that if at any time any money or reward be given to the said poor people for their attendance in the library as aforesaid, the same should be to the only use of such of those poor people as should at that time then and there attend."

If they lost their key of the "iron chest" they were to pay for a new one out of their weekly allowances, &c. Was ever treasure more jealously guarded? Surely it would have been better to place the library in charge of the vicar of the parish (who would, presumably, always be a scholar) than to have left it to the tender mercies of four old bedeswomen. The result has been that an interesting collection is now in a pitiable state of neglect. When the squire resided on his estate there was a fire in the library at least once a week, on Sundays ; now the ravages of damp and rough usage (probably in dusting) are deplorably evident on all the volumes, and particularly on some fine specimens of old binding. Matters have evidently become rapidly worse since the time of the Charity Commissioners' visit (1815-35), for they make no recommendation on the subject in their report.

We have mentioned the village tradition to the effect that Milton used the library. This may well have been so ; for the village of Horton, where John Milton the elder lived for many years, is only two and a half miles away, and we know that the poet spent six studious years there, from 1632 to 1638 ; and although the "indenture tripartite" is dated 1649, the catalogue dates from 1638, whilst a tablet gives 1623 as the actual date of the gift. Alas ! the old house at Horton was pulled down many years ago. But no material changes can rob the neighbourhood of its immortal charm as the environment in which some of the most beautiful poems in our language were composed. 'L'Allegro' and 'Il Penseroso,' 'Arcades,' 'Comus' and 'Lycidas,' were all written at Horton, in the intervals of a truly monumental classical reading ; and it is impossible to conceive that such a lover of books, and diligent collector of them, could have left unexplored and unused what was, for its time, an important library, separated from his father's house by but two or three miles of level meads and shady road. M.

THE EGYPT EXPLORATION FUND AND PROF. PETRIE.

University College, London.

IN *The Athenæum* of July 22nd the writer of 'Archæological Notes' has printed in parallel columns extracts from my letter to *The Athenæum* and from the communication of Sir John Evans and Mr. Grueber to *The Times*, with a suggestion that the two are inconsistent with each other. I have consulted with Sir John Evans and with Mr. Grueber about this matter, and I am formally authorized by them to state that they accept as strictly in accordance with the facts the version which I gave of the official relations between the Committee of the Egypt Exploration Fund and the reorganized Egyptian Research Account.

ERNEST A. GARDNER.

*** Our readers can decide whether the letter to *The Times* and Prof. Gardner's letter to us are consistent. We do not think they are.

CROMWELL AND IRISH PRISONERS.

23, Leeson Park, Dublin, July 20th, 1905.

THROUGH the courtesy of Lord George Fitzgerald, I have been afforded an opportunity of reading a pamphlet entitled 'A Day in Barbados,' written by Lady Blake, wife of Sir Henry Blake, Governor of Jamaica 1889-98. Lady Blake writes as follows in her description of what she saw in Barbados :—

"As we walked down to the beach we passed a group of copper-coloured men and stopped to speak to them. They belonged to the class known in the island as 'Red-legs.' Though almost resembling Red Indians in colour, they are white men by race and have not mixed with the coloured population. The fierce sun of the tropics has burnt them to the hue of bricks, but the young children are quite fair-skinned. They are the poorest of the poor, eking out a scanty livelihood as fishermen ; the white race cannot do hard work in the fields and survive long, they have no land or means of obtaining any, consequently their only resource is fishing.....The name [*i.e.*, Red-legs] has stuck to the white fishermen, many of whom are believed to be descendants of those most miserable of men the Europeans banished to work on estates in the plantations. These were known as 'Christian Servants,' or 'Apprentices' as they came to be called later on, for the Lords of Trade and Plantations at home were scrupulous, and we find by an 'Act for the good governing of Christian Servants' made in 1676, that 'their Lordships were not pleased with the word *servitude*, being a mark of bondage and slavery, and thought fit rather to use the word *Service*, since these servants are only apprentices for years.' Their lot was a far harder one than that of the negro slaves. It was a very brutal or exceptionally short-sighted owner who worked his slaves to death ; they were his goods and chattels, and few men wantonly destroy their own property. But as the 'Christian Servants' were only bondsmen for a term of years, and no large amount of capital had been expended in purchasing them, and as at the end of five years the Christian servant was entitled to ten pounds sterling, 'if his master be soe honest as to pay it,' it was an actual pecuniary gain to the employer should the servant not live till the expiration of the term. The Irish prisoners taken by Cromwell were about the first exported in large numbers to the colonies.....In April, 1657, the Council of State (English) stated to the Committee of Merchants that they 'are informed that 170 Irish have been taken at sea, who pretend they were going to Middleburgh. Desire them to treat with those who trade to the English plantations to transport the common men thither, where their services may be made use of.' A few years later a certain Alderman Tichborne is desired to present to Parliament the 'draft of an Act concerning the transporting of poor Irish children to England and the western plantations.' In the same year comes an order for a license to Sir John Clotsworthy for the transportation of 'five hundred natural Irishmen.'"

With reference to Mr. Dunlop's letter in *The Athenæum* of the 15th inst., I can only say that the evidences sent me from Barbados and published in the same number show that I was correct in thinking that there was practically no difference between a servant and a slave at the time in question. Lady Blake describes the conditions which existed with absolute accuracy.

With regard to the other point raised by Mr. Dunlop, I have only to add that I have sent his letter to Cardinal Moran, who will probably supply the correct reference. His Eminence generally takes special care to verify his quotations. WILLIAM F. DENNEHY.

FANNY BURNEY AND JANE AUSTEN.

IT would be difficult, if not impossible, to name an author of genius even approximately equal to Jane Austen's who owed so little as she to any deliberate study of literary models or conscious attention to the laws of style. Concerning her personal character and private interests we know, indeed, surprisingly little ; but it is certain, on the one hand, that she was not in touch with the men and women of letters among her contemporaries, and, on the other, that her family circle did not practise the gentle art of criticism. The further assumption that she had thought little, and read less, about the theory of her art, is justified by the absence of any such references in her letters, by her contemptuous allusions to such works as *The Spectator*, and by her simple ideas of construction, as developed in the advice to a young relative who was attempting to follow her example :—

"You are now collecting your people delightfully, getting them exactly into such a spot as is the delight of my life. Three or four families in a country village is the very thing to work on."

Jane Austen, however, read novels with keen enjoyment : 'Northanger Abbey' is in part an avowed burlesque of Mrs. Radcliffe, and we can discover, in the language of Shakspearean commentary, the "originals" for several of her plots and persons in the works of Fanny Burney.

Such an investigation, indeed, seems to have been almost courted by the author herself when she borrowed a title from a chance phrase of her sister novelist's for a story with a somewhat similar plot, developed, among other coincidences, in two closely parallel scenes. When at length, after a series of cruel misfortunes, the hero and heroine of 'Cecilia' were permitted to console each other, an onlooker thus pointed the moral of their experience : "The whole of this unfortunate business has been the result of PRIDE AND PREJUDICE."

There must have been a day, about twenty years after they were written, when these words assumed, in Jane Austen's eyes, a sudden significance. She had read them before, probably many times, but on this occasion they proved no less than an inspiration. Within her desk, on which perhaps the favourite volume was then lying, lay the neatly written manuscript of a tale constructed, in some measure, on the lines of this very 'Cecilia.' She had called it 'First Impressions.' Would not 'Pride and Prejudice' be a better name? It was certainly a happy thought.*

Now Delvile, like Darcy, fell in love against his family instincts, and, with an equally offensive condescension, discoursed at length on his struggles between pride and passion to the young lady he desired to honour with his affection. He, too, resisted long, yielded in the end, and was forgiven. His mother's appeal to Cecilia was as violent, and almost as impertinent, as Lady Catherine's to Elizabeth.

* There is good ground for thinking that the change of title was made after the novel was finished, for Mr. Austen-Leigh says that 'Pride and Prejudice' was written between October, 1796, and August, 1797, while it is referred to as 'First Impressions' in letters as late as June, 1799.

A close comparison of these two parallel scenes will serve at once to show Jane Austen's familiarity with the copy and her originality of treatment. Darcy, like Delvile, is not "more eloquent on the subject of tenderness than of pride." But he has overcome his scruples and offers his hand, in confidence of its being accepted, to one who dislikes and despises him. Delvile, on the other hand, wishes merely to explain the reasons that have induced him to deny himself the dangerous solace of the "society" of one whom he believes to be entirely indifferent to him, and to excuse the occasional outbursts of tenderness into which he has been betrayed in unguarded moments. He does not complain of "the inferiority of her connexions," but of the clause in her uncle's will by which her future husband is compelled to take her name. Cecilia had been puzzled by his uncertain behaviour, but, believing him only cautious from respect to his parents, had permitted herself to love him.

Mrs. Delvile again, like Lady Catherine, based her appeal on the "honour and credit" of the young man she was so anxious to release; but her insolence was tempered by affection, and disguised by high-sounding moral sentiments. Cecilia was softened, as Elizabeth had not been, by a sense of gratitude for past kindness and by a strained notion of respect for the older lady. Mrs. Delvile, except in her pride, is intended to inspire us with genuine respect; Lady Catherine is always treated with amused contempt.

There are other instances—less familiar, but equally striking—in which Miss Austen made use, in her own inimitable fashion, of characters, phrases, and situations in 'Evelina' and 'Cecilia.'

Mr. Delvile, the pompous and foolish man of family, reappears in Sir Walter Elliot of 'Persuasion,' and General Tilney of 'Northanger Abbey.' Cecilia could never determine "whether Mr. Delvile's haughtiness or his condescension humbled her most," and he became "at length so infinitely condescending, with intention to give her courage, that he totally depressed her with mortification and chagrin." Catherine Morland always found that "in spite of General Tilney's great civilities to her, in spite of his thanks, invitations, and compliments, it had been a release to get away from him."

Cecilia's friendship for Henrietta Belfield resembles Emma's for Harriet Smith. She was ever watching the state of her young friend's heart; now soliciting her confidence, and again, from motives of prudence, rejecting it. For a time both girls are in love with the hero, and Henrietta dreams as fondly and as foolishly over Delvile's imagined partiality as Harriet did over Knightley's. Neither heroine has any thought of resigning her lover to her friend, or "of resolving to refuse him at once and for ever, without vouchsafing any motive, because he could not marry them both."

The following conversation between Mr. Gosport and Miss Larolles recalls Miss Steele's persistence in laughing at herself about the doctor ('Sense and Sensibility') and Tom Bertram's affected belief that Miss Crawford was "quizzing him and Miss Anderson" ('Mansfield Park').

Gosport attacks Miss Larolles on a rumour now current about her, and, after some skirmishing, confesses to having heard that "she had left off talking."

"'O, was that all,' cried she, disappointed, 'I thought it had been something about Mr. Sawyer, for I declare I have been plagued so about him, I am quite sick of his name.'

"'And for my part, I never heard it! So fear nothing from me on his account.'

"'Lord, Mr. Gosport, how can you say so! I am sure you must know about the festino that night, for it was all over the town in a moment.'

"'What festino?'

"'Well, only conceive how provoking! Why, I know nothing else was talked of for a month.'"

This is the Miss Larolles who haunted the mind of Anne Elliot, in 'Persuasion,' when she moved to the end of a form at the concert, in order to be sure of not missing Capt. Wentworth:—

"She could not do so without comparing herself with Miss Larolles, the inimitable Miss Larolles, but still she did it, and not with much happier effect."

Here is the passage in question: "Do you know," says Miss Larolles,

"Mr. Meadows has not spoke one word to me all the evening! though I am sure he saw me, for *I sat at the outside* on purpose to speak to a person or two, that I knew would be strolling about; for if one sits on the inside there's no speaking to a creature you know; so I never do it at the opera, nor in the boxes at Ranelagh, nor anywhere. It's the shockingest thing you can conceive, to be made sit in the middle of these forms, one might as well be at home, for nobody can speak to one."

The singularly unselfish affection of Mrs. and Miss Mirvan for Evelina, never clouded by envy of her superior attractions, finds its echo in the experience of Jane Fairfax:—

"The affection of the whole family, the warm attachment of Miss Campbell in particular, was the more honourable to each party, from the circumstance of Jane's decided superiority, both in beauty and acquirements."

When Evelina is in great trouble, and the "best of men," Mr. Villars, is penetrated to the heart by the sight of her grief, he can think of no better consolation than:—

"My dearest child, I cannot bear to see thy tears; for my sake dry them: such a sight is too much for me: *think of that*, Evelina, and take comfort, I charge thee."

With similar masculine futility the self-centred Edmund Bertram attempts to soften the grief of his dear cousin:—

"No wonder—you must feel it—you must suffer. How a man who had once loved, could desert you. But yours—your regard was new compared with—Fanny, *think of me*."

Many a reader, doubtless, has, with Elizabeth Bennett, "lifted up his eyes in amazement" at the platitudes of Mary on the occasion of Lydia's elopement, without suspecting that offensive young moralist of having culled her phrases from one of Miss Burney's romances. "Remember, my dear Evelina," writes Mr. Villars, "nothing is so delicate as the reputation of a woman; *it is at once the most beautiful and most brittle* of all human things." Now Mary was "a great reader and made extracts." She evidently studied the art of judicious quotation—"Unhappy as the event must be for Lydia," says this astounding sister,

"we may draw from it this useful lesson: that loss of virtue in a female is irretrievable—that one false step involves her in endless ruin—that her reputation *is no less brittle than it is beautiful*, and that she cannot be too guarded in her behaviour towards the undeserving of the other sex."

The general resemblance of Catherine Morland's situation to Evelina's may have been unconscious, but was scarcely, we think, accidental. In 'Northanger Abbey,' as in no other of Miss Austen's novels, though in all Miss Burney's, the heroine is detached from her ordinary surroundings and introduced to society under the inefficient protection of foolish acquaintances. Like Evelina, she finds in the great world much cause for alarm and anxiety, though, like her, she has the hero for partner at her first ball. She, too, is frequently tormented by the differences between her aristocratic and her vulgar friends. Henry Tilney's attitude towards her, on the other hand, is very similar to Lord Orville's towards Evelina. He can read her like an open book, and his discovery of her suspicions about his father is as ingenious and as delicately revealed as Orville's generous chivalry to Evelina at the ridotto. Indeed, had Fanny Burney been more daring she would have confessed that Orville's affection for Evelina, like Tilney's for Catherine,

"originated in nothing better than gratitude; or in other words, that a persuasion of her partiality for him had been the only cause of giving her a serious thought."

The admiration which Evelina expressed with so much *naïveté* and earnestness to her guardian must have betrayed itself in her looks and conversation. Orville's heart was won by unconscious flattery, though Miss Burney herself was too conventional to admit it. She left the conception and its defence to another. "It is a new circumstance in romance," writes Miss Austen, "and dreadfully derogatory of an heroine's dignity; but if it be as new in common life, the credit of a wild imagination will at least be all my own."

In one of her rare outbursts of self-confidence with the reader, Miss Austen appears to put 'Camilla' on a level with 'Cecilia'; and Thorpe's abuse of this novel in 'Northanger Abbey' must be interpreted as her own indirect praise, for that youth is never allowed to open his lips without exposing himself to our derision. It is immaterial to our purpose that posterity has accepted his verdict rather than Miss Austen's. Her name appears among the subscribers to 'Camilla,' and she was loyal to it without an effort. In so insipid a work she was not likely to find much available material; but the conduct of Miss Margland towards Sir Hugh Tyrold and his adopted children may have suggested some traits in Mrs. Norris, and Mr. Westwyn's naïve enthusiasm for his son bears a strong resemblance to that of Mr. Weston for the inevitable Frank Churchill.

It has been frequently noticed how little Jane Austen was touched by any questions of social or political import; but her satire was never so pointed as when directed against the masculine ideal for women:—

"The advantages of natural folly in a beautiful girl have been already set forth by the capital pen of a sister author; and to her treatment of the subject I will only add, in justice to men, that though, to the larger and more trifling part of the sex, imbecility in females is a great enhancement of their personal charms, there is a portion of them too reasonable, and too well informed themselves, to desire anything more in woman than ignorance."

Miss Bingley made herself ridiculous by her definition of an accomplished woman as one who "must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages." The germ of her satire appears in the experiences of Miss Burney's 'The Wanderer,' and in an allusion to the prevalent idea of feminine culture in 'Camilla':—

"A little music, a little drawing, and a little dancing, which should all be but slightly pursued, to distinguish a lady of fashion from an artist."

So writes Jane Austen, again, in 'Lady Susan':—

"Not that I am an advocate for the prevailing fashion of acquiring a perfect knowledge of all languages, arts, and sciences. It is throwing away time to be mistress of French, Italian, and German; music, singing, and dancing..... I do not mean, therefore, that Frederica's acquirements should be more than superficial, and I flatter myself that she will not remain long enough at school to understand anything thoroughly."

It remains only to notice with what kindred indignation the two writers complain of the little honour accorded their craft. Miss Burney, in fact, did much to raise her profession; but it was not considered "quite respectable" by Miss Austen's contemporaries.

Mr. Delvile complains of Cecilia's large bill at the booksellers', on the ground that

"a lady, whether so called from birth, or only from fortune, should never degrade herself by being put on a level with writers, and such sort of people."

In the preface to 'Evelina' Miss Burney declares that

"in the republic of letters, there is no member of such inferior rank, or who is so much disdained by his brethren of the quill, as the humble novelist; nor is his fate less hard in the world at large, since, among the whole class of writers, perhaps not one can be named of which the votaries are more numerous but less respectable."

Jane Austen is more spirited in her complaint, and takes her example from Miss Burney herself:—

"Yes, novels; for I will not adopt that ungenerous and impolitic custom, so common with novel-writers, of degrading, by their contemptuous censure, the very performances to the number of which they are themselves adding; joining with their greatest enemies in bestowing the harshest epithets on such works, and scarcely ever permitting them to be read by their own heroine, who, if she accidentally take up a novel, is sure to turn over its insipid pages with disgust. Alas! if the heroine of one novel be not patronised by the heroine of another, from whom can she expect protection and regard? I cannot approve it. Let us leave it to the Reviewers to abuse such effusions of fancy at their leisure, and over every new novel to talk in threadbare strains of the trash with which the Press now groans. Let us not desert one another; we are an injured body. Although our productions have afforded more extensive and unaffected pleasure than those of any other literary corporation in the world, no species of composition has been so much decried. From pride, ignorance, or fashion, our foes are almost as many as our readers; and while the ability of the nine-hundredth abridger of the History of England, or of the man who collects and publishes in a volume some dozen lines of Milton, Pope, and Prior, with a paper from the *Spectator* and a chapter from Sterne, is eulogised by a thousand pens, there seems almost a general wish of decrying the capacity and undervaluing the labour of the novelist, and of slighting the performances which have only genius, wit, and taste to recommend them. 'I am no novel-reader; I seldom look into novels; it is really very well for a novel.' Such is the common cant. 'And what are you reading, Miss——?' 'Oh! it's only a novel!' replies the young lady, while she lays down her book with affected indifference or momentary shame. 'It is only "Cecilia," or "Camilla," or "Belinda,"' or, in short, only some work in which the greatest powers of mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour, are conveyed to the world in the best chosen language."

R. BRIMLEY JOHNSON.

THE TERM "GWENT."

Brisbane, Queensland.

IN *The English Historical Review* for October, 1904, Mr. Haverfield, in his article on Silchester, wrote:—

"The term Gwent as used by Mr. Green has no proper authority. It seems to have been invented in recent times out of the place-name Venta, which was used for three little towns in Roman Britain. The etymology and meaning of this term are quite unknown."

The following is a summary of notes on Venta collected by me during some years, which I now forward to you in hopes that they will be favoured with space in *The Athenæum*, and so meet the eyes of readers competent to judge whether they might not in some measure help towards a solution. Believing with Mr. Haverfield, in regard to Gwent, that "it seems to have been invented in recent times," I will not waste time by repeating the older views, but will at once proceed to set forth my own as briefly and as clearly as possible.

A word has for a long time been forcing itself on my attention as a very likely derivation of Venta. After much trial I am at last disposed to accept it. It is *cúan*, an Irish word which signifies a harbour, inlet, winding, ocean; a "bay, haven; a field," O'Reilly. As a substantive *cúan* possesses the usual oblique forms, its genit. sing. being *cuain*, and its plural being *cuanta*. As a word also of the Italo-Celtic class of languages, it illustrates one of their phonetic characteristics, which is, that a root or primary form, when in process of becoming a word in any of the different dialects, does so with a different initial consonant. Thus an Italo-Celtic root which on emerging into Irish appears as a word beginning with *f-* does so on emerging into Latin as one with *v-*, into Welsh as one with *gw-*, into English as one with *w-*, and into another language as one with *b-* or with *m-*; *e.g.*, the Ir. *fion* is in L. *vinum*, in W. *gwin*, in E. *wine*; the Ir. *bean*, a woman, is in L. *Venus*, in W. *Gwen*, and *benyw* and *menyw*, in E. *queen*; the Ir. *Fionn* is in L. *Faunus*, in Gk. *Pan*, in W. *Gwion*, in Finnish *Waïna*; the Ir. *fear*, a man, is in L. *vir*, in W. *gwr*, in Gaulish *baro*, in Gothic *wäre*, people; and lastly, the Ir. *cúan* is in Welsh place-names *gwyn-* and *-gwyn*, in Finn. *Quains* and *Finns*, the names of the same people (qu= f) and both signifying baymen, in Lithuanian *wandů*, in L. *Venta*, in Spanish *guano*, an article of commerce, so called from its being obtained along coasts of South America which abound in inlets.

The following are some proper names which it is submitted are derived from *cúan*:—

1. The Cwen Sea, or White Sea. Mr. Keane in the *Jour. Anthr. Inst.*, 1886, p. 213, derives it, if I remember rightly, from Quains or Quens, whose land, Cwenaland, borders on the Arctic Sea. The translation of Cwen here into white argues a relationship for it with *gwén*, the Welsh fem. adj. meaning white (masc. *gwyn*). In fact, there exist numerous inlets round the British and Gaulish coasts involving the elements *white* and *gwyn* in their names, as Whitehaven, Whitstable, Whitby, Whitford, Whitesand Bay, Wissant. These names must be mistranslations of former names of the places, which involved the element *gwyn* in their composition, where, however, *gwyn* represented, not the W. *gwyn*, white, but the Ir. *gcuain*, an inlet. In the class of *gwyn-* or *gcuain-* names the Welsh coast exhibits many, as Gwendraeth, a beach on Carmarthen Bay; Traethgwyn, a beach on Cardigan Bay at Newquay, a name resembling Gwendraeth, except that the elements are in an inverse order; Porthygwenin, a name of the diminutive kind, also exists here, as well as another name, Cilwene, which means behind the bays; Llandegwyn, or the church at the two strands; Llandegwnin, near Pwllheli; Abergwenn, the Welsh name for Fishguard, and referring to Goodwick Sands, Gwenn having no doubt being wrongly applied to the river there; Llanwnda, the church adjoining Goodwick Sands; another Llanwnda near Carnarvon at Abermenai, which church has near it another called Llanfaglan, whose name, like that perhaps of Baglan, near Neath, may be derived from the Ir. *bagh*, a bay. When *gwnda*, i.e., *cuanta*, forms a place-name that is inland, it cannot mean harbours, but fields. Compare the modern Welsh word *gwndwn*, a field, a patch of fallow. Further Welsh instances may be Gwyngregyn at Aber, not far from where is also the O-gwen; Pwllgwyngyll, in the Menai, a name which may be for the Ir. *pol gcuain gaill*, the pool at the harbour of the foreigners—Polven-ton, Cornwall, is a name somewhat like it; Careg y Gwymbill, near Pwllheli, a name which resembles Wampool; Traeth Malgwyn, at the entrance of the Dovey, a name to be explained as regards *Mal-* by the Norse word *mel*, a carse, beach, links, and as regards its ancient history as having been the Roman name of Pennal, which (by metathesis) was Maglona, the military station which guarded the pastoral uplands of Cyfeiliog and the mineral region on the lower slopes of Pumlumon against the Scotic marauders who would beach their flotillas of coracles on the sandy estuary of the Dovey, just as Tomen y Mur, near Trawsfynydd, guarded the passes that led to the vales of Festiniog and Edeyrnion, and to the mining district around the Ganllwyd towards Dolgelly, against the same pirates who would put in at Traethmawr. An important *gwyn-* name is Gwynedd, the portion of North Wales which counts as its maritime border the line of coast extending from the mouth of the Dovey to that of the Clwyd. Gwynedd, says Prof. Rhys in his introduction to Pennant's 'Tour,' is connected with the Ir. *fine*, a sept or clan, and means "Tribedom," "The Tribes" *par excellence*; but he was perhaps thinking of only the phrase "The Fifteen Tribes of Gwynedd." A better view is had by looking at *Gwyn-* as connected with *cúan*, and at *-edd* as being an inflectional ending representing the modern Welsh plural, as seen in *bysedd*, fingers (sing. *bys*). A Latinized form of Gwynedd, Venedotia, may seem to oppose this view, but it is not the same word as *Gwynedd*, being for a bardic *Gwyndud*, a name where *-dud* is for the Ir. *tuath*, or the W. *tud*, both meaning a district, a region. The direct Latin equivalent to *Gwynedd* is *Venetia*, the name of the inlet-abounding Armorican coast where Cæsar won a clever naval victory during the Gallic war. This name is connected with the modern Breton names *Guened*, *Quimper*, and *Vannes*, unless the last name, owing to the place being surrounded by megalithic ruins, is to be explained by the W. *maen* or *faen*, a stone. From this coast, which in Roman times was a section of the Litus Saxonicum, was later called Letavia, and is now known as the Bay of Morbihan, the Goths (Jutes) and the Alans emigrated in the fifth century into Roman Wales, and imposed upon a portion of it the name of Gwynedd. Another name connected, as it seems to be, with the district of Guened, and one, like its name, derived from *cúan*, was Reguiney, a name which may have been carried by pre-Roman Venetian sailors to the Southampton Water, and left there to reappear on the adjoining mainland as Regni, the name of a tribe noted by Ptolemy, and as Guin-ceastra, or Venta Belgarum, or Winchester, the name of their chief town. A list of further *Gu-* and *Gw-* names shall conclude this section: Guanches, natives of the Canary Isles, of the Berber race, and from Morocco; the coast of Guinea; Guana, a typical harbour name in those parts of South America visited by the old Iberian and Gascon mariners; Guienne, a province of France, watered by the Garonne, and washed by the Bay of Biscay; Guingamp, in Brittany; Guinost, an islet in the Hebrides, a fit lurking-place for sea-robbers; Corca-Guiney, in Dingle Bay, near the cyclopean sea-fortress of Fahan; Gwinear, Gwinsea, Keigwin, Porthgwin, these last four being on the Cornish coast.

2. Among derivatives of *cúan* in V- we may cite Vanduara, a place in Ptolemy's map of Caledonia, now the Bay of Ayr; Vendée, on the Bay of Biscay; Venice, at the head of the Adriatic, which was the great distributor of the commerce of Etruria and the Ægean inland around the Alps and along the Rhine and the Upper Danube, just as its namesake, Venetia, on the Atlantic was the distributor of the commerce of ancient Iberia and Belgica to the British Isles; Peny Fantach, the Welsh name of the Mumbles Head, Swansea Bay, which I found in the late R. Pryse's 'Hanes y Brutániaid ár Cymry.' The Irish form of this name would be *beinn na gcuaintach*, which signifies the headland of the baymen. The name Dunvant, which is in these parts, but some way inland, has a different derivation. An interesting name is that of Bran Vendiged, a well-known mythic figure in the 'Mabinogion,' and connected with Harlech on the Merionethshire coast. Put into Irish, this name would be *bruighean gcuaintaich-ed*, which signifies the fortress of the sea-rovers (the last element *-ed* being the Welsh plural ending *-edd*). The story assigns to Bran a daughter Brouwen, whose name—on being explained as the Ir. *bruighean mhainn*, which signifies a fortress of stone or a fortress on a rock—is found only to supply another designation for Harlech. Perhaps it was owing to the element *-gwn* being present in his name that Maelgwn Gwynedd was, by his

legend, identified with Harlech, and also described as having been crowned at Traeth Malgwyn. The possible objection to these things is that there is a Rhydfendigaid far inland in the east of Cardiganshire. But the objection vanishes if it is admitted that in this Fendigaid the element *fend-* need not be explained by *cúan* in the sense of harbour, but by *cúan* in the sense of fields; and that Rhydfendigaid may mean the rivulet of the field workers, that is of the monks of the neighbouring monastery of Strata Florida, who were energetic agriculturists. If this will not do, and if *cúan* is to be entirely discarded, it need only be remembered that the foundation at Strata Florida must have been in the first instance a Benedictine one. As for Harlech, it was the ancient capital of Merioneth, whose own name—as it can be explained by the Irish words *muir dhuinn*, which mean a sea fortress, and by the Roman place-name Moridunium—connects it with the sea; so that Harlech, in virtue of its unique situation on the extreme westerly coast, may be as much the mythic centre of the exploits of the Celtic sea-god Merddyn, Merlin, or Morfryn as Carmarthen or any other "storied" locality in the west could be. We may cite Vandals, the name of pirates from the Baltic, and perhaps from Andalusia in Spain, who in the fifth century invaded Africa under Genseric. Andalusia may be philologically connected with Vandals, as the English Andover can be shown to be with Wendover, the disresemblance to it being due to its having lost an initial *V-* in the way that is illustrated by the phenomenon of the lost digamma in Homer. On the strength of this, it is tempting to connect philologically with -Fantach and -Fendiged, which we have just discussed, the name of a Gaulish tribe on the ocean mentioned by Cæsar, namely, the Andecavi, whom, on the principle above, we may rename the Vandec-avi. The Andecavi are placed by Kiepert on the north of the estuary of the Loire, just east of Nantes; the town which he hesitatingly places within the territory is Condivicnum. The Vandals, as coming from the Baltic, were doubtless the Venedæ of Tacitus, though they are located by him not along the sea, but expressly inland, yet described by him as brigands, if not as pirates. Modern scholarship, however, has referred the name Venedæ, like the name Wends, to a Lithuanian root *wandŭ*, which means "water." They regarded themselves as dwellers around water. The Wends, including the Venetians of the Adriatic, are all now regarded as Slavs.

Coming to the word *Venta*, Mr. Nicholson some years ago explained it as a rustic Latin word *vendita*, meaning "market." Venta Belgarum, our Winchester, was doubtless an emporium on the Test as well as a garrison, and placed well inland to be safe from pirates. Venta Icenorum was Norwich; in Roman times the sea extended as far; all of the East Anglian *-wich* names were at one time *on* the sea. Sweyne in 1004 A.D. led a fleet up to Norwich. Nial of the Nine Hostages, about 400 A.D., may have led his fleet higher up. Anchors and marine tackle are dredged higher up still. Venta Silurum, so described in the Itinerary and the Ravenna geographer, but not by classical authors, was Caerwent, where was clearly the centre of the tribal organization under which the Silures lived in Roman times, as shown by the words *respublica civitatis Silurum* of a recently discovered inscription. The district in later Welsh history was named Gwent. Of Gwent's two cantrefs, one, Gwent Iscoed, was so named, perhaps, on account of the Scoti, a class of sea-rovers who infested the estuary of the Severn, and held Port Skewet as their rendezvous; the naming of the other cantref Uwchgoed was thus, obviously, by way of an afterthought; the reference in the name Gwent is no doubt to the great *cúan*, or inlet of the Severn. The name corresponding to it on the opposite coast of the estuary is that of the Quantocks along North Devon, themselves preserving the memory of the *gcuaintach-s* or sea-rovers, and recalling Quantavic or Etaples, on the river Cauche or Cuent, the port of embarkation from England to the Continent in Anglo-Saxon times. As the Silures are placed by the classical authors around these parts, and, for all we know, were given as much to marauding the coasts as to ravaging territories, it is tempting for one to connect their name with the modern English word "sailors," and with the ancient Irish words *sál fhir*, both of which mean the same thing. It is not necessary to refer the element "sail" of *sailor* to the German word *segel*, "a sail"; nay, it would, perhaps, be incorrect to do so; for Tacitus says of the German sailors on the Baltic in his day that they did not man their double-prowed craft with sails, but with oars, as they manned coracles in some rivers. And the classical authors are not altogether silent about the Romans having had engagements with the Britons at sea, for Propertius, a contemporary of Cunobelinus, in one of his elegies has these words:—

Seu pedibus Parthos sequimur, seu classe Britannos.

3. Place-names in *W-* and *Sw-* which may be referred to *cúan* are Wends, Wensum (or Wantsum), Winchelsea, Winchester, S-wanscombe, S-winstead (once a harbour on the Wash and with a Danish encampment, now six miles from the sea), S-wanpool, S-wansea. Dr. Latham explained the initial *S-* in place-names as a result of the Danish invasions, an explanation doubtless applicable in some cases. But there exists the curious phenomenon of certain words appearing in couples, one of the pair having an initial *s-* and the other not, as the E. *s-now* and the L. *niv-is;* the L. *s-tannum*, the E. *tin;* the E. *s moke*, the W. *mwg;* the Ir. *s-neamh*, the L. *nav-is;* the Ir. *s-luagh*, the W. *llu*, both meaning hosting; the Ir. *s-ruth*, the W. *rhyd*, both meaning a stream; the Germ. *S chwester*, the W. *chwaer;* the Germ. *S-chwager* and the W. *chwegrwn*, both meaning mother-in-law. Is it difficult to accept the possiblity of the name S-wansea, for instance, being explained in this way? In this connexion, a word will be hazarded on the widespread tale of the Swan Maidens. Part of this tale of the motherless daughters of the Irish Lir being transformed into sea-birds is that their wizard stepmother condemned them to live for unearthly periods of time exposed upon the stormy breaksea headlands of Erris Head and the Mull of Cantire. Considering what has just been said about names resembling *swan*, and seeing that *maiden* bears a close resemblance in form and sound to *medn*, a word of the Cornish language which means stone, and which has given their names to many rocky spits embracing inlets on the Cornish coast, we may have some suspicion that we are upon the bedrock of fact—physical, at least—upon which the superstructure of the tale of the Swan Maidens, so important in mythology, has been raised.

4. A few names not so obviously connected with *cúan* as some of the above, and so left to the reader's own consideration, are Bantry Bay, Cancelle (on the Bay of St. Malo), Cavary Isles, Promontorium Canganorum, Ceangi, O-ceanus, channel, Llan-gian, Reti-gonium (Loch Ryan?), Queenborough on the Medway, Queenhithe, Quenvais (in Jersey), Se-quana, Gar-uenus (the river Yare), Ventnor, Ventry, Pe-vensey. DAVID OWEN.

*** We insert this collection of names and conjectures for its interest, but we cannot endorse much of the author's philology.

THE BRET HARTE ASSISTANCE FUND.

WE have received the following:—

"Mr. Bret Harte, the famous novelist whose works have given so much enjoyment in all English-speaking lands, died in poor circumstances, leaving his daughter Ethel totally unprovided for. Miss Bret Harte finds the struggle for a livelihood very hard. Her health has broken down at a time when she has been striving to earn her living on the concert platform and the stage. It is thought that many in Great Britain and the United States who knew her father personally, or who loved his books, would be disposed to contribute a small sum (amounts of even 5*s.* would be exceedingly acceptable), in order that a fund may be raised which may permanently benefit Miss Ethel Bret Harte."

The appeal is supported by a strong committee. Subscriptions may be sent to the hon. sec. to the fund, Dr. L. C. Alexander, of Holly Lodge, Upper Parkfields, Putney, S.W., or to the London and County Bank, Putney branch.

Literary Gossip.

MR. FISHER UNWIN will publish during August a story by Miss A. Curtis Sherwood, entitled 'Tongues of Gossip.' It is a study of varying currents and phases of religious life in a country town.

UNDER the title 'Charles, Duke of Brunswick: a Historical Paradox,' Mr. W. Fitzhugh Whitehouse will publish shortly through Mr. Elliot Stock an account of a mysterious episode leading up to the Franco-German War.

MESSRS. MACMILLAN & Co. have nearly ready an elaborate book on cricket, which is the joint work of Messrs. G. W. Beldam and C. B. Fry, the former being responsible for the 600 action-photographs included in the volume, and the latter having contributed the letterpress. The title of the book is 'Great Batsmen,' and the style of all the leading players of the day is very fully illustrated and described. The work is to be followed shortly by a similar book on 'Great Bowlers and Fielders,' by the same authors.

THE August *Dickensian*, to be ready on Tuesday, will contain, amongst others, articles on 'The Topography of Bleak House,' by Mr. H. Snowden Ward, illustrated; 'Dr. Manette's House in Soho,' illustrated; and 'Oliver Twist Dramatized.' There will be also a poem by E. J. Milliken, entitled 'A Man of the Crowd to Charles Dickens,' and other interesting items. The cover will be reproduced from Phiz's design used on the original parts of 'Bleak House.'

THE publishing business of the Cambridge University Press will be removed next week from Ave Maria Lane to Fetter Lane (St. Dunstan's House), the premises recently acquired by the University.

THAT excellent American weekly paper *The Nation* announces that the completion of its fortieth year was celebrated by a testimonial presented to the editor on July 6th, the date of the first issue in 1865:

"An inscribed vase of great beauty was the visible token, and it was accompanied by a congratulatory note signed by more than two hundred of *The Nation's* staff, some equal veterans with the Editor. Had all this been done in a corner, it should so have remained—a matter among friends. But the utter secrecy observed in carrying out the enterprise having been followed by advertisement in the daily press, the Editor is reluctantly compelled to share the news with his readers."

The inscription on the vase was written by Goldwin Smith, and speaks of "forty years

of able, upright, and truly patriotic work in the editorship of *The Nation*." Mr. Wendell Philipps Garrison, who began his duties at the age of twenty-five, has now just equalled, he says, his father's term of editorial labour, and we congratulate him on a wonderful family record, which must be, we think, without parallel. It is particularly striking in these days of flux and change, when consistent records of any kind are rare. The literary department has been the editor's special charge, and we only express the feelings of a great many readers on this side of the Atlantic when we say that the scholarship, fairness, and independence displayed therein constitute one of our weekly pleasures.

APPOSITION was celebrated at St. Paul's School last Wednesday, and the retiring High Master, Mr. F. W. Walker, was presented with a gold cup on behalf of the Mercers' Company. Mr. Walker has been High Master since 1876, and the wonderful successes of his boys are too well known to need mention here. They include 351 open scholarships taken at Oxford and Cambridge in the last nineteen years. Mr. Walker deserves his leisure, but one cannot help a feeling of deep regret that education should lose so commanding a figure. The resignation of his son, the Rev. R. J. Walker, is also a great loss to the school.

DR. GRAY, the head master of Bradfield College, has sent us a correspondence between the secretary of the Oxford and Cambridge Schools Examination Board and himself, touching principally the decision of that body not to recommend the school to the Army Council for examination in chemistry. We have read the letters carefully, and we think that the Board has shown a lack both of discrimination and discretion. Further inquiry is certainly needed to elucidate various points which are shown by Dr. Gray to be obscure, and which concern the inspection of the secondary schools of the country.

MR. H. R. PLOMER writes :—

"Every one who knows the good work that *The Library* has been doing for the promotion of the study of bibliography in England will be grateful to you for the hearty commendation which you gave it in your 'Literary Gossip' last week. The single fact that one-half of Mr. Robert Proctor's bibliographical essays appeared first in its pages, and could hardly have appeared anywhere else, is the best evidence of the place which it fills. It is greatly to be regretted that English book-lovers seem to prefer to wait till a magazine of this kind is dead, before troubling to acquire it. Complete sets of bibliographical magazines always fetch good prices ; the monthly series of *The Library* itself, when it can be obtained complete, is worth double its original price. Is it too much to hope that bookbuyers will find half-a-guinea a year to help the magazine in its quarterly form to continue its useful existence, instead of waiting for the privilege of paying a higher price for it after its death?"

THE editor of *The Library* wishes us to state that all inquiries as to publication and subscription should be addressed to the publishers, Messrs. Kegan Paul, 43, Gerrard Street, W.

A LITERARY duel not arising out of journalism is a rare event, so we chronicle the fact that a gentleman who thought himself intended by an unflattering portrait in "Gyp's" last novel wrote her a letter which led to a challenge by Comte de Martel de Janville, her husband. When the gentlemen met, the Count alone fired, missed, and the affair was over.

M. PAUL BOURGET'S new book, 'Les Deux Sœurs : le Cœur et le Métier,' is announced for immediate publication by MM. Plon-Nourrit et Cie.

AT the "séance solennelle" of the five French Académies, fixed for October 25th, M. Sénart will read an important essay on recent discoveries in Chinese Turkestan. At a date not yet fixed M. Leger, the well-known historian of the Slavs, will read at the Académie des Inscriptions a paper on the 'Invasion des Tartares,' based on Russian literature of the Middle Ages. Another paper which promises to be of considerable interest, by M. Seymour de Ricci, will deal with some important papyrus discoveries in Egypt.

WE congratulate Messrs. Myers & Co. on issuing their hundredth catalogue of second-hand books. It contains a number of interesting items : the *édition de luxe* of Matthew Arnold's works ; Burton's 'Catullus,' privately printed ; extra-illustrated editions of Traill's 'Biography of Coleridge' ; R. H. Horne's 'New Spirit of the Age,' Sorel's 'Montesquieu,' and Boydell's 'Scenery and History of the River Thames,' extended by the insertion of 942 illustrations. There are a few choice engravings, among which may be noted a first proof of Cruikshank's etching 'The Worship of Bacchus.'

THE Special Committee appointed by the Bombay Government to consider the question of a public museum and library for the city of Bombay has reported in favour of the scheme. It is stated that the initial cost of the museum for the buildings only, exclusive of furniture and fittings, will be about ten lakhs. This sum it is proposed to distribute as follows : four lakhs for the central building for art and archæology, and three lakhs each for the science museum and the public library, which will form the wings of the building.

A NEW revised edition of the standard authority about the political relations of the Government of India, viz., Aitchison's 'Treaties and Sanads,' is in course of preparation at Simla. The editing of the work has been entrusted to Mr. E. H. Kealy, B.C.S., at present first assistant to the Resident at Indore.

AT the monthly meeting of the Board of Directors of the Booksellers' Provident Institution held on Thursday week last the sum of 99*l.* was voted to fifty-seven members and widows of members. One member was elected and three fresh applications for membership were received.

DR. WILHELM STORCK, whose death, at the age of seventy-six, is reported, was Professor of German Philology at Munster, and published a number of valuable works and translations.

THE Berlin Academy of Sciences is about to establish an institution for German literary manuscripts, especially those belonging to the Middle Ages and the early New High German period.

THE death, in his sixty-third year, is announced of Dr. van Manen, formerly Professor of Theology at the University of Leyden, and author of an important work on St. Paul, which made his name well known outside his own country.

WE note the issue of the following Parliamentary Papers : Regulations for the Instruction and Training of Pupil-Teachers (3*d.*) ; Minutes of Proceedings of the Commissioners of National Education, Ireland, relating to Rule 127B of their Code of Regulations (2½*d.*) ; British Museum, Return, 1905 (9*d.*) ; Edinburgh University, Ordinance No. 4, Institution of Degrees in Veterinary Medicine and Surgery (1*d.*) ; and Statutes made by University College, Oxford, and Balliol College, Oxford (½*d.* each).

SCIENCE

OUR LIBRARY TABLE.

Wasps, Social and Solitary. By George W. and Elizabeth G. Peckham. (Constable & Co.)—This is a book of the fields ; it is one of those delightful narratives with which the name of Fabre is associated, and relates to the manners and customs of wasps, thus very much resembling an ethnological treatise on some primitive section of the genus Homo. The comparison is not extreme ; it exhibits, of course, considerable diversity in degree, but little in kind ; we underestimate the reasoning powers of the lower animals, while we often overestimate those of primitive, or, as too frequently written, "savage" peoples. There is a new era dawning in the study of entomology, just as there is in ornithology. Nowadays, birds are being more observed by the field-glass and less slaughtered by the gun ; their skins and skeletons—save those belonging to little-explored countries—are being described with material ample for consultation ; and it is their bionomics which are exciting the greatest attention. We want to know more of the life habits, associations, and mental manifestations of birds rather than to rejoice over the acquisition of one more cabinet carcase. This new purview is gradually qualifying the method of study in entomology ; we become weary of the taxonomical controversies appertaining to deceased, but well-preserved insects impaled on pins, and we would fain know something of their habits and life—how far they are automata, as is frequently stated, and to what degree they are reasoning creatures, as is often predicated on insufficient observation. Much light is thrown on such problems by this profoundly interesting publication.

The Peckhams have gone into the fields with an open mind, and, in spite of sun, fatigue, and the fear of lunacy commissioners, have laboriously dogged the track of their insect as a detective attempts to run down one of our failures in civilization, and in similar method and spirit have sought to unravel the secrets of its career. These wasps care no more for the life of a caterpillar, which they capture and paralyze for the feeding of their unborn progeny, than we, when our food supply is in consideration, do for the existence of a sheep. Those theorists who are never tired of urging the claims of "mimicry" as a protection to the fully developed insect may well consider the wholesale destruction of the creature in its larval condition. The green caterpillar that matches so perfectly the twig or leaf of the same colour on which it rests derives no protection from the busy and discerning wasp ; the assimilatively coloured grasshopper escapes not the same enemy, while the spider falls a ready victim, and in Lepidoptera

it may be fairly well asked if the struggle for existence does not really occur in the larval or caterpillar form. The facts contained in this book relating to the mortality sustained by green larvæ owing to the attacks of wasps may reasonably cause reconsideration as to the protective all-sufficiency of natural resemblance; partial it undoubtedly is, but sufficient to the degree so frequently claimed it undeniably is not. There are many factors in the struggle for existence; let us be careful in claiming as absolute those few only at present known by our observations.

The last chapter of this book is devoted to the question of the instinct or intelligence deduced from the wonderful observations described in its pages. The most excellent observers do not always draw the most philosophical conclusions, just as some of the most fascinating theories lack the corroboration of sufficient observations. Thus Fabre, prince of field observers, from his study of the habits of the Ammophiles, concludes that they "are inspired by automatically perfect instincts, which can never have varied to any appreciable extent from the beginning of time." The Peckhams, however, have demonstrated that "the one pre-eminent, unmistakable, and ever-present fact is variability," and this is predicated in any conception of evolution, material or mental. However, as the problem can only be discussed in terms of human consciousness, we may repeat the cautious words which terminate the volume:

"It hath been an opinion, says Lord Bacon, that the French are wiser than they seem, while the Spaniards seem wiser than they are. We leave it to our readers to determine whether the wasps are wiser than they seem or seem wiser than they are."

Neolithic Dew-Ponds and Cattle-Ways. By A. J. and G. Hubbard. (Longmans.)—This little work, including twenty-five plates, the record of a holiday perambulation in Sussex and Dorset, contains much suggestive and interesting matter, and is very good reading, but not wholly convincing. The great earthworks of the south coast of England offer many problems for the consideration of the student of prehistoric archæology, and the authors have made a praiseworthy contribution towards the settlement of those problems; but it does not follow that the settlement they suggest will meet with general acceptance, or be taken as final. As they say, these vast and probably very ancient structures, with the works incidental to them, are, and have been for many centuries, exposed to gradual destruction by burrowing rabbits and obliteration by the plough. In these circumstances, some of the identifications which the authors somewhat confidently announce may be considered doubtful.

They deal with the great earthworks at Cissbury and Chanctonbury, between which they discovered another large circular enclosure, and with those at Maumbury and Maiden Castle, near Dorchester. The camp of Cissbury encloses sixty acres of ground. It is no doubt rightly called Neolithic, as far as regards the flint quarries, and probably the embankments and pits; but there is also clear evidence of its having been used by the Romans, in the remains of a Roman dwelling within the ring and the Roman cemetery on the slope below. Whether it was occupied by a large force may be doubted. Its great height and the extent of the view obtained from it over the surrounding country indicate that it was constructed for military purposes. In Chanctonbury Ring, also, there is evidence of Roman occupation. The theory of the authors is that both these encampments were continuously occupied in Neolithic times by a large population and by herds of cattle, and the main purpose of their work is to define the method by which water was supplied. If their view of continuous occupation is correct, it is evident that an abundant supply of water would be of the first necessity; yet there is an absence of evidence in these camps of any such means of supply. The authors suggest that this supply was provided by what are called dew-ponds. It appears that pure water can be obtained by the condensation of the moisture of the atmosphere in a specially prepared pond. The earth forming the subsoil must be dry, having no spring or rivulet, must be thickly covered with a layer of straw or other non-conductor, and that in its turn by a layer of puddled clay, wholly covering the straw. Over all is placed a layer of stones. During the summer nights the cold clay will condense the moisture from the warmer air, and a deposition of water will take place. This will be somewhat diminished during the day by evaporation, but not wholly exhausted. The remains of such ponds the authors claim to have discovered in the near neighbourhood of the camps, and state that in one case the pond is still filled with water.

Some of these appear to have been more or less surrounded by embankments and ditches. From the camp at Cissbury to the dew-pond the authors trace two cattle-ways, and suggest that the cattle were driven down the lower of these to be watered, and up the higher on the return journey. The fact that the remains of only one dew-pond were found within any of the rings themselves, they account for by the suggestion that the trampling feet of the animals would have rendered any pond useless. The same result would, however, have followed from the use by cattle of the external dew-pond.

Near Chanctonbury they found another dew-pond sixty or seventy feet in diameter, which in their opinion furnished the water supply of the inhabitants of Chanctonbury Ring, and as the mounds enclose a much smaller space than those of Cissbury, that is a less violent supposition than the one that Cissbury was continuously occupied by a large population and by crowded herds of cattle, and was supplied with water by means of a dew-pond. The absence in Cissbury of any large deposits of animal remains tells strongly against this theory.

With regard to the earthwork in the immediate neighbourhood of the Dorchester railway-station, usually called the Roman amphitheatre, the authors express the opinion that it is Neolithic, and state that they have carefully determined the orientation of the structure, and found it to coincide accurately with that of Stonehenge, to which they consider it was anterior, inferring that it was probably one of the earliest temples erected for sun worship. They believe that a stone corresponding to the friar's head at Stonehenge formerly existed there, and has been buried out of sight by the cultivators of the soil. It is to be observed, however, that the work corresponds in situation and size to that which would be expected in the neighbourhood of a settlement like Durnovaria, and resembles many other amphitheatres of the castrensian type. So many Roman remains have been discovered in the immediate neighbourhood that the general opinion that this enclosure is Roman need not be hastily given up.

With regard to Maiden Castle, our authors speak with justice of the awe-inspiring immensity of the works, which must have formed an impregnable fortress. Even now the embankments are fifty to sixty feet in height, notwithstanding the silting and obliterating processes that have been going on for centuries. Here they found a dew-pond within the rings, and traces of many others outside, but as a supply of running water was at hand, these were placed where that water would not interfere with them. The authors find, as at Cissbury, a double cattle-way, but not, as we understand, in connexion with any dew-pond. Their theory of the existence of large herds of cattle in the camp is difficult to reconcile with the untrampled condition of the internal dew-pond. It is an interesting circumstance that they were directed to some of the ancient road-ways and embankments by observing a more than ordinary growth of daisies along the lines of those works.

They add some remarks on cattle-tracks—that is, roads formed by the treading of cattle, and not formed by man for the use of his cattle. They traced one such track near the road leading from Amesbury to Stonehenge, and discovered a dew-pond upon the track itself, a very unsuitable position.

The close observation which the authors have given to the surface of the country deserves the highest commendation. The photographs illustrating the work are excellent.

We are very glad to see a fourth edition of Mr. Rouse Ball's *Mathematical Recreations and Essays* (Macmillan), which offers that rare combination—both learning and entertainment. The author has wisely added some recreations which are, no doubt, simple or trivial to the strict mathematician, but calculated to amuse the general reader, who has an undying appetite, fostered by the newest journalism, for puzzles and problems. An excellent feature of the book consists in the references given at the bottom of the page, which range from foreign works not easily accessible to *The Strand Magazine*. 'Mazes,' 'The Knight's Path on a Chessboard' (using every square once only), and 'The Fifteen Puzzle' (in a box containing the numbers up to fifteen and one vacant space), are among the lighter mathematical bypaths considered.

Part II. of the volume is now entitled 'Miscellaneous Essays and Problems,' so as to cover the variety of its contents, which are pleasingly discursive. An account of the Mathematical Tripos at Cambridge is an admirably lucid summary, including, *inter alia*, the explanation of the word "Tripos." We doubt very much if Mr. Ball would endorse Borrow's wonderful statement in 'Wild Wales' (chap. lxxvi.) that three out of four senior wranglers will be found to be the sons of shoemakers. Astrology and cryptographs and ciphers are the subject of interesting chapters, while the fourth dimension and the squaring of the circle offer attactions to more scientific readers. What chiefly strikes us in the book, apart from the width of Mr. Ball's range, is the happy lucidity with which he presents his researches and collections to the reader.

The first volume of the Chemical Society's *Annual Reports on the Progress of Chemistry* has been issued by Messrs. Gurney & Jackson at a very modest price. The title of the book naturally suggests a comparison with the long-established 'Jahresbericht,' which has been of very great value to students ever since it started. Comparison, however, is not possible; the two are altogether different both in conception and in execution. On the whole, we think the English volume will be the more useful to the student, and its price will certainly render it more accessible.

A report of this nature can be prepared in two ways—a colourless series of abstracts of all the papers published during the year may be arranged; or a number of chemists, each fully conversant with one special branch, may draw up carefully thought-out accounts of the various researches, assigning to each the position it deserves, and pointing out the general relationships between the results obtained. In the former the treatment will necessarily be fragmentary and the record discontinuous; but judgment is at least suspended, and there is no verdict for the future to reverse. The latter will make more interesting reading, and will be much more useful to the student; but the personality of the writer is a large factor, and time may show that his perspective was not always correct. The 'Jahresbericht' follows the first line, and constitutes a chronicle of the year's work; the English 'Reports' are on the second, and are more in the nature of histories. Very

good histories they are, too, deserving the highest praise. They will be widely read by all interested in chemistry, and will be as useful to the specialist as to the man who takes a broader outlook over the field of science.

SOCIETIES.

BRITISH NUMISMATIC.—*July* 26.—Mr. P. Carlyon-Britton, President, in the chair.—The President announced that Queen Cristina of Spain had honoured the Society by acceptance of its Royal Membership. He read a letter conveying the thanks of the Prince and Princess of Wales for the congratulations which he, representing the Society, of which their Royal Highnesses are Members, had forwarded on the occasion of the birth of the infant Prince; and a letter containing the acceptance, in most gracious terms, by the King of Spain of a specimen of the coinage of Philip and Mary, sent to his Majesty by Mr. Carlyon-Britton, which will be included in the royal collection of coins and medals in the Palace Library in Madrid.—His Excellency Señor Don Luis Polo de Bernabé, the Spanish Ambassador, was elected an Honorary Member; and Major R. W. Richardson and Mr. Leonard Tubbs Ordinary Members.—The Director contributed a paper on 'The Moneyer Torhtulf,' and dealt with the coins of Æthelwulf and Æthelbearht bearing the name of that moneyer. He directed attention to the fact that these coins all have the head of the king *filleted*, and that the same variation from the more usual type having the head without the fillet exists in the case of the coins attributed to Æthelbald. Mr. Lawrence was of opinion that the dies for the coins of Æthelwulf, Æthelbearht, and Archbishop Ceolnoth, all bearing on the reverse the name of a moneyer followed by the word *moneta* upon and between the angles of a cross formed of beaded lines, were engraved by the same officer at a common centre, viz., London, as the work disclosed by the coins is practically the same, irrespective of the name of king or prelate on the obverse, or of the name of the moneyer on the reverse. In addition to the Torhtulf coins of Æthelwulf, some coins of that king by the moneyers Diar and Manna have the filleted head of the king. The writer extended his remarks to the case of certain coins of Rhuddlan, Berwick, and Durham, issued in Plantagenet times, and concluded that the dies for these alone were of local manufacture, the dies for the general coinage being issued from London. He further contended that certain mule coins, pennies of Edward I., having in combination the dies for London and Dublin, and Dublin and Canterbury, a groat of Edward IV. having a Bristol obverse and a Coventry reverse, and another groat of the same reign having a Coventry obverse and a London reverse, were evidence in favour of the proposition that these particular coins were also struck in London; but he did not consider that it was the general custom to strike in London coins bearing the mint-names of other places. The writer and Mr. Carlyon-Britton exhibited specimens in illustration of the paper.—Mr. R. A. Hoblyn exhibited his fine and very representative collection of the English and Irish coins of Philip and Mary; and Mr. Bernard Roth some interesting varieties of coins of Edward the Confessor.

Science Gossip.

THE Clarendon Press will have ready early in September 'Elementary Chemistry: Progressive Lessons in Experiment and Theory,' Part I., by Mr. F. R. L. Wilson and Mr. G. W. Hedley, who have ample experience of teaching in two of our prominent public schools, where the experiments they give have been carried out.

AN imposing monument to Jacques Cartier was unveiled with much pomp and ceremony at St. Malo on Sunday last. Cartier was born at St. Malo in 1491, and his claim on posterity is the discovery of Canada. A deputation of French Canadians took part in the ceremony. Although the English have, so to speak, reaped where Cartier sowed, the intrepid discoverer has not deserved the centuries of neglect of which his name has been the victim, and he well deserved the honour of the inhabitants of St. Malo. The monument is the work of M. Georges Bareau, and was exhibited at the Salon of this year.

WE referred in our number of May 20th to the visit about to be paid to the scenes of the Indian earthquake by Prof. Omori, the Japanese seismologist. He had almost completed his examination when the last mail left India, and he had come to the conclusion that Northern India is safe from any grand convulsion for the next 200 years. This prediction does not exclude the possibility of earth tremors and minor shocks. Prof. Omori thinks that the next big earthquake may be looked for towards Persia.

J. M. L. writes:—

"Your last number, p. 116, expresses the reviewer's belief that the Portuguese name of the cod (*bacalhao*) 'is a corruption of the Teutonic *Kabeljau*, and not of the Latin *baculus*, for it was through the northern nations that the Portuguese first became familiar with this popular article of food, which, as a rule, reached them in the shape of *Stockfisch*, that is dried cod, or *bacalhao secco*.' May I point out that, according to Mr. Montgomery Martin's 'British Colonies,' p. 256, Newfoundland, after having been discovered in early days by the Northmen and then lost sight of, was first visited by the Portuguese and French, and not by the Germans; and that the term *bacalao* was 'the Indian name for the fish,' and therefore not borrowed from the German? Indeed, having reference to the importance of French fisheries in Newfoundland waters, the German *Kabeljau* appears to me in all probability a derivative from the French *cabillaud*, a term habitually applied to the fish by French sailors, and which finds a place in all French dictionaries. Our 'cod' is itself, I suspect, a truly British abbreviation of *cabillaud*."

THE moon will be new about 4 o'clock in the morning (Greenwich time) on the 1st prox.; full about half past 3 o'clock on the morning of the 15th; and new again about 1 o'clock on the afternoon of the 30th. A partial eclipse of the moon will take place on the morning of the 15th, the greatest part of which will be visible in this country, the moon setting at Greenwich at $4^h\ 53^m$, about ten minutes after the last contact with the shadow. The middle of the eclipse will be at $3^h\ 41^m$ Greenwich time, but even then not much more than a quarter of the moon's diameter will be involved in the shadow. For the total solar eclipse on the 30th prox. most of the intending observers have now started. The *Bulletin* of the Société Astronomique de France for this month gives a fine large-scale map of the path of the shadow over Spain, the Mediterranean, and North Africa. At Greenwich nearly eight-tenths of the sun's disc will be obscured at $1^h\ 4^m$ in the afternoon. The planet Mercury will be at greatest elongation from the sun on the 2nd prox., and visible after sunset in the constellation Leo; he will be at inferior conjunction with the sun on the 30th. Venus is moving in an easterly direction through the constellation Gemini; she rises somewhat later each morning and will enter Cancer towards the end of next month. Mars sets at Greenwich about 10 o'clock in the evening, and earlier each night; he will be about 11° due south of β Libræ on the 3rd prox., and pass very near δ Scorpii on the 23rd. Jupiter rises now about midnight in the constellation Taurus, and will pass about 5° due north of the Hyades in the last week of next month. Saturn is at opposition to the sun on the 23rd prox., and visible all night in the constellation Aquarius.

MR. STANLEY WILLIAMS has a paper in No. 4034 of the *Astronomische Nachrichten* relating to the great red spot on Jupiter, in which he states that that object has been particularly interesting during the past opposition on account of several peculiarities relating to its motion and the appearance of its immediate surroundings. The enormous mass of dark material forming what has usually been termed the South Tropical Disturbance (it is, however, wholly included in the South Temperate current), after making a complete circuit of the planet relatively to the red spot, had again overtaken and enveloped the latter, so that in June, 1904, its aspect was similar to what it had been in July, 1902, and the general appearance was that of a brilliant and nearly perfect oval, surrounded or contoured by dark material. The motion of the spot was certainly not uniform during the period covered by the observations, which range from June 20th, 1904, to January 21st, 1905. The mean rotation period for the whole time would be $9^h\ 55^m\ 41^s{\cdot}6$; while that resulting from a comparison of Mr. Williams's observations on January 16th and July 26th, 1904, would be $9^h\ 55^m\ 38^s{\cdot}6$, three seconds shorter than the above, and exactly the same as that found by Mr. Denning for very nearly the same interval.

THE French arrangements for observations of the total eclipse next month include an expedition by MM. Deslandres and Rayet to Burgos; whilst M. Bigourdan will proceed to Sfax, in Tunisia (where the Astronomer Royal and his party from Greenwich propose also to go), and M. Trépied, Director of the Algiers Observatory, will join MM. Stephan and Borrelly from Marseilles, and hope to carry out their scheme of operations at Guelma, in Algeria.

FINE ARTS

Giotto. By Basil De Selincourt. (Duckworth & Co.)

THE origin of Italian painting is a question as difficult and speculative as it is profoundly interesting. The issues involved are so great—even the early works of the school are of such supreme importance in the history of European culture—that it is not to be wondered at that theoretical structures are built up and attacked with each successive work upon the subject. The documentary evidence for this period is of the slightest, the deductions from style-criticism are extremely difficult and none too certain, and yet we have constantly to build up theories to account for the few undeniable facts with which we are confronted. It is not long since the attempt was made to show that the Early Florentine School was negligible, that Cimabue was a myth, and that until the advent of Giotto the Sienese and Roman Schools were the only ones of importance in Italy. In the present work Mr. De Selincourt—who, we think, has approached the subject with conscientious impartiality and an open mind—arrives at conclusions which are the opposite of these. He attributes great power and influence to Cimabue, and thereby diminishes the predominance of the Sienese; and he denies the influence of the Roman School in the formation of Giotto's art. He brings, it is true, no strikingly new facts into the discussion. It is a question of interpretation, and the interpretation which he puts upon the known facts is, as we have indicated, more in line with the older theories than with those which have obtained almost too ready acceptance of late years. It is clearly not a case for dogmatism, and mere contradiction and repeated asseveration on either side will not help matters forward. What is wanted, and what has not yet been undertaken, is something like a complete census and classification of all the remains of pre-Giottesque art. As it is, we shall not attempt to give judgment either way: we find ourselves in agreement with Mr. De Selincourt on certain counts,

particularly on that of the real existence of Cimabue as a remarkable artist, though here, it must be admitted, the argument is not capable of absolute proof. On the other hand, we cannot at all agree with him in his disparagement of the Roman School, nor in his disinclination to admit Giotto's debt to its masters. Of the mosaics in Sta. Maria in Trastevere he declares first that the composition, being of the traditional Byzantine type, shows no new artistic power, and that their author, presumably Pietro Cavallini,

"has missed the priestly dignity and grandeur of the Byzantine representations, and substitutes for it a flabby, nerveless conception of the figure, a uniform mournfulness of expression in the face."

He then points to the fact that Giotto executed his Ciborium at St. Peter's perhaps as early as 1296, and that therefore within seven years of the execution of the Trastevere mosaics the Roman masters had lost favour, and a foreign Tuscan artist was commissioned in their stead to do a work of the highest importance. Apart from the fact that from Crowe and Cavalcaselle onwards most critics have recognized high artistic merit in the Trastevere mosaics, the discovery of frescoes at Sta. Cecilia in Trastevere by the same Pietro Cavallini ought surely to make it impossible to speak as our author does of the Roman School. These are, indeed, the work of a great and accomplished master. They have a solemnity, a classic dignity, and ease of movement that Giotto himself never surpassed.

Now either we must suppose that Vasari is right when he calls Cavallini Giotto's pupil, or we must admit the existence of a great and independent school at Rome which had already become emancipated from Byzantinism at a time when Tuscany was still entirely under its influence. There is some probability that these frescoes were executed about the same time as the Trastevere mosaics, that is about 1290. Now if Giotto was to have taught Cavallini, he must have been at work in Rome at least five years before this in order to have brought his pupil to such a pitch of proficiency in the new style as we see at Sta. Cecilia—that is to say, that by 1285 Giotto had already made the immense step from Byzantinism to the new vital Italian style, and had begun to teach it in Rome. But in 1285 Giotto was only nineteen years old, and even for the greatest artist the world has known such precocity is incredible. The probabilities, therefore, point the other way, namely, to the existence of an independent Roman School — and this is borne out by many other testimonies—a school from which Giotto, if he had been taught only by Cimabue, would have been able to learn a great deal.

The great meeting-place for all Italian artists at this moment was the upper church at Assisi, and in that place it is, we believe, possible to trace the influence of Roman masters upon the youthful Giotto. Certain it is that a small group of frescoes has been alternately ascribed by good critics to Giotto himself and to the Roman School, a fact which shows clearly enough their intimate relationship. But Mr. De Selincourt leaves on one side the whole question of Giotto's precursors in that great series of decorations. Doubtless the discussion of them would have led him too far; but if he was prevented from undertaking it, it was, perhaps, unwise to raise the issue of the position of the Roman School in such definite terms as those we have quoted.

Having once passed this question, Mr. De Selincourt adopts the more currently accepted opinions of the nature and order of Giotto's early works. He passes in review the frescoes in the upper church, considering these to be the earliest works; next he places the allegories of the lower church; then, about 1298, one of the few certain dates of Giotto's career, the Navicella and the Ciborium of St. Peter's. Of the latter he gives an admirable account, with a plausible reconstruction of the form it originally took. With regard to the Navicella, our author makes some curious statements. He says:—

"The figures of the winds and of four saints in the air are modern, and the fisherman who angles in the left foreground from a rock probably formed no part of the artist's original design."

With regard to the last he adds:—

"If Giotto's, it would in fact be more than surprising; it would be wholly without parallel in all the range of his extant work, a freak which, in face of his unrelenting concentration, must appear all but inexplicable. It is of interest, therefore, to learn from Messrs. Crowe and Cavalcaselle that the fisherman was absent in the original drawing of the subject."

We agree that this piece of apparently trivial genre, which delighted Vasari as such, is surprising in a work by Giotto, though it may have had a symbolical meaning already forgotten in Vasari's day; but we fear that, in spite of Mr. De Selincourt's protest, it was a part of the original design. Probably when Vasari first saw it the mosaic had not yet been seriously tampered with; it began its disastrous peregrinations when the portico of the old St. Peter's was taken down, 1606–16, and the first restoration of the figure in question was made in 1616. The original drawing mentioned in Crowe and Cavalcaselle as being without the fisherman was one in Richardson's collection, no longer traceable, and supposed by him to be the original drawing. Though Richardson was a remarkable critic for his day, his supposition no longer carries much weight, and whatever it has is much more than counterbalanced by the evidence afforded by a fourteenth-century copy of the mosaic now at Wilton House. This gives the fisherman, which one cannot therefore doubt was part of Giotto's design.

The frescoes of the Arena chapel are next described in detail. Comparing these with the similar compositions in the lower church at Assisi, Mr. De Selincourt repeats a theory published by him in *The Monthly Review*, that the Assisi versions are later works by a pupil of Giotto, Giovanni Gaddi, and not earlier works by the master himself, as usually supposed. Nothing is known of Giovanni Gaddi's works, and the attribution to him is little more than a guess; nor can we find in the Assisi frescoes the mark of copies. What copyist, for instance, would have failed to notice and exaggerate the realistic rendering of a dead face in the 'Lazarus' at Padua? and yet in the Assisi fresco there is hardly any attempt at this. Moreover, the Assisi frescoes, while far less perfectly elaborated in design, have a dramatic intensity which we never find elsewhere in the adaptations made from Giotto's designs. It may be admitted, however, that there are puzzling features in the Assisi series which make it improbable that they are entirely by Giotto's own hand.

In treating of Giotto's work on the Campanile during the last two years of his life, Mr. De Selincourt contends vigorously for the validity of the tradition which ascribes to him some of the bas-reliefs. He is, we think, quite right in objecting to the theory put forward in the new edition of Crowe and Cavalcaselle, that these are entirely due to Andrea Pisano. Some of the reliefs differ as completely from Andrea's known style as the details of others do from Giotto's painting. Our own impression is that the general design, the planning, the movement, and mass of the figures suggest Giotto, while the details of drapery and the facial types are usually nearer to Andrea. The theory of collaboration between the two, perhaps, best meets the difficulty.

With regard to Giotto's work as an architect, too, there is no reason for the doubts that have been thrown on the tradition. Mr. De Selincourt disposes of them easily enough, but he declines to call in evidence the drawing for the Campanile now in the Opera del Duomo at Siena, which Signor Nardini Despotti first attributed to Giotto. We confess we cannot agree with our author's disparagement of the design in the drawing, while the discrepancy between that with its hexagonal spire and the quadrangular spire of Vasari's description is too slight to go upon.

In discussing Giotto's tempera pictures, Mr. De Selincourt omits all mention of the little 'Presentation in the Temple,' now in the Gardner Collection at Boston. As this is, perhaps, the only quite small composition of Giotto's which survives, it is worthy of mention. On the other hand, our author seems to accept too easily the 'Crucifix' at San Marco, which he describes at length, instead of the marvellous version at Padua, which is, perhaps, the most exquisite piece of tempera painting in existence, and, if our recollection serves, by no means so much damaged as is here suggested.

On the whole, we may say that Mr. De Selincourt's book has a certain value from the freshness with which he attacks many much disputed questions. That he treats them in a too purely logical and forensic manner, and has scarcely sufficient immediate perception of artistic quality, may be gathered from the fact that his style-criticism deals almost entirely with the contents, and not with the actual mode of expression. Doubtless the tendency of recent criticism has been to neglect the former element of a work of art too much, but of all the criteria of judgment it is the most liable to error, since it is the quality which subsists most perfectly in a copy.

A WHISTLER NOCTURNE.

THE National Art Collections Fund announce to their subscribers that they have succeeded in acquiring for the nation Whistler's 'Nocturne of

Battersea Bridge.' This is an admirable result of their endeavour. They have saved the nation from what would, in after ages, have been a serious reproach. To have had working in our midst one of the greatest artists and certainly the most perfect of the nineteenth century, and not to have secured a single work by him for the nation, would have seemed to our posterity to argue an indifference to creative ideas that would be a positive disgrace. And such, but for the energy of private enterprise as organized by the National Art Collections Fund, would have been the sentence passed on our generation, for Whistler's finest works have been bought up with steady persistency and keen intelligence by an American collector. The inclusion of Mr. Frere's collection in the exhibition of Whistler's works at Paris was what made that incomparably more impressive than the corresponding exhibition in London. The opportunities for getting representative works by Whistler are steadily diminishing. Some years ago even so fine a work as the 'Battersea Bridge' might have been acquired for a tithe of its present value; and it is no credit to those who profess to represent British art in an official capacity that it has been left to a private society to buy at a large price what they themselves admit it was their duty to have bought with funds specially bequeathed for such purposes. The explanations which the members of the Royal Academy made before the Chantrey Commission for not having bought a Whistler are now shown to have been mere excuses. The least they can do at this late date to show their good faith will be to complete the representation of Whistler at the National Gallery of British Art, by adding to the Chantrey collection a fine example of Whistler's portraiture. Meanwhile we must be thankful that, even at the eleventh hour, we have secured so beautiful and characteristic a work as the 'Battersea Bridge.' There is, too, a certain poetic justice in thus placing in a permanent National Gallery a work which was once held up to public derision—for this was one of the pieces put in evidence at the notorious libel action against Ruskin.

A LONG-LOST RUBENS.

A VERY imposing posthumous portrait of Charles the Bold, by Rubens, has recently been discovered in London.

Charles is represented standing, wearing a cuirass of shining metal, over which is flung a richly embroidered mantle lined with a vivid crimson and bordered with precious stones. He wears the gold badge of the Order of the Golden Fleece slung from a collar of golden links studded with fire-stones. The picture measures 48 in. by 38 in. It is in a perfect state of preservation, although it seems to have been lost sight of ever since the artist's death.

Among "the pieces made by Sr. Peter Paul Rubens," found in his possession at his death, may be cited:—

"No. 95 the picture of Phillipp the Good in armor. .....No. 96 the picture of Charles the bold in armor. .....No. 107 the picture of Charles the Bold upon bord."

The French edition of the same "catalogue mortuaire" alludes to No. 96 as "Pourtrait de Charles le Hardy Duc de Bourgogne sur fond de toile," and to No. 107 as "sur fond de bois."

A reference to M. Max Rooses's well-known 'L'Œuvre de P. P. Rubens' shows that much uncertainty as to the whereabouts and identity of each of these pictures has long existed. A careful examination of all data leads one to conclude that the portrait of Philip the Good is still missing, while the painting on canvas of Charles le Téméraire—who has often been confused with Charles le Hardi—is that recently discovered. That on panel is unquestionably the one in the Imperial Gallery at Vienna. The principal purchasers at this sale by private treaty are said to have been Philip IV. and Cardinal Richelieu, but nothing is known as to who bought either of the two portraits of Charles the Bold. The last-named did not pass into the Imperial Gallery until 1783, and then went under the title of 'Philip the Good.' Indeed, it was under that title engraved by C. H. Pfeiffer and described by Smith in his 'Catalogue Raisonné.' Nothing is known of its whereabouts between 1641 and 1783.

That Rubens frequently painted posthumous portraits is amply demonstrated. Two striking instances of this are the portraits of Jacques Moerentorf and Christopher Plantin by unknown artists. Such originals were used as models by Rubens a few years later. The Plantin-Moretus Museum now possesses both pairs of portraits.

It is evident from old engravings that the great Flemish artist painted both portraits of Charles from some original painting of about 1468, and still well known about 1635, though long since destroyed. The old chronicles, notably 'Principes Hollandiæ et Westfrisiæ,' published by Pieter Soutman in 1650, give colour to this contention. The plate of 'Carolus Primus' contains in the ornament to the left the words "Jan van Eyck pinxit," and in the ornament to the right "Cornelis Visscher sculp." He is seen nearly full face, turned to the left. He is in armour, with a helmet, at the top of which is a ducal coronet. He has a moustache. He wears a robe apparently of fur over his armour, and over it the collar of the Order of the Golden Fleece. His robe is fastened by a shell-like hook to a large jewel on the shoulder just above the *palette*. Cornelis Visscher was perhaps familiar both with the original portrait of the Duke and also with the version made from the same by Rubens, but the armour is that of the later period. Frederik Bouttats and Pieter Soutman also executed very similar engravings of "Carolus Dictus Bellicosus."

It is, on the face of it, impossible to consider Jan van Eyck as the artist of the original painting. As that artist had executed the portrait of Jean Sans Peur, and had painted 'Duke Philip before the Virgin'—both long lost—and had so ceremoniously gone to Lisbon to paint the portrait of 'La Belle Portugaise'—missing since 1524—it was only natural that he should in the Middle Ages be handed down to posterity as the painter of practically all such portraits of each of the two last Dukes of Burgundy as were not attributed to Roger van der Weyden.

In both the portrait at Vienna and in that recently found Charles appears to be some thirty-five years of age. He was, in fact, just a few months younger when, in the summer of 1468, the prescribed period of mourning for his predecessor was at an end. The time had come for preparing for the solemnization of his marriage with the Princess Margaret of York. In May of that year Charles held at Bruges a chapter of the Order of the Golden Fleece, the first which had assembled since Philip the Good's death, or, indeed, for seven years. The Netherlands had now risen to a height of prosperity that was the envy of the world, and the Burgundian Court, the most costly and magnificent in Europe, had never worn so animated an appearance as in the spring and summer of 1469. It is, therefore, only reasonable to assume that the official portrait of the Duke would be then painted. Here documents in the Ancienne Chambre des Comptes de Lille come to our aid:—

"Nous les maistres d'ostel de notre très redouté et souverain seigneur M. S. le duc de Bourgoingne .....avons commis et ordonné à maistre Jehan Scalkin, varlet de chambre, à maistre Jehan Hennekart et à Pierre Coustain paintres et aussi varletz de chambre d'icelui seigneur fair pluiseurs grans et solempueles paintures pour servir d'entremetz, de diverses façons, en plusieurs bancquets fais pour la feste et solempnite de la Thoison et des noepces de notre dit très redoubté et souverain seigneur et de madame Marguerite d'Engleterre, tenue en la ville de Bruges en juillet l'an LXVIII derrenier passé."

In the natural course of events these "ouvraiges de paintures qui ont esté fais, du commandement de mon devant dit très redoubté seigneur le duc pour aorner la feste de ses noepces," would include a large and imposing portrait of the Duke wearing his royal and knightly robes, more especially as he had but recently been "revetu de la dignité de chef et souverain de l'ordre de la Toison d'or." Charles would hardly, therefore, have been so portrayed before the summer of 1468; and the state of affairs at Liége later in the same year renders it unlikely that "Charles le Travailleur" could have found time to sit for his portrait again in that or the next year, if indeed ever again in his life. Another point in favour of "la feste de ses noepces" as the occasion of this painting is, that there is no reflected trace in the painting by Rubens of the Order of the Garter which was conferred on him by Edward IV. in 1470. Such an important decoration would hardly have been overlooked in a painting of a later date.

It is sufficiently clear, therefore, that some "Varlet de Chambre et paintre de MS le duc de Bourgogne" did execute such a State portrait on the occasion of the greatest of the State festivities of Charles's short reign. Soon after the death of Roger van der Weyden we find, under "Autres officiers de la Chambre" of Charles the Bold, the entry: "MdS vuelt que Pierre Coustain, paintre, soit toujours compté, lui estant toujours devers MdS à douze solz par jour."

The names of Jehan Hennekart and Pierre Coustain are nearly always found in connexion with any great artistic undertaking in that reign, and they frequently worked together. Nowhere is this more clearly emphasized than in the accounts of the festivities of July, 1468. On that occasion Pierre Coustain is remunerated on a higher scale than Jehan Hennekart, and this, together with other facts recorded in old documents, tends to show that Coustain, rather than Hennekart, was probably the artist commissioned to paint one or more imposing and national portraits of the Duke on that occasion. It is quite reasonable to assume that Rubens himself saw such a portrait some century and a half later, and used it as his model for two posthumous portraits.

Rubens seems to have been well acquainted with the magnificent robes that Charles had possessed. This is borne out by an entry in the 'Inventaire de Charles le Téméraire' in the Archives de Lille:—

"Item, une longue saincture de brodure garnye de semence de perles et de petits rubis avec une vieille bourse d'espoussé."

Again,

"une robe courte de velours sur velours cramoisy garnye par embas, au dessoubz du ploy de la saincture, de l'une des coustez, de douze gros balays, de huit gros dyamans à pointe, et de l'autre costés de xviii balays l'un moindre que l'autre et de pluseurs sortes, et au milieu a ung fermeillet garny d'une pointe de dyamant bleu, de quatre bonnes perles autour."

This is a sufficiently accurate description of the robe which Rubens painted some hundred and sixty years later. The "fermeillet" and the "dyamant bleu" accord with "le gros diamant enchassé dans un fermeillet que le duc portait habituellement à son cou," and which at Granson was "trouvé par terre dans une petite boite ornée de perles fines." They seem to be fairly accurately depicted in the newly found portrait.

Rubens would naturally have seen the magnificent tomb of Charles, which was erected in the cathedral at Bruges between 1558 and 1562 by Jacques Jongelinks from designs by Marc Gheraerds. He may well have been greatly impressed in his youth by the sight of such a tomb, and have been thus inspired about 1635 to paint a portrait of the Duke there buried.

It is abundantly proved that the triumphal entry in that year of the Cardinal Archduke Ferdinand called forth a considerable demand for patriotic portraits, and it was only natural that Rubens should then—if he had never done so before—execute the two portraits of such a famous historical character and national hero as Charles the Bold, although he had then been dead a hundred and fifty-eight years.

It does not appear from the 'Pompa Introitus Ferdinandi Austriaci Hispaniarum Infantis in Urbem Antverpiam' that any portrait of Charles was used in the decoration of the "Arcs de Triomphe" on that occasion. Nor is there any record, until after Rubens's death, of such portraits having even existed. Our artist, then at the height of his artistic career, may well have been ordered by Philip IV. to send one or more such portraits to Spain at the time that he ordered the pictures in 1636 for the decoration of the Torre de la Parada. Both of these portraits may have been left behind in 1638 by mistake, and overlooked during the remainder of the artist's life. They may, after passing through the 'Catalogue Mortuaire,' have still been taken to Spain to add to the decoration of the Torre de la Parada, and, when it was pillaged in 1710, have been taken to some other palace. One at least of them may have remained in Spain until one of Napoleon's notorious generals, perhaps, carried it off as loot to France. There seems to be, however, no trace in any document, civil or military, public or private, in any language, after 1641, of the newly discovered picture. No such painting appears to have been exhibited or engraved in France or England in the last hundred years.

Smith, in his 'Catalogue Raisonné,' refers to a portrait by Rubens, "Styled erroneously Charles Duke of Brabant," and measuring 54 in. by 44 in.—6 inches larger each way than the canvas just brought to light—as being sold in the sale of Sir Simon H. Clark in 1840 for 50 gs., and M. Max Rooses, in his standard work, states this to have been a copy. But of whichever picture it may be a copy, it cannot be, as Smith seems to suggest, the No. 96 of the 'Catalogue Mortuaire.'

It may be remarked that both portraits of Charles le Téméraire by Rubens very accurately agree with the description given by Chastellain :—

"Il avoit tournure de visage un peu plus ronde que le père, mais estoit de clair brun; avoit uns yeux vairs et rians et angeliquement clairs; avoit la bouche du père grossette et a vermeille; portoit un vif teint, clair brun, beau front et noire chevelure espesse et houssue."

De Barante also exactly describes him as

"de taille moyenne, d'une complexion robuste, d'une santé vigoureuse; ses cheveux étaient noir, et il tenait aussi d'Isabelle de Portugal sa mère un teint bon, l'œil noir et le regard vif."

We can form a fairly good idea of Charles's appearance about the year 1468 from a drawing of Philip the Good and his son in the museum at Arras. It appears to be an accurate and contemporary study of the last two dukes. Again, the coin struck on the occasion of Charles's third marriage in July, 1468, bears an admirable effigy of him, with his motto: "Je l'ay emprins: bien en vienne."

I may add that the opinion of experts on Rubens is in favour of the arguments here stated.

M. W. B.

'MUSEUMS, THEIR HISTORY AND THEIR USE.'

169, West George Street, Glasgow, July 24th, 1905.

My book on 'Museums' has many faults, and is no doubt inadequate; but a notice which deals with its errors should do so in accordance with its proposed object, and not with something outside its scope. Its subject is museums, not libraries, and any description "of the world-renowned Cotton Library of Manuscripts," "of the great new Reading-Room," "the labours and achievements of Panizzi," or "the comprehensive catalogue of MSS." of the British Museum, would have been as much out of place as an account of the National Gallery or the Zoological Gardens. In so far as regards history, the object of the book, as explained in the preface, is the history and development of museums as scientific institutions, not the history of individual museums. The chapter on the British Museum, as its title indicates, is an explanation of how it came into existence, and the ideas which those who formed its original collections had of what a museum should be. The list of museums in the United Kingdom, as mentioned in the note prefixed, is a reprint of a list prepared by a Committee of the British Association in 1887-88, and consequently is not up to date. Museum authorities will not make returns to private persons, and without these it is impossible to prepare a list. In dealing with the bibliography you have not observed that Part I. is a bibliography of bibliographies. There may be other works of this character relating to the British Museum, as a museum, besides the one I give, but the "thirteen years of busy output" you refer to have nothing to do with the subject. The Catalogue of the Zoological Department appears in this section, because it has a slight bibliography of museums. The new and improved Catalogue had not been issued when my book was printed. The catalogues of the libraries of the Society of Antiquaries and of the British Archæological Association are not included, because they do not contain the bibliography of museums as a separate subject. The Catalogue of the Entomological Society does. It is matter of opinion whether the list of books relating to the British Museum is chaotic. It does not pretend to be complete, and bears to be merely a selection. It would have been entirely inconsistent with the plan of the book to print long lists of the special publications of the various departments. The same rule is followed in the case of other large museums, such as Paris and Berlin.

I regret that Dr. Birch's Alnwick Castle Catalogue has dropped out. It seems to have disappeared in an alteration of the type. The cross-reference still stands.

DAVID MURRAY.

Fine-Art Gossip.

In the August number of *The Burlington Magazine* Mr. Roger Fry publishes the portrait of Aretino by Titian recently imported from Italy, with a short article on the picture and on the relations between the painter and his subject. Mr. Charles Ricketts writes on Dalou, and Mr. G. T. Clough on 'Some Florentine Woodcuts.' Mr. Lionel Cust and Mr. Herbert Horne contribute an article on a painting by Benozzo Gozzoli in the royal collection, which Mr. Horne identifies as a panel of the predella of an altarpiece painted by Gozzoli for the Confraternity of the Purification at Florence. Other panels of the predella are in the Brera Gallery at Milan and the Kann Collection at Paris, and the chief panel of the altarpiece itself is in the National Gallery. Mr. S. M. Peartree publishes an engraving prefixed to the Chatsworth copy of the 'Recuyell of Troye,' which, in his opinion, contains the portrait of Caxton himself, and is the earliest known instance of an engraving used as a book illustration. Sir J. C. Robinson continues his remarks on the painter known as the "Maître de Flemalle," who, in his opinion, was a Spaniard. Mr. Egerton Beck continues his learned series of articles on 'Ecclesiastical Dress in Art,' and Mr. R. S. Clouston concludes the series on 'Minor English Furniture Makers.' An editorial article on 'The Directors of our Public Galleries' refers to the rumour that the Government intends to dispense with a Director for the National Gallery, and strongly deprecates such a course. The writer of a short article on 'The Auctioneer as Dealer' maintains that the auctioneer is fast taking the place of the dealer in works of art, and discusses the results of this change. Other works of art published include a study in the possession of Mrs. Bischoffsheim for Romney's 'Egremont Family Piece,' and an interesting Flemish picture in the possession of Sir Richard Holmes, which was formerly used as an ikon by King Theodore of Abyssinia.

We regret to hear of the death of Jean Jacques Henner, who has been seriously ill for some months. Henner was born on March 5th, 1829, in the little Alsatian village Bernwiller, and studied art under Drolling. In 1858 he carried off the Prix de Rome with his 'Adam et Ève retrouvant le Corps d'Abel.' Whilst at Rome he sent to the Salon a portrait of M. Schnetz, the Director of the School, 1863. His principal works in public galleries include 'Madeleine Pénitente,' 'Le Christ en Prison,' 'Jeune Romaine,' 'Jeune Baigneur endormi' (the four are at the Colmar Museum); 'La Chaste Suzanne,' 1865, 'Femme Couchée,' 1869, and 'St. Sébastien' (the three are at the Luxembourg); 'Biblis changée en Source,' 1867, at Dijon; and 'Le Bon Samaritain,' 1874, at Montpellier. Henner had been an incessant worker for nearly half a century, and his output was enormous. For a long period of years he had enjoyed success, although in early life his poverty was great. He succeeded Cabanel at the Académie des Beaux-Arts in 1889.

This year, as last, the Paris Académie des Beaux-Arts has again withheld the first Grand Prix de Rome, so that there will be three such prizes available next year. Two second prizes have been awarded, one of which is taken by M. Aubry, pupil of Gérôme and of Gabriel Ferrier; and the other by M. Jonas, who studied under Bonnat and Maignan. Both MM. Aubry and Jonas are represented in this year's Salon. Honourable mention has been accorded to M. Rousseau.

The two vacancies at the Paris Académie des Beaux-Arts, caused by the deaths of the sculptor Dubois and Baron Alphonse de Rothschild (who was a "membre libre" of the Académie), were filled on Saturday last. M. René de Saint-Marceaux succeeded to the chair of Dubois by nineteen votes against twelve given to M. Tony-Noel. For the vacancy caused by the death of Baron A. de Rothschild five ballots were necessary—Dr. Paul Richer, of the Académie de Médecine and Professor of Anatomy at the École des Beaux-Arts, obtaining twenty-two votes against thirteen cast for M. C. Bellaique, six for M. Comte, and one for M. Mounet-Sully.

The St. Petersburg museum Empereur Alexandre III. has acquired, at a cost of 100,000 roubles, all the pictures and sketches made by Verestchagin on his last journey to the East.

At Messrs. Christie's on the 21st inst. the following pictures were sold: School of Raphael, Portrait of a Gentleman, in black gown and cap, 92*l*. Rembrandt, Head of a Young Man, 105*l*. Watteau, A Fête Champêtre, 105*l*.

In connexion with the forthcoming visit of the British Association to Rhodesia, the British South Africa Company have issued a special set of postage stamps, the design on which represents a view of the Victoria Falls. The design is effective, the mass of water being well shown against a dark ground on each side.

MUSIC

Musical Gossip.

THE season at Covent Garden, which ended on Tuesday evening with a fine performance of 'La Bohème,' in which Madame Melba and Signori Caruso and Scotti took part, will be specially remembered for the noble renderings of the 'Ring' under the direction of Dr. Richter, for excellent performances of Verdi operas, and for the successful production of 'Madama Butterfly.' Wagner and Verdi have become classics, while among modern Italian composers Puccini holds an exalted place. The difficulties in selecting novelties and in obtaining the right cast for them are no doubt great; still, we hope that the Grand Opera Syndicate will soon give us the opportunity of hearing one or two operas by French composers which have attracted considerable attention abroad. Covent Garden will reopen its doors in October with the San Carlo Opera company, as already announced.

THE list has just been issued of orchestral works to be performed for the first time in London during the season of Promenade Concerts at Queen's Hall, under the direction of Mr. Henry J. Wood. British music stands at the head, and all the names belong to the younger school of composers. Mr. Granville Bantock will be represented by some 'Helena' Variations; Mr. J. D. Davis by a suite entitled 'Miniatures'; Mr. A. von Ahn Carse by a symphonic poem entitled 'In a Balcony'; Mr. Cecil Forsyth by four studies after Victor Hugo—'Valjean,' 'Cosette,' 'Fantine,' and 'Gavroche'; Mr. Hamilton Harty by an 'Irish' Symphony; Mr. Frederick Delius by a symphonic poem, 'Paris'; and Mr. William Wallace by a symphonic poem, 'Sir William Wallace.' The name of Mr. Delius is of interest, for nothing of his, we believe, has been heard in London since the concert which he gave of his compositions in 1899. The programme of that concert included excerpts from 'Koanga,' an opera which was produced last year at Elberfeld. Among foreign composers, Tschaïkowsky is represented by his Ballade Symphonique, Op. 78, 'Le Voyode,' with which, when it was produced at Moscow in 1891, the composer was so displeased that he tore up his score; the orchestral parts, however, were most fortunately preserved. The Introduction to 'Der Opritschink,' and a Dance from it, are also included. Of this opera, produced at Moscow in 1874, Tschaïkowsky, by the way, declared that there was nothing good in it. The following works are also announced: Richard Strauss's early Symphony in F minor; a legend, 'Der Schwan von Tuonela,' by the Finnish composer Jean Sibelius; Gustav Mahler's Fourth Symphony; Siegmund von Hausegger's symphonic poem 'Barbarossa'; and a new Suite on Russian Folk-Melodies by Max Bruch. Purcell's name has curiously crept in by mistake among the foreign composers, and he will be represented by three pieces for strings. Then there is a list of "additions to the *répertoire* of the Queen's Hall Orchestra," including three symphonies by Haydn, Goldmark's new overture 'In Italien,' and works by Schubert, Liszt, Pierné, Sir E. Elgar, and Mr. Arthur Hervey.

THE death is announced, at the ripe age of seventy-eight, of Mr. Charles Boosey, head of the music-publishing firm in Regent Street, established by Thomas Boosey in 1816.

THE three performances at the Orange Ancient Theatre, under the patronage of the Société des Grandes Auditions Musicales de France, of which Countess Greffühle is President, will take place on August 5th, 6th, and 7th. On the first evening will be performed Berlioz's 'Les Troyens à Carthage,' with Madame Litvinne as Didon; on the second, Boito's 'Mefistofele,' with Mlle. Cavalieri as Marguerite and also Hélène; while on the third evening Shakespeare's 'Julius Cæsar,' translated by Victor Hugo, will be given with incidental music by M. Gabriel Fauré.

SIGNOR GUIDO-ALBERTO FANO, who has recently been appointed Director of the Padua Conservatorio, has composed vocal, orchestral, and chamber music; to his Sonata for Pianoforte and Violoncello was awarded a prize offered by the Milan Quartet Society. He is also the author of a book entitled 'Pensieri sulla Musica.' The new director is young; he was born at Padua in 1875, and studied there under Signori Orefice and Pollini, and afterwards at Bologna under Signor Giuseppe Martucci.

Le Ménestrel of July 23rd quotes from a German paper to the effect that the Beethoven Haus Society at Bonn, anticipating large receipts from the festival recently held in that city, had purchased manuscripts of great interest. The receipts, however, did not answer expectation, so three of the society's members have promised to give the sum required, amounting, it is said, to over 600*l*.

DRAMA

Dramatic Gossip.

LIKE its predecessor, the past week has witnessed not a single dramatic novelty at the theatres.

INSTEAD of returning, as was anticipated, to America at the close of his season at the Avenue, Mr. Charles Hawtrey has accepted an engagement to play at the Haymarket under Mr. Frederick Harrison. His appearance will presumably follow that of Mr. Gerald Du Maurier and Miss Ellis Jeffreys, who are to be seen in September in 'The Love Path.'

MR. CHARLES FROHMAN is seeking to arrange a series of performances by Sir Henry Irving in Paris. Among works he hopes to produce in London are 'La Massière' of M. Jules Lemaître, adapted by Mr. Jerome, and renderings of works by M. Francis de Croisset, M. Pierre Wolff, and other well-known authors.

THE 'Gay Lord Vergy' is the title of an adaptation by Mr. C. H. Brookfield of 'Le Sire de Vergy,' which is to be given at the Apollo with, as it is hoped, Mlle. Lavallière as the heroine.

IT speaks well for the service being rendered by the Academy of Dramatic Art that in the recent performance of 'Oliver Twist' at His Majesty's no fewer than seven of the students had speaking parts.

IT takes one back a long time to read in the Parisian papers of an accident to Madame Léa Félix, the sister of the famous Rachel who died in 1858. Her sister, whom we seem to recall in London under the management of her brother Raphael Félix, did not quit the Parisian stage until more than thirty years later.

AT the Bristol Festival in October Mr. Laurence Irving will recite the 'Œdipus at Colonus' of Sophocles, with an accompaniment of Mendelssohn's music.

TO CORRESPONDENTS.—R. B. J.—D. C.—received.
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SATURDAY, AUGUST 5, 1905.

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LITERATURE

Love's Cross-Currents: a Year's Letters. By Algernon Charles Swinburne. (Chatto & Windus.)

Some critics are fond of winnowing the wind. How much wind has been winnowed in connexion with this "buried bantling" of Mr. Swinburne's "literary youth" it would be hard to say; but it is amusing to note that enormous energy has been expended on the discussion of an irrelevant question—we mean the question of the policy or impolicy of giving to the world an early work of a great writer. If the early work exist only in manuscript, it may be an open question as to whether the author has done well or ill in publishing it with all the imperfections of youth. And, again, with regard to the rights of a dead author, there may be a question as to the policy or impolicy of bringing out an immature work which exists only in manuscript. But when, as in the case of Shelley's novels, 'Zastrozzi' and 'St. Irvyne,' and of this early story by Mr. Swinburne, the book has actually been already published, the question comes to an end.

We may refer to Macaulay's furious attack upon Vizetelly for having reprinted in an unauthorized volume the famous speeches. Macaulay, of course, was right as to the injustice done him by a pirated edition, but he was wrong in supposing that it was possible to keep the speeches from the public eye. The fact that his riper judgment could not approve of portions of his early work had no bearing on the point at issue. With regard to 'Love's Cross-Currents' the facts seem to be these. The book was not written, as newspapers have said, when Mr. Swinburne was forty years of age, but when he was twenty-four. It was then read in manuscript by his intimate friends. Years afterwards the novelist Mr. Robert Francillon, who knew Mr. Swinburne, started a quasi-literary organ called *The Tatler*, and he persuaded the poet to allow him to print the story in its pages. Mr. Swinburne made it a condition that it should be pseudonymous. Under the title 'A Year's Letters,' by Mrs. Horace Manners, the story began in *The Tatler* on August 25th, 1877, appearing in instalments week by week, and being advertised as one of the chief attractions of the paper. Brilliant as the writing is—and the prose is among the best that the poet has achieved—a story more unfit to appear in dislocated fragments it would be difficult to imagine. It proves, indeed, that Mr. Francillon's love of literature betrayed him, for there is no doubt that his journal suffered rather than gained by these clever letters. But the story having appeared in print, the only question was when it should be republished in book form. Republished it was bound to be, either during the poet's lifetime or afterwards. Moreover, there is the fact that some four years ago a pirated edition was issued in America. No question, therefore, as to republication has to be discussed, and the fact that it has been gravely debated displays only the muddle-headedness of the debaters.

With regard to the merits or demerits of the book, any critic who should say that its literary quality is not of a high order ought at once to abandon his profession. He has clearly mistaken his vocation. It would be hard to exaggerate the concision, the polish, and the perfect prose-rhythm of these letters. If the quality of the style is to be challenged at all, it must be on a very different ground—namely, on the ground that its uniform brilliance destroys dramatic truth. Macaulay, in his essay on Machiavelli, makes some very pregnant remarks on the excessive brilliance of the language put by Congreve and Sheridan into the mouths of all their characters. He says:—

"There are no delicate touches, no hues imperceptibly fading into each other: the whole is lighted up with an universal glare..... Every fop, every boor, every valet, is a man of wit. The very butts and dupes, Tattle, Witwould, Puff, Acres, outshine the whole Hotel of Rambouillet."

But this is a kind of stricture which it is very difficult to establish, especially when it is directed against such letters as those in 'Love's Cross-Currents,' which are written not by fops, boors, and valets, but by educated men and women of the world, moving in a cultured society. In such letters too many solecisms and ineptitudes would be as challengeable as too many graces and epigrams. In either case the author is able to disarm his critics, as Laclos disarmed his critics in the preface to 'Les Liaisons Dangereuses': "Ces raisons ne m'ont pas persuadé, et je les ai trouvées, comme je les trouve encore, plus facile à donner qu'à recevoir." Certainly it would seem that no great lady of the mid-Victorian period could have written letters like Lady Midhurst's, ablaze with cynical epigram and scintillating wit, sparkling with worldly humour, and flashing with wistful sympathy and tender sentiment. Hard it is to believe that any mid-Victorian bardling could write lyrical prose so splendid as Reginald's. But there the letters are, and it would be blasphemous to assert that Nature's creative imagination never did and never could rival the creative imagination of Mr. Swinburne. Whatever may be said about Lady Midhurst, Nature assuredly can claim some share in the making of the youthful Swinburne,[5] who, if we mistake not, put somewhat of his own vivid temperament into the portrait of Reginald.

More relevant than either of these questions is the old controversy that rages round the value of the epistolary form. Mr. Swinburne, in his dedication of the book to Mr. Watts-Dunton "as the person responsible for its revival," modestly urges that "a friend's judgment" is "liable to be coloured by the unconscious influence of friendship." We are bound, at any rate, to dissent from Mr. Swinburne's and Mr. Watts-Dunton's "favourable opinion" of the epistolary form. It seems to us to be a bastard form, which sacrifices the advantages of dramatic narrative and direct narrative without any commensurate gain in verisimilitude. It is a compromise between the story and the play. In art most compromises are bad. We do not like tinted sculpture, rhymeless lyrics, and illustrative music. Mrs. Barbauld contended that although the epistolary style of novel is the "least probable" it is the "most natural." It is, we think, the least natural as well as the least probable. It is also the most wearisome. In fact, it is a "sport" of literary evolution, and not a true species, begotten not by creative invention, but by an accident of an accident. It was a sheer accident that made the youthful Richardson write love-letters for amorous servant-girls. It was a sheer accident that led Rivington & Osborn to ask him to compile a complete letter-writer for "country readers who were unable to indite for themselves." These model letters suggested a story. "Hence sprung 'Pamela,'" as Richardson himself avouched, and 'Clarissa.' Laclos undoubtedly imitated 'Clarissa' in 'Les Liaisons Dangereuses.' De Valmont is merely a Gallic Lovelace. But the epistolary style has never become a real literary form, either in English or in French, although both Scott and Balzac experimented with it. We cannot regret that Scott did not pursue this fen-flame, and refrained from putting 'Redgauntlet' and 'The Fortunes of Nigel' into the form of epistles throughout. Scott was a story-teller, and wise enough, we think, to know that no story can be well told in elliptic letters.

Letters are really but a part of the machinery of the novel, and it is waste of energy to make one cog-wheel do the work of the whole engine. Mixed with direct narrative, letters can be used with enormous advantage. Although never very welcome to the reader, a letter produces an astonishing effect when judiciously spatchcocked into a story. One of the finest things in 'Don Juan,' that which takes the mock-heroic poet into the realm

XUM

of passionate imagination, is Donna Julia's letter in the first canto. It seems to bathe the whole burlesque in romance and passion. Only six stanzas, yet they humanize the whole personal epic. They contain some of Byron's best lines:—

> Man's love is of man's life a thing apart,
> 'Tis woman's whole existence.
>
> So shakes the needle, and so stands the pole,
> As vibrates my fond heart to my fix'd soul.

Perhaps a not less striking proof of the magical power of the letter when interjected into a narrative is to be found in Mr. Watts-Dunton's lyrical drama 'The Coming of Love,' where, by aid of two or three letters, Rhona lives as completely as if she had been elaborately painted in a novel.

But it is one thing to put letters into a story. It is another to put a story into letters. If Mr. Swinburne had tried to do so he would have failed. Why, then, is 'Love's Cross-Currents,' in spite of its fatal form, a literary success? Because the letters are everything and the story naught. Here is no story at all, but simply a brief group of letters, exhibiting a brief relationship between four lovers and their grandmother, and owing their vitality to their literary quality. Mr. Swinburne, great poet as he is, has never shown any special gift of direct narrative. 'Tristram of Lyonesse,' though in form it is a narrative poem in heroic verse, is really a series of superb lyrical comments upon the story of Tristram and Iseult. But if he cannot tell a tale, Mr. Swinburne can write a letter as few can write it in this age when the telegram, the telephone, the typewriter, and the penny post have made letter-writing the rarest of arts and most despised of pastimes. These letters are so "undulating and diverse" in mood, so brilliant in form, that they are sure to live as letters apart from their relation to each other and to the tenuous story in which they are set. Lady Midhurst's letters alone ought to be cherished by the busy connoisseurs who ransack two hemispheres for lost Lambs.

Some critics have nothing but abuse for these wonderful letters, and nothing but praise for the Prologue. Now the genealogical part of the Prologue seems to us to be the most serious mistake in the book. It is like building a Euston Station portico for a country cottage. We advise the reader to cut the lineage and come to the letters. We suspect that the Prologue is the result of a too deep study of the methods of Balzac. Even where an elaborate statement of family connexions and a laborious study of the family tree are followed by a complicated and subtle plot, we feel that these tedious and tiresome details are a wanton trial of our patience. The mistake is still more clearly seen in the opening chapters of several of Thackeray's stories, where there is no plot—only a sequence of brilliant chapters and scenes. But to clog these few airy letters, which develope hardly any story at all, with a brain-badgering essay in the art of Debrett and Burke, is a great artistic blunder. If we had our way we should cut out of the Prologue everything save the opening scene between the boys. We should restore the ironical letter from an anonymous Philistine to the author which prefaced the work as it appeared in *The Tatler*. It is a piece of satirical humour as gay as anything in 'Friendship's Garland,' Byron's letters, or Mr. Bernard Shaw's comedies. The domestic Pharisaism against which its irony is directed still flourishes.

Indeed, the letters as a whole are a pungent satire on British morality, its sensual sentiment, and its capacity for whitewashing the moral sepulchre. It would be hard to define the relations between Reginald and Clara, Francis and Amicia. To the end we are baffled and bamboozled. That, of course, is the game as it is played on this side of the Channel. We are left in doubtful certitude even as to the paternity of the posthumous child—"this totally idiotic fragment of flesh and fluff, which [writes Lady Midhurst] my daughter has the front and face to assert resembles its father's family." Of course, the doubt is not a real doubt. Lady Midhurst's inimitable letter to Lady Cheyne is explicitly implicit, and its subtlety is lucid to the subtle. If objections be raised on the score of verisimilitude, the rejoinder is obvious—these things happen every day. The art of averting a family scandal is admirably practised in this Christian country, and nowhere more deftly than in exalted circles.

A New English Dictionary on Historical Principles.—Ree — Reign. (Vol. VIII.) Edited by W. A. Craigie. (Oxford, Clarendon Press.)

A YEAR and three-quarters has passed in the advance from 'Reactive' to 'Reign,' which covers nearly two hundred pages, so that the residue of words beginning with "Re-" bids fair to occupy much space and time. Of such "main-words" there are over two thousand two hundred in the double section issued July 1st, 1904, and the single section, issued April 1st, before us; and about three thousand four hundred may be expected before "Rh-" is reached in 1907 or 1908. Compounds with the Latin preposition "re" meaning "again," "anew," from "re-ebullient" (Coleridge) to "re-identification," are numerous, yet we suspect—without regret—that many have escaped registration. Few of the examples for which no evidence of currency is given, such as "refall," "refeign," "reflee," are marked as obsolete, probably because any verb may be used with this prefix—at any rate, with an apologetic hyphen. The following unrecorded forms, if not to be found in existing books or journals, may appear at any time: "re-effervesce," "re-eject," "re-evict," "re-encircle," "re-enclose," "re-enfold," "re-gird," "re-glue," "re-grapple," "re-hoop," "re-idealize," "re-identify"; and many others might be added to these few specimens taken at random. The uninteresting character of these forms is compensated for to some extent by the articles on several important groups—those, for instance, on "reed," "reek," "reel," "refel" (obsolete), "refer," "reflect," "refract," "refuse" (vb., sub., adj.), "reform," "regale," "regard," "regenerate," "regiment," "rehearse."

The article on "refer" extends to 14 sections and 19 subsections, 17 of the 33 varieties of sense or usage being obsolete. Yet the reflexive use=take oneself back, quoted in another dictionary from 'The Testament of Creseide,' "that ye refer you to the blest planet here," is not noticed; while no instance is quoted for "to apply or appeal" to a person, for which Johnson quotes Bacon's essay 'Of Suitors'—"In suits which a man doth not well understand, it is good to refer to some friend of trust"—though this essay is quoted for "referendary" and "reglement." It appears that "refrigery"=cooling, from about 1450 to 1565, preceded "refrigerium"=a cool respite granted to the souls of the damned, a hymn or prayer for such a respite, a place of cooling. "Yee haue stepped," says Jewel as quoted, "from the place of Spiritual refrigery, into the frying pan of Schismes & Heresies." The useful and familiar verb "regulate" was preceded by "regolate," from Italian, in the sixteenth century, and by "regle" from French in the fifteenth. For the latter Caxton is the earliest authority quoted, as also for "re-enter," "re-establish," "refectory," "reflame," "reforce," "refraidour" (and "refroydour")=coolness, "regarnish," "regort" (Old French=a deep place in the sea, a gulf), "regracy" (vb.)=thank.

The obsolescence of words is generally involved in mystery. It is impossible to say, for instance, why the verbs "refection" and "refect" went out of use in the seventeenth century, the latter having been revived after more than two centuries of disuse as a back-formation from the substantive "refection," or why "refel"=refute, disprove, was shelved in the eighteenth century. The abandonment, however, of "refix"=annul, is intelligible, and the same applies to "regrade"=degrade, and to "regenerate"=degenerate, in which case ideas almost correlative were expressed by identical words.

The etymological element of this section cannot be called of special interest, the origin of the comparatively few uncompounded words being generally obscure or uncertain, or not found outside Teutonic. The "reef" group's

> "ultimate source is Old Norse *rif*.....(formerly identical with *rif*, rib, and perhaps only a transferred use of that word.....), but the precise manner in which the word passed into the other tongues is obscure."

The "reef" meaning "a narrow ridge or chain of rocks, shingle, or sand, lying at or near the surface of the water," &c., is said to be probably taken from Dutch or Low German into English. The Rev. S. Baring-Gould is quoted for a transferred use of this word, "The blackness which was falling reef on reef, over mind and soul." If the author meant anything definite by this metaphorical paraphrase of "gradually," he must have intended to suggest the idea of a sail gradually expanded by being unreefed, just as poets talk of clouds being furled and unfurled, and of the sail of night. Browning enthusiasts may, after discussion of the quotation "The special gold, whate'er the form it take, Head-work or heart-work, fined and thrice refined I' the crucible of life," decide that, since alcoholic liquors are "fined," and can be "refined," so in the quotation, as "fined" is archaic for "refined," "thrice refined" should

have the "re-" pronounced long or half-long, as archaic for "re-refined."

Only one quotation later than 1768 is given of "refute" with a person as object, and that is a reflexive use from *The Daily News*, dated 1869. Perhaps this construction is not very common, as the synonym "confute" is available, but we need not infer that it is becoming obsolete, as "the generation which fancied that Christ Church had refuted Bentley" (1841, Macaulay, 'Essay on Comic Dramatists of the Restoration') occurred to us at once.

It appears that "royal sway" is the earliest English sense of "reign," and "kingdom" comes next. The quotation in Messrs. Cassell's 'Encyclopædic Dictionary' for "once in a reign" = once in a way, might have been borrowed. A "referee" was originally "one appointed by Parliament to examine and report on applications for monopolies or letters patent." The verb "referee" seems to be exclusively journalistic and confined to sporting contests. The metallurgical sense of "refine" appears to be the earliest by a few years. The verbal substantive "refraining" has been found about a generation earlier than the verb, as is often the case in our borrowings from French and Latin. Mr. Craigie appears to have found it hard to express his views on railway-station "refreshment rooms," as he has ignored them. A slight preference for "referable" over "referrible" is suggested by the comparison of "preferable" and "inferable," but the quotations give no help, as Procter, 1879, is paired off against a divine, M. Dod, 1891; from "inferrible" we learn that "referrible" is a "mongrel" spelling. Under "regent" (adjective) we have "Princes Regents," 1690, quoted, but no instance of our "Prince Regent," afterwards George IV., *e.g.*, "I and you.....will then make merry As the Prince Regent did with Sherry" (Shelley, 'Peter Bell the Third,' Part VI.). We are disappointed at not seeing a notice of "Regency punch," which occurs to our memory, unfortunately without a reference. The omission of "reformly," ascribed to Milton in several dictionaries, is curious.

Under "reed" (sb.[1] I. 2), "*c* 700 'Corpus Gloss.' E 129, *carectum* hreod," should precede the earliest quotation, "*a* 800 'Erfurt Gloss.' 290." It might have been safely suggested as possible that "reed" is connected with the Sanskrit root *cru* ("hear"). For "reeve" (sb.[1]) the Corpus MS. glosses "*censores* geroefan, *commentariensis* geroefa," and more than these, "*proceres* geroefan," should have been quoted. The substantive "regale" is derived without reservation from the French *regale*, though it may be adopted from the earlier *regalo* (Spanish or Italian), like "reformade" from *reformado*. Under "regild" there should be a reference to "regloss."

What is sauce for the verb is surely sauce for the verbal substantive; yet quotations and mention of the use are given for "to 'refuse' a lover," while the "refusal" of a suitor is ignored. Mr. Craigie and his helpers would in a few minutes' glance over Goldsmith's 'Good-Natured Man' (1768) have found an instance — *e.g.*, Act II., Leontine says to Olivia, "I had every reason to expect Miss Richland's refusal, as I did everything in my power to deserve it."

It would be interesting to know if "refectioner" (from 1820, Scott), "refectorarian" (from 1886, *Athenæum*), "refectorary" (1844), "refectorer" (from 1794, W. Tindall), "refectorian" (from 1660), "refectuary" (seventeenth century), are all renderings of mediæval Latin *refectorarius* or *refectuarius*. The sign for obsolete should be transferred from sense 3b of "refine"—"to free or cleanse from moral imperfection; to raise to a higher spiritual state"—to sense 10, "to improve *on* or *upon* something by introducing refinements" (1662–1815).

For "regard" (vb.), 7c "As regards," Shelley wrote near the end of 'The Cenci,' five years earlier than the first quotation, "No difference has been made 'Twixt good and evil as regarded me." Under "register" (vb.) there is no quotation like "the fair oak, whose leafy dome affords A temple where the vows of happy love Are registered" (Shelley, 'Queen Mab'). Hence, too, should have been taken "happy regions of eternal hope." For "regular" (adj.), sense 6b = properly qualified, we find quoted "1755 Johnson, *s.v.*, A regular doctor. 1836 .....a regular trapper." Between these might have been inserted from Garrick's prologue to 'She Stoops to Conquer,' in reference to "the Doctor," namely, Goldsmith, "The College you, must his pretensions back, Pronounce him Regular or dub him Quack." Perhaps we should have been told that one modern equivalent of "regrate" (vb.[2]), = "to buy up.....in order to sell again at a profit," is "to make a corner in." We read, "The practice of [regrating or buying up on a comparatively small scale] was regarded as hurtful to the community, and was forbidden by various enactments." The modern development of regrating just mentioned is certainly injurious, and has at least in one instance been publicly condemned by a government. The petty "regrator" who goes round with a cart buying up from small producers has the justification of offering his customers a certain sale, and saving their time and trouble.

We incline to interpret Gabriel's "stern regard" as "stern look or gaze," rather than with Mr. Craigie "stern aspect or air" (Milton, 'P. L.,' iv. 877), but with this trifling exception find the admirable articles on "regard" (sb. and vb.) full of instruction and interest, and as worthy as many others to be selected as specimens of the unique excellence of this dictionary. The absence of words of special etymological interest and of such as require very long articles gives an opportunity for realizing how much that one ought to know about common words, such as "reflect," "register," "region," "regulate," can be learnt from the work we are considering, the only one which treats a national vocabulary exhaustively in every respect.

The College of St. Leonard. By John Herkless and Robert Kerr Hannay. (Blackwood & Sons.)

The girls' school of St. Leonard, almost the only green place, with its gardens and cricket ground, in the gritty St. Andrews of summer, exists on an ancient site. The oldest buildings are locally said to be haunted by George Buchanan: Sir David Brewster got many a fright when he lived there. There is a roofless chapel, with tombs of some antiquity and hideous wooden fences round the tombs. Prof. Herkless and Mr. Hannay have edited for the University of St. Andrews the documents about St. Leonard's, with historical notices. The results are workmanlike, but entirely free from popular interest. There was a hospitium at St. Andrews: the Culdees ran it on a stingy scale; Bishop Robert (1144) transferred it to the Augustinian canons, and enlarged it. This was the manner of the "blood-sucking" Church, which, according to an eminent Presbyterian authority, followed "the pure Culdee" of legend. The hospitium was associated with St. Leonard, and had an *ecclesia parochialis* as early as 1413. By 1513 pilgrims using the hospitium were scarce, because, miracles being no longer needed, the relics of St. Andrew did not work miracles. St. Leonard's became a kind of almshouse for old women who were "ither than gude anes." Archbishop Stewart, who fell at Flodden, turned the place into a College for Poor Clerks, which was mainly endowed by Prior John Hepburn, whose arms are still on several of the walls. In 1545 Cardinal Beaton confirmed the arrangement. Hepburn's plan was to educate young clerics, who promptly adopted the new ideas of the Reformation. In Knox's time, when he used to stroll about the grounds where the girls now play a very decent game of cricket, St. Leonard's was godly: not so the two other colleges. In the eighteenth century St. Leonard's was Jacobite. Long before Dr. Johnson came to St. Andrews the place went to rack and ruin; the very plate was cracked and broken, and St. Andrews was united with St. Salvator's. The Doctor was never allowed to see the chapel. "Where there is yet shame there may in time be virtue," says the Doctor. The University and colleges of St. Andrews were constantly robbed from within, till Dr. Chalmers refused his share of the spoils and caused an inquiry. The houses of the college were sold to private individuals; about 1860 they were used for St. Leonard's Hall, a place of residence for students since remarkable for their virtue, learning, and distinction in the legal profession. These were the palmy days of the ancient foundation, which has now reverted to the education of the fair sex. All these changes, with a clerical something which hung about the old walls — ministers of St. Leonard's Church being Principals—are traced (except, by the way, the most recent changes) by Messrs. Herkless and Hannay. Their materials for the history of Scottish education in the past are good, but they are only of interest to special students of that thorny theme. General interest would have lurked even in the roll of the students of old, but the roll is not given, to our regret. But the editors have done their work with much care: the Latin documents are fairly corrupt, but have been scrupulously emended and translated, and the secular clash of authorities, monastic, educational, lay, and clerical, affords

a curious study. They gave great trouble to James VI. in "that world's wolter," the year of the Armada, and he expressed himself with freedom about the confusions of St. Andrews in general. The legal perplexities about the parochial quality of St. Leonard's have perhaps not entirely ceased. As a parish it had a congregation, which was transferred to the chapel of St. Salvator's College, and the town tended to crowd out the gown. The St. Leonard's parish congregation has now a new kirk of its own, which decorates or deforms one of the entrances to St. Andrews. We notice Prof. Herkless's remark that Archbishop Hamilton died—was hanged, we believe—"for his creed and his crimes." Perhaps we should drop "creed." He had been in the murder of the Regent Moray, and no more died for his creed than that other murderer, the Regent Morton, died for his. James Guthrie, we regret to say, was a St. Leonard's man, and was hanged as "a martyr or a felon." He was a martyr to the idea that Charles II. should put down prelacy and erect presbytery in England at the Restoration. His exertions to renew the Civil War were neither felonious nor martyr-like, but slightly insane, and essentially Covenanting.

Main Currents in Nineteenth-Century Literature. By George Brandes. In 6 vols.—Vol. IV. *Naturalism in England.* (Heinemann.)

The respect which Dr. Brandes has won from English readers notoriously indifferent, if not hostile, to foreign criticism must always entitle his work to serious consideration. Judgments from without should be instructive; and Dr. Brandes is marvellously well read, illuminating in analysis, comprehensive and balanced in his historic outlook. Most of his work, however, is marred by limitations certainly conspicuous in the volume before us—an undue subservience to the scientific method, itself obscured by digressions of personal prejudice or bias. Always searching for the leading idea, he is guilty at times of reading into an author what he is determined to find; and, on the other hand, his own style is never continuously sustained. The transitions from outbursts of blame or praise, to dispassionate judgment are irregular and perplexing.

The dominating or original impulse of 'Naturalism in England' is stated with sufficient precision in the introduction, in chap. i. on 'The Universal Characteristics of the Period,' and in the brief 'Conclusion.' Its influence appears in several telling passages of analysis, from which one can trace more fully the basis of the argument, and—not without difficulty—discover a sequence governing the chapters. But the whole of this matter would have been more effectively presented in a single consecutive essay, concentrated on one thesis, and illustrated in groups or by suggestive allusions to the authors of the period. It suffers much in having to be painfully extracted from a series of critical and biographical essays on individual writers, which carry one backwards and forwards over the same period, confusing the historical and the artistic perspective, and containing irrelevant and controversial matter. It is possible, however, to appreciate both the central conception and the illustrative studies in criticism.

"It is my intention," writes Dr. Brandes,

"to trace in the poetry of England of the first decades of this century, the course of the strong, deep, pregnant current in the intellectual life of the country, which, sweeping away the classic forms and conventions, produces a Naturalism dominating the whole of literature, which from Naturalism leads to Radicalism, from revolt against traditional convention in literature to vigorous rebellion against religious and political reaction, and which bears in its bosom the germs of all the liberal ideas and emancipatory achievements of the later periods of European civilization."

We see at once that Dr. Brandes will study genius through its environment, its place in progress. He sees science and politics behind passion and art. He traces the development of naturalism in literature through two channels: the appeal to liberty leading from political unrest to free thought, and the piety towards nature transforming a "love of external phenomena" to the revelation of "such an Iris" as Byron has described in 'Childe Harold,' "a glorious rainbow, the emblem of freedom and peace."

The conversations of Coleridge and Wordsworth accomplished no less "than that *conscious* literary rupture with the spirit of the eighteenth century which, assuming different forms in different countries, took place at this time all over Europe." In Wordsworth it was exhibited by a "saving disposition" that was "genuinely human" and "national." His naturalism "began by carefully and economically providing itself with a store, a capital of impressions of nature," yet

"that meanest flower which gave him thoughts that often lay too deep for tears, he put into his button-hole as an ornament, and looked at sometimes in a calmly dignified manner, revolving a simile."

He had not the passion of Shelley, who

"calls animals and plants his beloved brothers and sisters, and compares himself, with his keen susceptibility and his trembling sensitiveness, to the chameleon and the sensitive plant."

In Byron's poetry

"the river boiled and foamed, and the roar of its waters made music that mounted up to heaven. In its seething fury it formed whirlpools, tore itself and whatever came in its way, and in the end undermined the very rocks."

Again, the poets of the Lake school "extolled a definite actually existing sum of liberties"—the Constitution of England. The true liberty conceived by the revolutionary poets was "so extremely ideal, that in practical matters they too often shot beyond the mark." It required

"a poet who was as personal as Shelley was universal, as passionate as Shelley was idealistic, as savagely satirical as Shelley was harmonious and graceful, to perform the Herculean task of clearing the political and religious atmosphere of Europe, awaking the slumberers, and plunging the mighty into the abyss of ridicule."

Byron recognized that "free thought is the first essential requisite of all spiritual life," that "grief widens into compassion for all the sufferings and sorrows of humanity." His Lucifer is

"really the bringer of light, the genius of science, the proud and defiant spirit of criticism, the best friend of man, overthrown because he would not cringe or lie, but inflexible, because, like his enemy, he is eternal."

In either direction it is Byron who "set the final and decisive stamp on the poetical literature of the age," with whom "Romantic sentimentality comes to an end, the modern spirit in poetry originates."

In most of us, we suspect, this extravagant eulogy of Byron will scarcely inspire confidence; and the judgments of Dr. Brandes must be approached with still more caution in view of an astounding perversity of vision that can detect no "ideal" in Scott, and dismisses that great novelist as "the favourite author of boys and girls of fourteen or thereabouts, an author whom all grown-up people have read, and no grown-up people read." However suggestive and inspiring, the man of such views must be a dangerous guide.

Minor Poets of the Caroline Period. Edited by George Saintsbury. (Oxford, Clarendon Press.)

By putting these rare poets of the seventeenth century within reach of the ordinary student Prof. Saintsbury has rendered an undoubted service to English letters. He insists, with good reason, on the necessity for knowledge of the minor authors who compose the rank and file of a literary period, and the misleading view of literary history which comes from the habit of noting only the writers who may more or less be considered classical. To redeem this neglect is the aim of the volumes which start with the present book. It is well and judiciously edited as a whole, the notes being sparing and adequate, while the prefaces—both the general preface and those to single authors—if one can stomach the editor's most unappetizing and contorted style, are excellent in substance, alike critical and informative. One might, perhaps, object to the massing of all the poets in a single cumbrous and double-columned volume. Some, also, will resent the happy mean which the editor considers he has struck in the modernization of spelling and punctuation. We are ourselves no sticklers for the retention of those amazing and illogical eccentricities in punctuation, most, if not all, of which surely issued from the printers', not the author's brains. We cannot believe that the most wilful author of the period knowingly set a full-stop for a comma (by way of example), or see the gain in its retention. Spelling is a more debatable matter, and purposed oddities of type or capitals, which, in a poet like Benlowes, are part of his temperamental oddity. Here we incline towards the purist.

Prof. Saintsbury, as becomes an editor, is fully persuaded of his authors' intrinsic no less than historic interest, and finds some enthusiasm for the obscurest of them. We cannot with a whole heart echo him. Historically they have an undeniable and curious interest. They represent the interval between the "metaphysical" school of Donne and the turn of the tide towards the poetry of manners which set in with Dryden, or rather, perhaps, between the school of Donne and Waller. In some of them the

turn of the tide is already evident; and through them we can see indicated the stages of the transformation. But as poets, speaking generally, one must own that they are a feeble set. The matchless Orinda is a Sappho beside Benlowes, even Benlowes a Crashaw by Patrick Hannay, and Hannay is rare in but one sense, which is not the sense wherein we speak of Jonson.

The finest poet, and the only one with any touch of imaginative fire, is easily Chamberlayne. But Chamberlayne, like Orinda, is comparatively a well-known poet. Prof. Saintsbury writes of him almost with ardour, and many excellent judges have shared his enthusiasm. It is an ill thing to approach a minor writer with inflamed expectations, and perhaps this may have something to do with our own disappointment in Chamberlayne. There are descriptive touches—not frequently of any length—which have a true vein of fancy, and even imagination; while his diction is touched with the richness, and sometimes the curious felicity, of the typical seventeenth-century poet. Above all, there is about him a certain atmosphere of imagination, that generous imagination which recks not in its giving; and this is subtly felt even when the exigences of his subject and plan allow no scope for its display. But 'Pharonnida' is a poem of a kind impossible in the hands of our English poets. It is the romantic epic, which in Italy produced Tasso's masterpiece, and after another kind Ariosto's, but in England such dullness as 'Gorboduc,' and other effusions the names of which one is happy to have the relief of forgetting. 'Pharonnida' is not dull—Chamberlayne is too sincerely a poet for that—but it is weary, how weary! Like many of its brethren, long drawn out, with the utmost verbosity of detail, it is also unimaginably intricate and tortuous. Prof. Saintsbury thinks it needful to furnish an elaborate analysis of the story, which otherwise he doubts that any reader would discover. For our part, we make an act of implicit faith in the Professor as Chamberlayne's prophet, which we trust is a substitute for comprehension of the story. Add to this the fact that Chamberlayne's style is at all times of a peculiar difficulty, which Prof. Saintsbury justly compares to the characteristic zigzag mannor of Browning's 'Sordello,' and it may be readily understood that 'Pharonnida' is no reading for an idle hour. The characters are naught, and though the theme is one of human love and vicissitudes, there is little of real human interest. One does not regret the rarity of the romantic epic in English poetry. And the necessities of this inhuman narrative, which we cannot believe interested Chamberlayne much more than it does the reader, clog and choke a genius that might (one thinks) have found its truer field in lyric poetry.

'Pharonnida,' over and above its own merits, has an adventitious renown from the often-recognized fact that it was doubtless among the several sources whence Keats drew the inspiration of 'Endymion.' The resemblance in certain features of style is often striking, more especially in metre. The interlocking of the lines—the carrying-over of the sense and the grammatical pause to the midst of the line, instead of allowing the grammatical pause to coincide as a rule with the end of the couplet—is common enough in writers of the sixteenth and seventeenth centuries, who exemplify both that and what (for brevity's sake) we may call the couplet form of Dryden and Pope. Marlowe's 'Hero and Leander' achieves a felicitous mean betwixt the two. When he wills, it is "regular" as Pope himself, while the general texture beautifully tempers the monotony of the rigid couplet; in a modern poet's phrase, inflecting it without infraction. By Chapman's Second Part the Marlowe half "sticks fiery off indeed"; for Chapman's rhyming heroics are a strong contrast, harshly interlocked, shattering the couplet. Not this, then, is the peculiar feature which Keats and Chamberlayne have in common—but the stressed rhyme. In both the accent falls incessantly, with the chop of an axe, on the rhyme:—

> Like a cheap and chippy chopper on a big, black block.

It is a feature (Prof. Saintsbury contends) inseparable from this mode of rhyming heroics. But the best Elizabethan use of interlocked versification does not show it to the same extent — though we admit a difficulty in avoiding it. Chamberlayne, however, not only has this heavy accentuation of the rhyming word, it is made yet more conspicuous by the frequent placing of the rhyme on weak words—connective particles and the like. It is doubtless meant to mitigate the flappingly emphatic rhyme; but the effect is to make it actually more emphatic, by the unnatural prominence thus conferred on insignificant vocables. Keats does not share this feature in an equal degree; yet he has it to some extent, and the total result is a very noticeable resemblance. Even the peculiar vagrancy of Chamberlayne's style, in which idea starts idea with seeming casualness, like circle on circle in pebble-splashed water, is not without some echo in Keats. What a suggestion of 'Endymion' is here, for instance!—

> And now raised from their lowly posture in
> Which fear had left them, the vast rout begin
> Their motion toward fair Gereza, where
> The varied scene did such proportion bear
> With joy's exalted harmony, which in
> Their rescued princess dwelt, all that had been
> Their sorrow's dismal character they now
> Obliterate, and her late clouded brow
> Crown with delights.

This loose beading and agglomeration of clause on clause, detail on detail, is familiar enough in 'Endymion.' No doubt the overseeding, the prodigal dissolution of order and form, attracted Keats as an extreme reaction from the formal trimness of Pope and the eighteenth century. In 'England's Jubilee' Chamberlayne himself begins to assume the bonds and the materialism of the new school that issued in Dryden and Pope—a curiously instructive transition.

Katharine Phillips we know, comparatively speaking; a woman of parts is "Orinda," with an occasional felicity in her briefer lyrics that femininely remembers Donne. Like him, too, she has a trick of fine beginnings and happy first lines with disappointing or weaker sequels. But what shall one say of Benlowes? The most licentious licence of the seventeenth century is sobriety beside him. All that in his models is an excess of impulsive fantasy he mechanically aims for. *Pace* Prof. Saintsbury, we can find in him no true fancy or imagination. That being so, his sins against taste (though the staple, not the accidents, of his style) become an accessory matter not worth discussion. A brief description of evening has some minor quality; the address to the Ancient of Days has some sublime ideas—which are Job's, and some clumsy expression—which is Benlowes's. The other passages which the editor admires we cannot. In a certain passage on morning, for example, the one outstanding trace of (seeming) originality is the phrase "opal-colour'd dawns"—and it is not Benlowes's. Patrick Hannay—last of the batch—has a pretty, if thin, tunefulness (we might rather say tuniness), but no power of any sort, nothing underived. His verse, frankly, is weak stuff, and unmercifully long. Chamberlayne and the lady immortalized by greater wits than herself as "Orinda" monopolize the not too rich poetry of this volume; the others, though many may read them with interest, few will read for pleasure. It needed Prof. Saintsbury to discern their historic value, and for that perception he deserves thanks.

A Grammar of the Somali Language, with Examples in Prose and Verse, and an Account of the Yibir and Midgan Dialects. By J. W. C. Kirk. (Cambridge, University Press.)

Mr. Kirk is undoubtedly correct in his opinion that

> "there are but few people who have made any serious study of the many and interesting tongues of that part of the African Continent in which the Somali race has grown up";

though in his list of authorities he omits the splendid volumes published by the Vienna Academy of Sciences in 1900 as a result of the South Arabian Expedition. These, the work of Prof. Reinisch, consist of a dictionary and a collection of texts, valuable as supplementing and completing those edited by the same scholar from the MSS. left by the late A. W. Schleicher. Mr. Kirk mentions these last as "a useful and important foundation to a Somali literature"; perhaps the larger work has in this and other cases escaped notice owing to the connexion with Asia rather than Africa misleadingly suggested by the title-page. It should be understood that, while very generous in acknowledging his obligations to his predecessors, Mr. Kirk has, in the main, worked from his own materials. His lengthened stay in the interior of the Somali country and intercourse with natives *in situ* gave him an advantage over previous scholars who did not penetrate beyond the coast, or were forced to avail themselves of the help of individual Somalis exiled from their own country.

Somali is reckoned in the Hamitic group (which is not without claims to be considered a "Hamitic family") of languages, and is most closely related to Galla and Danakil, with which are reckoned, in Dr. Cust's classification, Bishari, Agau, and several others, of which little is known. The hypothesis of Semitic relationship seems to be untenable, being based

on features which are either due to Arabic importation or common property, dating back before the division of Hamite and Semite. Of the latter, Prof. Meinhof enumerates the following points: Inflexion by internal vowel-change, as well as by prefix and suffix; distinction of gender in the first and second persons as well as the third; some of the formative elements and broken plurals. It should, however, be noticed, so far as Somali is concerned, that the broken plurals seem only to occur in words of Arabic origin (*sandukhi*, *sirkalki*, &c.), as set forth by Mr. Kirk on p. 24.

Somali can be written without difficulty by means of the Roman alphabet and two additional characters, ' and *'d*, representing respectively the Arabic ع and the "cerebral *d*." The system adopted by Mr. Kirk is useful in practice, and easy to remember, though no doubt, according to the strictest principles of scientific orthography, he is wrong in using two letters to express one sound, as in writing *ch* for خ or *hh* for ح. The vowels have each two or three sounds, which have to be discriminated from one another by diacritic marks. We cannot help wondering if the writer is correct in saying that "ă is pronounced like *a* in 'rat,' 'ham,'" or whether it is not rather the short sound of *à* (by which Mr. Kirk represents the *a* in "father"), as heard in the German words *hat*, *was*. We have frequently noticed a failure to discriminate between this and the English sound above referred to, which Germans try to render by *ä*, which, again, is slightly different. As, however, Mr. Kirk notes that *ă* "is not a common sound," it may really be our short *a*—*ae* in Vietor's 'Phonetik.'

The definite article, and the demonstrative, possessive, and interrogative adjectives are indicated in Somali by suffixes, mostly consisting either of a single vowel or a vowel followed by a consonant. Thus the definite article is *-i*, *-a*, or *-u*, the demonstrative *-an*, *-as*, or *-à*. This suffix is joined to the root by a "linking consonant," varying according to the gender of the noun—guttural for the masculine, dental for the feminine. Thus *nin* is man; *nàg*, woman; *nin-k-i*, the man; *nàg-t-i*, the woman; *nin-k-an*, this man, *nàg-t-an*, this woman, &c. It is exceedingly curious that the genders should be reversed in the plurals—*i.e.*, masculine nouns form their plural with the dental linking consonant, and feminine with the guttural, except in the case of masculine monosyllables, which, as a rule, retain their own, *niman-ki* being the plural of *ninki*. There are no fewer than six ways of forming the plural; but, in compensation, there is nothing corresponding to the declension of nouns.

Coming to the verb, we find there is no such thing as a passive voice; it is expressed either by the past participle and the verb "to be," or by the indefinite pronoun *la* used in the same way as the French *on*, or by the reflexive form. There are four kinds of "derivative verbs"—intensive, reflexive, causative, and attributive. This development of the verb is very well marked in the Bantu, as well as in the Semitic languages, and the first three are familiar to all students of the former. The "attributive," which expresses "becoming" in contradistinction to "being," is not, so far as we can recall, found in any of them, though perhaps a certain correspondence might be traced between it and some uses of the "applied" or "relative" form. It is formed from adjectives, as *'ado*, "to become white," from *'ad*, "white"; "to be white" would be *'ad aho*.

Mr. Kirk's appendixes contain a large amount of interesting matter. Besides the songs and stories, to which we shall refer presently, he has collected a quantity of linguistic and other information about the two "helot" tribes—the Yibir and Midgan. The dialects of these tribes have hitherto been kept secret from the rest of the world, and Mr. Kirk was obliged to promise that he would reveal nothing of what had been told him to their enemies, the Somali. With the help of a comparative vocabulary we see that, while resembling each other, Yibir and Midgan differ considerably from Somali.

The prose texts are of two kinds—folk-tales proper, and a narrative, dictated by a native officer, of some episodes in the late war. Among the former, 'The Girl without Legs' belongs to the 'Genoveva' type, where the calumniated heroine is supposed to be put to death, but escapes. 'The Dragon-killer' is, as Mr. Kirk points out, "a variant of the story of Perseus and Andromeda," but he makes no remark on the fact that the first half has no intelligible connexion with the rest, and is, indeed, as it stands, utterly pointless. The strange thing is that this apparently unmeaning episode strongly resembles a story which, according to Mr. A. C. Hollis ('The Masai, their Language and Folk-lore,' pp. 117–22), is told by the Masai to account for their "peculiar institution" of free love. Perhaps two stories have been confused by the Somali narrator, Mohammed Jibril; at any rate, the point is worth looking into. No. IX., 'The Camel and her Followers,' appears to be a sequence of 'The House that Jack Built' order.

The songs have a sort of rhythm, though no metre in the strict sense, and observe a principle of alliteration: each line must contain some word beginning with a particular letter; thus the first song given is in *s*, the second in *g*, and so on. There are three kinds of songs, known as *gerar*, *gabei*, and *hes*. The first is "sung on horseback, and usually relates to raiding and fighting." The second, generally sung round the fire in the evening, "is often a love-song."

> "The *Hes*.....always accompanies a dance. It is often in parts for men and women, and is usually of an amorous nature.....The songs usually consist of solo and chorus, often sung in parts. Besides these, there are certain well-known chants which are sung while watering or grazing animals, marching, loading, or unloading. Many of these are very old indeed. The watering chants vary for the different animals; camels, horses and sheep each have their special chants sung to them, which again vary in different tribes, and are adapted to the nature of the well in order to suit the action of drawing water."

The specimens here supplied are by no means devoid of poetical feeling, especially the addresses to horses on pp. 174, 176, the raiding song on p. 177, and the love-song on p. 181, which contains these lines:—

> Never yet have I seen the place of your abode, nor have I any knowledge of you.
> Last night, for half the night, in my heart I dreamed of you.

Altogether Mr. Kirk may be congratulated on the result of his labours, and undoubtedly has conferred a benefit on any whose vocation may lead them to the *Regio Aromatifera*, or, for that matter, to Aden. Only one complaint we have to make—the absence of any general rule for accentuation, for the words in which the accent is marked (see p. 2) are comparatively few, and we can nowhere discover directions what to do with the rest, except in one or two special cases, as in § 214, p. 112.

NEW NOVELS.

A Tragedy in Commonplace. By M. Urquhart. (Methuen & Co.)

"Sophia Smith married Brian O'Neill at the age of twenty-four." "But the tragedy lay rather in her life's work than in her death." Those are the first and the last sentences of the book, and between the two is worked out a very real and piteous tragedy. Ageing quickly, and quickly losing her beauty under the triple pressure of narrow means, a narrow mind, and an indifferent husband, the rector's wife brings into the world an ugly and red-headed changeling of a daughter (after several commonplace sons), and last of all a crippled boy. The girl Joan grows up as ugly as a gnome, but with a touch of wild genius about her, an adoration of her crippled brother, and a deep hatred of her mother. In all ways the two war against each other, till at last the salvation of Joan's soul as by fire, and the detestation of Joan's body, and the condemnation of all Joan's ways and works, make of the mother a mean and vicious schemer, always on the pounce for opportunity for a snarl or a snap or a scratch at naughty Joan. The mother parts Joan from crippled Angel at last, and when this only figure that made for peace is out of the house, she discovers the girl coming in from a midnight ramble and strikes her savagely. Joan leaves the house, and when she is gone the mother is stricken with some sort of fit and dies, unreconciled with any one, unaware that Joan has returned to see her die. A sad and stern book, which reads like a page of real life.

A Daughter of the Manse. By Sarah Tytler. (John Long.)

This is a story of "Disruption," and

> "the intrepid self-sacrificing march of the four hundred and seventy-four men of peace [*sic*] from St. Andrew's Church to the hall at Canonmills."

As Adam Pryde, the schoolmaster, says:—

> "So far as I am aware, none of my kind took to Conventicles when it was a breach of the peace and the troopers were about; but, as we have seen, it is never too late to begin."

As a matter of fact there was little material suffering on the side of the dissentient ministers, but the cleavage between neighbours and in families was out of all proportion to the grievance, which has since been removed. It takes a born Presbyterian

even to understand the state of mind which would make the event a cause of schism between two such good men and good brothers as the doctor and the commodore in the present story. But it is true to the time and to the national character, and a recrudescence of the same spirit is to be seen in our day. The author has not lost her knack of drawing Scottish types of several sorts, and Dr. Menzies's moorland parish is a picturesque background. There is rather too much prosing in proportion to the essentials of the novel, and the style wants bracing. Shorter sentences and better punctuation would have improved the book.

The Purple Head. By Edwin Pugh. (Hurst & Blackett.)

This story is a frankly sensational mixture of violent incident and rather transparent mystery. An amorphous object haunts, half kills with horror, and finally strangles a retired skipper, who lives with his daughter, the heroine, in a lonely cottage near a hamlet on the coast of the English Channel. A detective, to whose acumen satisfactory limitations are set, suspects a deformed villager of weak intellect, to whom the skipper, as autocrat of the village topers, had been habitually offensive in the inn parlour; but the mother of the Caliban and the wealthy squire's son establish an alibi at the inquest. The Caliban and the gentleman who thus befriends him both admire the heroine, engaged though she is to a stalwart Quaker charcoal-burner. The said gentleman truthfully and succinctly describes himself as "a rank bad lot," and he is correct in feeling "the incongruous absurdity of such a wild anachronism" as his conduct. But the author supplies reasons for suspecting that he is methodically mad, thus covering a multitude of improbabilities. The orphaned heroine burns for vengeance on her father's murderer; so her lover, by the detective's advice, goes up to London on a wild-goose chase in search of the Caliban, who had disappeared immediately after a futile attempt to arrest him hazarded by the detective. The amateur, by remarkable luck, finds the quarry's hiding-place, and incidentally enables the detective to arrest, after some revolver practice, the gang of scoundrels with whom the squire's wicked son is connected. This leads to the Quaker's laying the villain low for the third time, and eventually to another murder and the conviction of the skipper's gruesome assassin. Perhaps more should have been left to the imagination in the descriptions of killed and wounded.

A Lost Cause. By Guy Thorne. (John Long.)

Guy Thorne's novel is so frankly polemical that it is difficult to touch upon it. He has, however, saved us the trouble of explaining him by explaining himself in a preface. He tells us that "five or six bishops and many other dignitaries" preached on his last book, which had a "definite Catholic tone." This encouragement and the numerous letters he received induced him to write the present novel, which is designed as a defence of the Anglo-Catholic faith. The "lost cause" is Protestantism, which "is dying, and for just this reason the clamour is loudest, the misrepresentation more furious and envenomed." "The incident in the tale where the Archbishop of Canterbury compels a 'Protestant' publicist to give up the Blessed Sacrament, which he has stolen from a church for purposes of propaganda, is founded on fact." From all this it will be seen that Guy Thorne is an avowed partisan. He calls himself a *franc-tireur*. A novel conceived in this spirit, and with this design, is not likely to be worth much as a work of art. The author's work is negligible from that point of view. He informs us that "no single character in this tale is a portrait of any living person." But this is hard to credit when we are introduced to such people as Lord Huddersfield, the Anglo-Catholic enthusiast, and Samuel Hamlyn, editor of a local journal, and S. Hamlyn, Jun., representatives of the Protestant party, who open the story by public protests in church. This sort of parody is bad taste and bad art.

The Little Hills. By Nancy Huston Banks. (New York, the Macmillan Company.)

The first chapter of Mrs. Banks's story, which is sixteen pages in length, tells us nothing, except that a young American woman was sitting on the verandah of her house, earnestly hoping that no one would call upon her, for the reason that she was anxious to think. In the second chapter some one does call, and so far as the reader can ascertain, the young woman's singular desire to think was never carried into execution. Mr. W. D. Howells once wrote a long novel in which nothing happened except that a reformed drunkard drank too much wine at an evening party. Mrs. Banks's novel is equally devoid of incident, but it is not given to her, as it is to Mr. Howells, to write an interesting story about nothing. The various characters to which Mrs. Banks introduces us are not convincing. They are types baptized with names, rather than living men and women. The novel-reader who asks for incident or for character-painting will probably find 'The Little Hills' somewhat tedious, but there are undoubtedly many people to whom a quiet story, that cannot possibly excite either curiosity or emotion, is welcome, and to such 'The Little Hills' may successfully appeal. The book is enlivened by a mild humour, and is written in fairly good English, with an occasional Americanism which betrays the nationality of the author.

Jane Shore. By J. E. Muddock. (John Long.)

Mr. Muddock has approached a melodramatic success in his romance of 'Jane Shore.' The poor woman's real life had little romance in it, except in the sense used by the modern police-court reporter. But the author makes the most of the kindliness of heart which has been recorded as her characteristic. Also, by causing her connexion with the king to arise from an interview in which she seeks to save her Lancastrian husband's life, and by the old convention of her pardon by the latter after Edward's death and Gloucester's cruel revenge, he developes her into a very fair heroine. There is plenty of incident involved, and the story, such as it is, is not badly told. The split infinitive is one of its modern graces; for the rest, there is some attempt, not too much forced, to reproduce the speech of the period.

This Our Sister. By Mrs. Harold Gorst. (Digby, Long & Co.)

"One more unfortunate gone to her death." This is her sorry story. Nell Byrne's mother is beaten to death by her father, and Nell is left with a new-born baby on her hands. For a year or so, by incessant hard work, the girl manages to make both ends meet, but her little charge is weak and pining, and one day, when there is no money to pay the landlord or buy milk for 'Enery, Nell in her despair goes out to sell herself. Coming home with her wages in her hand, she finds the baby dead. Sitting as a model, she is seen and admired by a careless and dissolute artist, Sartin Dankworth, and falls deeply in love with him. The inevitable end arrives. Cast off by him in her hour of need, Nell drowns herself, and the sordid tale is over. It is unnecessarily sad and unnecessarily long, and Mrs. Gorst paints with but two pigments—black and white.

Prince and Tom. By George G. Brentforde. (John Long.)

This is the story of a cat and dog, related by the latter. The animals are supposed to understand what is said by the human creatures round them, whom they describe as "Two-legs," and go through various tricks and adventures. The book has an easy humour, which fits it for holiday reading, and though some of the jests are rather mild, the author shows genuine observation here and there—*e.g.*, of the sentiments and vocabulary of the servant class. The eight illustrations by Mr. Dudley Tennant are spirited.

Children of Earth. By Sidney Paternoster. (John Long.)

"Was it the Squire, for killing of his game, or Covetous Parson, for his tithes distraining?" Like the philanthropist in *The Anti-Jacobin*, Mr. Paternoster seems to think that rural troubles are the outcome of an unholy alliance between the laird and the Levite. Apart from the rather barefaced assumption underlying his work, his rough, even coarse, handling of certain phases of country life is marked by much power and by insight into character, especially of the baser sort. Who has not known the bluff, honest farmer, who grinds the faces of his labourers, and every year has an excuse or a leverage to obtain a reduction of rent? The clergyman of the story is a man of "staccato vulgarity" and "acrid oiliness" of speech and person, who has adopted the Church as a profession to enable him to forget the grocery of his boyhood. The tragedy accomplished by this ecclesiastic (who is represented as being able to impound a correspondence through his influence on the village postmistress) is pitiful indeed. Philip Grove, the village

freethinker and general representative of the unconventional, is goaded out of his employment for not sending his only child to Sunday school; and with him that child, who is the one object of affection to a man dull and hidebound against all tenderness, goes out to a hard life of vagrancy, ending with London and the loss of honour, love, and life. It is a lurid story, and no detail of misery is spared. Some peculiarities of grammar and phrase rather spoil its effect.

EDITIONS OF THE CLASSICS.

The Speeches of Isæus. With Critical and Explanatory Notes by William Wyse. (Cambridge, University Press.)—This is a book of prime importance. Isæus, the teacher of Demosthenes, not only is interesting as a master of simple Attic style, but also deals with a class of cases—those connected with inheritance—which throw a good deal of light on the social organization of Attica. The legal side of Isæus caught the attention of that able lawyer and brilliant scholar Sir William Jones, who translated the speeches into English; but since his day they have been neglected in this country, and not much studied abroad except by a few specialists. For text and commentary alike the world has depended on the edition of G. F. Schömann, which was first published in 1831. Since Schömann there have been other editions of the text, and a few studies in the periodicals, but virtually nothing has been done in England. Mr. Wyse's edition, which numbers nearly eight hundred pages, marks a distinct step in advance.

One feature in Mr. Wyse's commentary strikes us at once. We are apt somehow in reading the Greek orators—a habit got, perhaps, from the predominance of Demosthenes—to feel a prejudice in favour of the orator's side. He must be right, or at least he is on the right side. But Mr. Wyse takes a delight almost malicious in exposing the tricks of the trade. Again and again Isæus has a weak case or a bad case. He hides this fact, glozes over that difficulty, brings his strong arguments to the front, and encloses the doubtful ones in a kind of hollow square. This was all very well for the Athenian audience, who heard it all once, and were as much moved by the tears of a suppliant as by facts or reasoning. Mr. Wyse sits in his study, worms his way into the square, and pitilessly declares in a loud voice how weak is the resistance to be met within. We fear that Isæus was sometimes a slippery advocate, if we may regard law from the standpoint of equity. We cannot help feeling, however, that Mr. Wyse too often takes the place of counsel on the other side, when we wish him to be judge.

To take first the critical part of Mr. Wyse's work. In his introduction he deals with the manuscript sources, and concludes, with all modern scholars, that A or Crippsianus is the chief authority for the text—that from this all other existing MSS. are derived except Q, now in the Ambrosian Library at Milan. Q's independence is proved by the presence of words which are not found in A; it is inferior to A as a whole, but enables the editor to improve the text by restoring the right readings in a number of cases. The text is constructed with judgment, and an *apparatus criticus* records MS. variants and also conjectures of any importance. Conjectures are sometimes admitted into the text—as Valckenaer's brilliant ἐξ Ἄκης for ἐξάκις, iv. 7 (which, however, has nothing to confirm it); (ἄν) in iv. 11; ἐπιτρέπειν for ἐπιτροπεύειν, v. 31. The insertion of μὴ in vi. 47, in accordance with the text of the law otherwise known, is good. The famous crux of v. 26, τὴν ἀδελφὴν τὴν ἑαυτοῦ, the editor leaves as he found it, enumerating all the conjectures and refusing them all, but unable to offer a solution of his own. He is too ready, we think, to normalize, omitting ἄν in i. 28, v. 23, although ἄν with the future is well attested, if rare, and similarly in other cases. These matters should at least have been discussed; Mr. Wyse dismisses them curtly. This is the stranger because he gives ample space to questions of Attic syntax and usage as a rule, *e.g.*, the notes on πυνθάνεσθαι, i. 32; the aorist with ἄν in apposition to the present, i. 34; and others.

It is on the legal and exegetical side that Mr. Wyse is strongest. Our knowledge of Attic law has been increased, and the study of it made easier, by the publication of many inscriptions, and particularly by Reinach's admirable 'Recueil des Inscriptions Juridiques Grecques.' Mr. Wyse uses the inscriptions throughout, and also examines the quotations from laws preserved in the manuscripts of other orators; these need to be used with care, and he is not blind to the fact. To be tested, this part of his work needs long use and consideration. The problems are too many and too obscure to disclose themselves at a first reading; but our examination of these speeches is enough to show that Mr. Wyse has left nothing undone to perfect his work. He has, moreover, given so full and usually so clear an account of the views of his predecessors, and so completely stated the evidence on which he bases his own judgment, that the scholar is able to form an opinion of his own when he is not satisfied. The notes are full of collateral information, useful to illustrate or explain a point, and based on first-hand study of the authorities. We are satisfied that this book will take its place as the standard edition of Isæus.

Thucydides. Book VI. Edited, with Introduction and Notes, by A. W. Spratt. (Same publishers.)—Few scholars know their Thucydides as Mr. Spratt does: a happy pre-eminence which we may be right in ascribing to the influence of his great teacher Shilleto. The notes are full of Shilleto; and the more we see of him the greater does his scholarship appear. But we have a quarrel with Mr. Spratt. We do not want from him editions suitable for undergraduates and the sixth forms of schools. That he has this delectable audience in view we gather from such notes as "ὡς, ostensibly," "καθ' ἡσυχίαν, unmolested," "πλήρεις, manned," "οὐδέν, adverbial," which occur with some frequency in his pages. The longer and more serious notes, however, are generally admirable. In matters of interpretation and criticism our editor is at his best. Thus in xi. 2, ὥς γε νῦν ἔχουσι, he says: "To me it appears that the personal construction of δοκοῦσι has led to the assimilation of ἔχουσι, and that the expression simply = 'as matters now stand.'" See also the lucid summing-up of the problem in the notes on xi. 6, τὰς διανοίας; xviii. 2, ὅπως; xviii. 6, τοῖς νέοις; xxiv. 2, ὁ δὲ πολὺς ὅμιλος καὶ στρατιώτης; and many others. His note on θρᾷκας, lxxv. 2, is not so convincing as most; χάρακας is a good suggestion, but nothing given hitherto explains the reading, either as a reading or as a gloss. We cannot agree with the view expressed on ii. 2 that τὸ μὴ ἠπειροῦσθαι means "severed in point of not being mainland": it is rather one of the numerous offshoots of the consecutive infinitive. Hence the connexion implied by τὸ μὴ is not "less close" than that of τοῦ μὴ would be (as Goodwin thinks), but is different in kind. Such an idiom as διείργεται τοῦ μὴ ἠπειροῦσθαι can be paralleled in Thucydides, and is due to a confusion of the above with διείργεται τοῦ ἠπειροῦσθαι. On x. 3 Mr. Spratt says "Thuc. never writes ἐστὶν οἵ or ἐστὶν αἵ"; but neither do the other classical authors, who use the singular impersonally with the oblique cases only. We must mention some useful appendixes. The first discusses the speed of the galley (we note a misprint of 7,000 and 6,000 stades for fathoms on p. 371). A second, on the alleged uses of participle for infinitive, is a model of good sense, and ought to teach wisdom to some critics. Lastly, let us commend section iii. of the introduction, which deals with the order of words in Thucydides. Our last word to Mr. Spratt is *macte virtute esto*, but let us have an English edition of Thucydides which shall be all meat for men, and leave the babes to suck at the school-books.

Sexti Properti Opera Omnia. With a Commentary by H. E. Butler. (Constable & Co.)—It is somewhat strange that till the publication of Mr. Butler's work the only complete English commentary on Propertius in the market was that of Paley, which dates back to 1872. Select elegies had been edited, and well edited, by Profs. Postgate and G. G. Ramsay, but undoubtedly there was room for a book summing up the work of scholars like Plessis, Mr. Housman, Mr. Phillimore, and others who have laboured more or less obscurely in the classical journals to bring light into the many dark places of the text of Propertius. In textual matters a new era was begun for English readers by the publication of A. Palmer's text in 1880 (is not Mr. Butler wrong in assigning this issue to 1881?), and since then Prof. Postgate's text has been published in the 'Corpus Poetarum Latinorum' (1894), and Prof. Phillimore's Oxford text is as recent as 1901. For the purposes of this work, therefore, besides the older commentators, such as Beroaldus of Bologna, Passerat of Paris, Lachmann and Herzberg, both for text and interpretation, Mr. Butler naturally has recourse chiefly to Palmer, Prof. Postgate, and Mr. Housman. If Mr. Butler has managed to indicate clear views on the many crucial points in Propertius, and brought neatly together the suggestions of these three scholars, he undoubtedly deserves well of the readers of Propertius. A careful examination of his commentary convinces us that it will hold the field for many years to come.

We do not think, however, that this work will appeal to a large public, even among classical scholars. Propertius is very little read, we believe, at the universities, and at Oxford what attention is bestowed on him is secured largely by tacking him on to Catullus to make a subject for the schools. The explanation of this is not far to seek. In the first place, one of the best texts hitherto available—that of A. Palmer—was so restless with italics that it was impossible to read a page of the poet without being a hundred times interrupted by speculations of a textual order. And in the second place, Propertius is startlingly different from the more commanding geniuses of his time—a Virgil or Horace or Catullus. Propertius charms mainly by occasional expressions and single lines, by a modernity of sentiment which is almost decadent. His rhythm refuses to flow like that of Ovid; he cannot claim the natural grace of Catullus; he is deficient in the sustained majesty of Virgil. But he often achieves the grandiose, and occasionally grandeur; his best harmonies are something new to Latin and the restricted average student. A modern English reader could have forgiven him much had he not brought in to his aid a pedantic erudition which often obscures his meaning beyond all patience. And the pity of it is that, with so much of the muse in him, he could well have afforded not to entice to the Tiber that Callimachus whom he so wantonly revered.

But it is to the select circle of Propertian students that Mr. Butler's work is addressed. In his introduction he sets out all that is known on the name, birthplace, life, and works of his subject. There is little new to be said on the life of the poet. Crinitus's 'Life' is still mainly sound, and scarcely any new conclusions worth mentioning have been arrived at during the last ten years. Mr. Butler places the poet's birth between 50 and 48 B.C., thus drawing the old limits of 54-43 considerably closer. He also puts the infatuation for Cynthia at a slightly earlier date than has been usual. The old wide period for his death, 16 B.C. to 2 A.D., has still to be maintained. In these pages Mr. Butler is careless to hide the fact that he has no great enthusiasm for his author, either as man or poet. He writes in the curt, business-like style natural to a student who is summing up concisely a mass of collected material. He finds it extraordinary that classical authors should have given the Cynthia poems so much prominence:

"There are but few of the poems of Propertius addressed to Cynthia that to modern taste can be said to rise above the level of minor poetry. From the erotic standpoint the first book stands high above the rest, and yet it contains but one poem (El. 3) of those addressed to Cynthia that would deserve a place in a Latin anthology."

Our editor is content to dismiss Propertius with what he confesses is an inadequate account of his genius—we wish that he had expended a few more pages on such an analysis—and hurries on to what he is obviously more interested in, the manuscripts and the cruces of interpretation in the text. Some years ago the present reviewer gave considerable attention to an independent study of the text of Propertius, and consequently he speaks feelingly of the patience and skill with which the present editor wrestles with sometimes almost overwhelming difficulties. Here is the real significance of the book: Mr. Butler leaves others to supply illuminating literary criticism, and throws himself into the breach to grapple manfully with even the most hopeless passages. He gives us a good text (107 pp.) with *apparatus criticus* at the foot of the page, and a clear, if somewhat dry commentary (225 pp.). This is exhaustive; there is very little of any value that has not been adequately weighed, and mostly the editor helps the reader to make up his mind between two or three possibilities. Here we have space to mention only a few of the better-known problems. I. 8, 7, 8, the reading is as Palmer's, which is clearly right, especially when Prof. Postgate's explanation of *fulcire* (=press) is accepted. Again, Prof. Postgate's masterly explanation is wisely given on i. 20, 27, 30. In 52 of the same poem the attractive *rursus* is resisted, and *visus* adopted (as Palmer). II. 2, 11, 12, is a passage which well illustrates the rich fund of suggestion for settling the text. Here is a departure from Palmer: the suggestion of Turnebus (defended by Prof. Robinson Ellis)—Brimo—is sensibly adopted, and an *et* thrown in for connexion's sake. In ii. 3, 22, we prefer Palmer's simpler reading to the one adopted. II. 7, 15, *comitarem* (Beroaldus) is well adopted. II. 14, 29, 30, reads as Palmer. A suggestion by Mr. Housman is mentioned, but another by Mr. Wratislaw, which only alters the punctuation and interprets *an* as *sive*, is perhaps the best way of settling the text here. The obscure line ii. 21, 16, remains as in Palmer, and the rendering of Passerat is probably right. At ii. 22, 48, Mr. Butler breaks away from Palmer, who incorporated Lachmann's suggestion, which, however, involves considerable change from the MSS. The text adopted, that of Markland, necessitates a simple correction, and makes good sense. The reading adopted at ii. 25, 2, seems forced, and is not so good as Scaliger's reading adopted by Palmer. II. 30, 17-20, are lines which certainly ill suit their context. Prof. Housman's desperate remedy has been put in force, and the lines are now placed at the beginning of the poem, in which, it is contended, the poet is addressing himself, not Cynthia. At the famous crux ii. 34, 83, 84, Prof. Housman's reading and interpretation are very satisfactory; Palmer's text was unintelligible. We have no space to make mention of more passages, but enough has been said to show that Mr. Butler has done his work with sound judgment and great care.

LOCAL HISTORY AND GUIDE-BOOKS.

The Tyrol. By W. D. McCrackan. (Duckworth.)—Tyrol—we must at the outset repudiate the unnecessary article which Mr. McCrackan, following, no doubt, the usual practice of English writers, chooses to prefix to the name of the province—has never had literary justice done it so far as English is concerned. There are plenty of pleasant little gossipy books dealing with experiences on holiday trips, one or two more solid, but confined to special districts, or special subjects, such as sport. But a full account of the country, from the historical, social, topographical, ethnological points of view—and on all these points there are things to be said about Tyrol of greater interest than can be extracted from any equal area in Europe—such an account is still desiderated. The average Englishman's ignorance of the elementary facts relating to this remarkable little state, intersected as it is by two of the great highways of European traffic, is what he himself would call "phenomenal." He does not, as a rule, even know how to pronounce its name; he has vague notions as to its political relations; even the Tyrolese singers, who at least kept the name of their country before the eyes of the casual reader of a former generation, are probably unknown even by repute to the present. When we saw the announcement of a work on Tyrol by Mr. McCrackan, remembering what he has done in this way for Swiss history, we were inclined to hope that what was wanted was now about to be supplied. But we can hardly say that he carries us much further than some of the existing works. The book is nicely enough written, with only an Americanism here and there to remind the reader that, though appearing under the imprint of an English publisher, it really proceeds from Boston, Mass. So far as it goes it deserves to command the sale which it will doubtless have across the counter of Mr. Unterberger's shop, and will be found a pleasant and instructive companion by travellers through the Innthal and the Vinstgau, or by visitors to such familiar places as Trent or St. Ulrich. Mr. McCrackan is a man of intelligence, and writes accordingly. He is also a thorough enthusiast, and feels as keenly as any one that special, though hardly communicable charm which endears Tyrol, above all other Alpine lands, most to those who know it the best. This, indeed, is not what it was. Facilities of access have increased in the last generation; and to those who, like the present writer, made their first acquaintance with the "gefürstete Grafschaft" when the last century was not far past its middle point, much of the old amenity seems to have vanished. One ought not, perhaps, to grudge to the polite world a wider acquaintance with, for instance, the statues that surround Maximilian's cenotaph. We would even let them suppose that the shield which King Arthur holds is that of "Great Britain." But Innsbruck was undoubtedly a more reposeful spot before photographs of King Arthur and the rest ornamented post cards. It is the same even in the higher valleys. One could arrive at the little parsonage, or mountain farmhouse converted into a rough inn, at the end of the day's tramp over rocks and snow, with the comfortable certainty of finding lodging, food, and general welcome, and at most half a dozen cheery Austrian or Swabian tourists, whose company, aided by the good wine of the country—"immer noch Eins"—made the evening pass merrily enough. Now the chances are that, unless special notice has been given—a practice fatal to the happy irresponsible wandering which is the joy of the true mountain-lover—the traveller will find every hole and corner full, and no interest whatever taken in himself and his needs. Even if he does manage to squeeze himself in, the old freemasonry which bound together the few who penetrated to these remote quarters is gone; and instead of good Tyrolese wine, he will probably get inferior Hungarian, called *speciell*, and priced accordingly.

These last considerations, however, do not much concern Mr. McCrackan's book. He did, indeed, once go up the Ortler, and had on his descent an experience much like those we have indicated above. But for the most part he leaves the upper regions alone. Of the Oetzthal and its neighbour the Pitzthal, both leading up to some of the finest glacier scenery to be found in the entire Alpine chain, he seems to know nothing. Nor, though he takes his readers into the Zillerthal, has he anything to say about the great peaks which surround the head of that classic valley. He can enjoy the *alm*, but he is most at home among the "cities," as he, in American fashion, calls the little towns with which Tyrol is studded. In their historical and romantic memories he revels, and no less in the nobly placed castles which form such a feature, especially of South Tyrol. A good deal of the book is made up of magazine articles, which perhaps gives a certain want of proportion. At the same time the reader will be grateful for such chapters as that on the 'Sette Comuni,' that curious German island in an Italian district (which, by the way, is not in Tyrol at all), or that on Franz von Defregger. There is also a good account of Trent, though we should like to know the authority for the statement made here (and in Baedeker) that the Council was not held in the cathedral. Its first two sessions certainly seem to have been held there, and Father Paul, who is fairly precise about these things, does not mention any transference. Is it correct to say that Vorarlberg "is administered from Innsbruck"? We remember to have been "taken up" promptly by a Vorarlberger for a similar remark. "We do not go to Innsbruck for our laws," he said; "we make them for ourselves at Bregenz." Mr. McCrackan has a good deal to say about costume, and he has been to Windisch-Matrei. Did he not notice in that pleasant little "city"—it deserves the name almost as well as some places that receive it here—the curious evidence which the costumes there give of an intermixture of races? The German farmer comes to church in breeches and stockings with the usual gap at the knee; his Slavonic neighbour wears the short, loose trouser, intended to be tucked into long boots, but now, as a rule, revealing a couple of inches of sock above the ordinary lace-up footgear. We make him a present of this observation for his next edition.

We can also tell him that the "Maid of Spinges" is by no means anonymous. Her name is believed to have been Katharina Lanz, and she died not much over fifty years ago. Save for a few misspelt names, the book is commendably free from small blunders; we think American tourists are more careful in these matters than English. It might be wished that a common

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misconception had not been fostered by the remark that "in the sixteenth century Trent lay on *Austrian* soil" (our italic). In any sense in which the word Austrian was then understood, people would as soon have thought of saying it was on Bohemian soil. We must protest against the slovenly modernism "Lake Garda." Garda is not a lake, but a village. It is not quite correct to say that the Dolomite group is bounded by the Etschthal on the west. Further west still are some of the grandest examples of that formation. If Mr. McCrackan has not yet seen the Bocca di Brenta, we advise him to make it an object of his next Tyrolese tour.

The series of "Little Guides" (Methuen) is not very attractive at first sight. The alphabetical arrangement by names of places is, however, thoroughly practical, and constant use has assured us that the little volumes contain in a very convenient and compact form a great deal that the traveller and tourist want to know. The latest 'Guide' is *Dorset*, by Frank R. Heath. This is very well informed in all that concerns archæology, the churches, traditions connected with Charles II., and the names which Mr. Hardy has made so real to most lovers of English. We note, as usual, a railway map at the beginning of the book, and a good general map of the county at the end.

It would be a convenience to know in which places there are comfortable inns, a feature about which the compilers of these thorough little guides have probably ample information. Occasionally, too, natural features of places do not seem sufficiently dwelt on, though they are as likely to give human pleasure as archæological associations. Thus it makes a great deal of difference to the average man whether a seaside place has a beach of pebbles or a good stretch of sand, and the point should be clearly indicated. However, we must not complain, as we find, for instance, the chestnuts and thatch of Milton Abbas noted no less than the local abbey. The pictures of places in the text are all good.

Cheshire, by Walter M. Gallichan, is another specimen of the "Little Guides." Its illustrations are good, but it is disappointing as "an adequate presentation of everything that is interesting in the natural features, history, archæology, and architecture of the town and district treated."

Mr. Gallichan is very uneven in his work. Some of the brief accounts which he gives of places of interest are excellent, but these are often immediately followed by wholly inadequate and in some instances misleading descriptions. Thus under Eccleston there is no mention of the handsome new church built by the late Duke of Westminster, the author only speaking of alterations made to a previous building in 1877. Saighton Grange, the reader is told, is "now used by a farmer," although it is more than thirty years since the late Earl Grosvenor restored and enlarged it, and it is still the seat of Countess Grosvenor and Mr. Wyndham. Thurstaston Church as it now is can by no stretch of the imagination be called a "plain building," nor does it "stand on the site of a Norman edifice," though such a description is accurate of the building taken down in 1885. Again, the oak panelling and pictures at Leasowe Castle, to which Mr. Gallichan directs the reader's attention, were dispersed in 1893 before the house was turned into an hotel, and the visitor will search in vain to-day for "the charming flower-garden near the sea."

Perhaps the weakest feature in the book is the historical section. The author does not seem at all at home when dealing with constitutional or Church history. His references to Palatine counties and the courts of "Earl Lupus," as Earl Hugh is called, are confused, while the information that "nunneries were suppressed in Chester in 1537," or that Norton Priory "was dissolved in 1536, to the indignation of the monks," does not give the reader confidence.

Surely Mr. Gallichan ought to know that inscribed stones with eleventh-century dates in arabic numerals are impossible. Most of the derivations of place-names show an absence of acquaintance with modern research on this subject. The tomb of a knight, clad in fifteenth-century armour, in Mottram Church is described as that of a Crusader of the time of Richard I., and we are told that "the Romans utilized the salt springs [of Northwich] before the Christian era." The curious inconsequential statement on p. 220 that Ptolemy's Bellissima Æsturarium (*sic*) was probably near Leasowe Castle makes one wonder whether Mr. Gallichan has any idea what Ptolemy's "Belisama" really was.

Perhaps the quaintest item of information is that at Port Sunlight is a soap factory where "several tons of soap" are produced "every week." If the author had written "several thousand tons every week" it would have only been an accurate statement of fact. That this is not merely a printer's error is shown by a further reference to this factory as a place where "soap is produced by the ton," as though it were the practice of soap manufacturers to produce it by the cake.

As often at this season, we get new copies of *A Guide to Zermatt* and *A Guide to Chamonix*, both by E. Whymper (Murray). They need no commendation by this time, being models of concise and accurate information, especially on the mountains accessible from the centres named.

In a few days fashionable people, from the peer to the pork-packer, will be rushing to the Highlands. If there be among them any humane and courteous spirits whose sport would seem the pleasanter for interchanging ideas with the natives who assist it, Mr. Lachlan Macbean's *Guide to Gaelic Conversation* (Stirling, Mackay) will be of much use in the matters of phraseology and pronunciation. We have found it correct and copious as a phrase-book for ordinary purposes. Many idiomatic sentences are placed in juxtaposition which illustrate the Gaelic corresponding with the numerous meanings of the same English word. Thus: "Dè'n othail a th'agam?" (What do I care?) "Thoir toigh oirre" (Take care of her), "Cha'n'eil curam orm" (I have no care), and other sentences, ring the changes on the English word "care."

The pronunciation of Gaelic is difficult, though the difficulty has been exaggerated. The gutturals look formidable in print, but none is so harsh as a Spanish *j* or German *ch*. They are mostly initial, and are often elided in other situations. The vowel sounds are numerous, and approximate generally to the French. *Aō*, such a bugbear to beginners, is very like French *eu*, though with a much longer intonation. For the rest, let the Saxon learner abjure the growing heresy, learnt from plebeian governesses, of substituting an indefinite diphthong for the round *o* and broad *a* of English undefiled. We remember a fine lady to whom another fashionable vulgarity proved a stumbling-block in learning Gaelic. She had a good musical ear, but the word "mór" (great), pronounced "mōre," was too much for her. She would call it "măw," and could not even perceive her error. Like the French is the nasal sound produced in certain words by the collocation of *mh* or *n* with the vowel. With regard to nasal orthoepy, we are not convinced that the termination *ing* should have been adopted as the equivalent of the Gaelic terminal *inn*. It roughly represents the vernacular sound, but Fr. *ign* is perhaps more classical. An opposite leaning is shown in the equivalents given for words involving *mn* and *cn*. "Mnathan" and "cnòc" are in most districts pronounced "mrathan" and "cròc," but here Mr. Macbean renders the vocables more austerely, retaining the *n* as spelt. Of course the great difficulty lies in the variety of dialects, though their number may be reduced to two, or at most three, if mere local corruptions be set aside. It is Mr. Macbean's great merit that, on the whole, his compilation will enable the Gaelic speaker, Highlander or Lowlander, to make himself intelligible almost everywhere. Many of Mr. Macbean's equivalents would be strange perhaps in Sutherland, and the late Neil Macalpine would turn in his grave over "is *toigh* leam," and other spellings he condemned in his Argyllshire dictionary; but we may be thankful for a book on the whole so accurate and useful.

The "Homeland Handbooks," published by the Homeland Association (22, Bride Lane, Fleet Street), are sensible little guide-books, and one of the latest, *Lynton, Lynmouth, and the Lorna Doone Country*, by Joseph E. Morris, will be decidedly useful to tourists. There is a capital map attached on a scale of an inch to the mile, reproduced from the Ordnance Survey. The illustrations are attractive, and the writer has gone to better authorities than usual for his varied lore of the country. There is a section on 'Fishing,' but we think the 'Local Notanda' might be added to by a page or two on the flora of the district. Finally, we may say that these books are agreeably slim, and will go into an ordinary pocket without taking much room.

OUR LIBRARY TABLE.

Lord Brooke publishes through Mr. Eveleigh Nash *An Eye-Witness in Manchuria*, which covers much the same ground as the recent book of Mr. Maurice Baring. It is, however, an independent work, and is not killed by his fellow-traveller's volume. In his last chapters our author deals with events which his courage and devotion to his work gave him excellent opportunities of witnessing, and his account is vivid. Most stories of modern battles are confused—but so are the encounters which they relate. Lord Brooke's point of view is one extremely friendly to the Russians, but he governs all his statements by his slowly formed opinion "that the war had failed to produce a single Russian general equal to handling successfully such large bodies of men as were now in the field." One of the facts which come out most clearly is the extraordinary failure of the Russian cavalry raids, the details of which have been carefully studied by Lord Brooke. In the wars of the early part of the nineteenth century the Cossacks were remarkable, among all European cavalry, for every kind of cavalry work except charging in the field. It appears from Lord Brooke's pages that they are now trained exclusively to the latter end, and that they have become inferior cavalry without becoming modern mounted infantry. Their great raid was compared by some English newspapers with Stuart's during the American Civil War; but there was clearly no ground for the comparison. It was followed by a Japanese raid, and, although the Japanese themselves had expected their own cavalry to be bad, their raid was superior to that of their opponents. The view, which has long been expressed by competent students of our Indian native cavalry and of the Russian cavalry, that the Indians were immeasurably better in every respect, is confirmed by the experience of the war. Another new fact is brought out by Lord Brooke—namely, the superiority of the

Siberian militia over the regular European troops of Russia. The men are good in both, though inferior to the Japanese; but the slackness of the European officers caused the fighting of the Siberian army corps to stand out in "the highest place." Lord Brooke confirms the statement, which we noticed in another recent volume upon Manchuria, that

"the Hunhutzes have a regular office at Mukden, where intending travellers can learn the tariff for insurance against robbery, and, on payment of the requisite sum, receive from the brigand clerk in charge of the bureau a pass which will free them from molestation should his companions 'at the front' hold them up."

Lord Brooke appears to be a competent observer, though we do not agree with him that the plain between Moscow and the Ural consists of fine agricultural land, and forms one of the great wheat-producing areas of Russia. The fact is that it is extraordinarily inferior to the black-earth country of the south. The author's style is not always to be commended, and his use of foreign words should have been the subject of revision. Little mistakes in French may be set down to the printer; but the transliteration of Russian words shows curious ignorance of the pronunciation of the language, as, for instance, "barshlick" for *not* "a hood of sheepskin," but "a hood." The summer decorative-hood of many crack Russian European regiments was called by this term before the word was applied to the older Central Asian and Siberian native hood of history.

The Diary of a Girl in France in 1821. By Mary Browne. Edited by Commander the Hon. H. N. Shore, R.N. (Murray.).—There is no need to insist on the manifest genuineness of this delightfully priggish little book. It is a kind of mirror, in which all schoolroom diarists who ever set themselves to record their first impressions of continental travel, and their unbiased views of foreign manners and morals, may see their own youthful features reflected. Accompanied by her parents and a numerous flock of brothers and sisters, Mary Browne, aged fourteen, went in 1821 to France. During her stay of five months in that country she kept a journal, in which she did not scruple to set down in plain terms her unfavourable opinion of the land of her sojourning. The climate, of which she had heard favourable reports, bitterly disappointed her; in other respects she expected to find France inferior to England, and her anticipations were amply fulfilled. Scenery, inhabitants, customs across the Channel, all incur the condemnation of a young lady who measures everything by a British standard. Even the cathedral at Amiens, though grudgingly allowed to be "a very pretty thing," is not "altogether near so grand as York Minster." As for the pictures in the Louvre, she finds them quite without merit. The readiness of French children to enter into conversation with strangers strikes Miss Browne as unseemly; and she expresses herself forcibly on the discomfort of French houses—perhaps the fact that, it being "an exceedingly rainy day, we found ten toadstools in Catherine's room," affords her some ground for indignation on this head—as well as on the "inconsistency" of French workmen, who promise to come and mend things and fail to keep their word. French dancing is most ungraceful, French fruit generally uneatable, French politeness a myth. It is characteristic of little Miss Browne that, while she comments severely on the ill-bred conduct of foreign persons who fail to apologize when they brush by you in the street, she records with evident satisfaction the frankness of her English brothers in informing a French *commissaire* that they "detested" his country. Poor France is even found lacking in a proper supply of moths; in five months the diarist, an enthusiastic collector, met with but one solitary specimen. For the furniture of the different dwellings successively occupied by her family Mary Browne has a proper British contempt, although even her severity relaxes a little in contemplation of a table "with fourteen secret drawers." We feel pleasantly persuaded that the young Brownes must have experienced a pang of regret in leaving behind them those secret drawers, even to return to a country where, in the eyes of the patriotic Mary, "there seemed to be no poverty," and "it was delightful to see the green fields full of sheep and cows, all looking so happy." The drawings, of more than primitive quaintness, that accompany these naïve records, are as humorous in their solemnity as the text they illustrate.

Lady Knight's Letters from France and Italy, 1776-1795. Edited by Lady Eliott-Drake. (Humphreys.)—The writer of these artless epistles was Phillipina Deane, daughter of a gentleman of Harwich, and second wife of Admiral Sir Joseph Knight, who served his country with some distinction during the reigns of the second and third Georges. Left a widow in 1775, and refused a pension by the Government then in office, Lady Knight, moved chiefly by motives of economy, went abroad in 1776 with her only child Cornelia—author in later years of books which had a certain reputation in their day—and continued to reside on the Continent, first at Toulouse, and subsequently in Italy, until her death in 1799. During the greater part of her twenty-three years of exile—an exile which, on the whole, she seems to have supported very cheerfully—Lady Knight maintained a correspondence, more or less regular, with the wife of Admiral Francis William Drake (brother of that Sir Samuel Drake who led the van in Rodney's victory off the West Indies), and it is the almost complete series of her letters to this lady which is now given to the world. Considering the period which they cover, the place from which they were for the most part written, and the boasted intimacy of their author with the leading personages, Italian, French, and English, of the Roman society in the midst of which she had her abode for nearly a generation, we cannot say that Lady Knight made good use of her opportunities. We have sought in vain in her letters for a single passage reflecting the general impression produced on the minds of her contemporaries by such events as the acknowledgment of American Independence or the early triumphs in arms of Napoleon. To judge by the sheets sent at intervals to the Admiral's lady at Hillingdon or Deal, the mental attitude of the Knights' acquaintance towards these things must have been one of practical indifference. Even the world-shaking cataclysm of the French Revolution produces here little more than a few platitudes about French lack of morals and expressions of concern for the uncomfortable situation of Cardinal de Bernis, who has lost his salary as Ambassador, and of the Dames de France. Empires crumble at her feet, yet Lady Knight continues to fill her blameless pages with descriptions of her daughter's last pencil-drawing and overflowings of innocent, if somewhat undignified satisfaction in the length of her visiting list. Social and domestic details are often the daintiest morsels in the epistolary pie; but they must be skilfully served. Lady Knight's skill in serving them is small; the saving salt of humour but rarely seasons the dishes of her compounding. It is true that she has some strokes of humour of an unconscious kind, as when she laments the early death of the Marquise du Puy Montbrun: "The high rank she lived in and her particular attachment to us made her loss to us inexpressible." The social habits of the Rome of Pius VI. and Cardinal de Bernis are carefully recorded, but no new light is thrown upon them; of insight into character, or independent observation of life and manners, the letters show not a trace. They have been far too tenderly edited. Admitting the editor's opinion that "Lady Knight deserves a volume to herself"—an opinion we should doubtfully endorse—we may regret her sparing use of the blue pencil. The letters abound in repetitions; and Lady Knight's style has not the charm which can reconcile us to repetitions, especially when these are chiefly concerned with the shortcomings of the pension system in the navy, or such purely personal matters as the health of her correspondent's daughters, and the perfections of her own Cornelia. She was, doubtless, an amiable woman and a devoted mother. But mere absence of ill-nature in a correspondence does not render it amusing, and in literature, as in life, a heartless public easily becomes impatient of parental raptures.

Harvard Lectures on the Revival of Learning. By John Edwin Sandys, Litt.D. (Cambridge, University Press.)—It was a happy inspiration on the part of those responsible for the administration of the Lane Fund for the endowment of special courses of Classical Lectures at Harvard to invite Dr. Sandys to lecture on "some subject connected with Latin literature" last spring. In his official capacity as Public Orator in the University, Dr. Sandys has had the opportunity of welcoming many representatives of American scholarship to the old Cambridge, and no doubt that welcome was handsomely returned when the lecturer performed his "Vacation Exercise" at the new Cambridge at Boston. The subject chosen was 'The Revival of Learning.' Within the necessary limits of some half-dozen lectures that subject is almost ideally treated in the little volume before us. Dr. Sandys combines with a profound knowledge of books a light touch and an appreciation of the spirit of place, so that he knows the literary value not only of tracing the course of the revival of learning, but also of recalling to his readers the physical aspects of the homes of humanism. He starts with Petrarch as the obvious link between the mediæval and the modern world. There were other stars in the sky before the star of Petrarch shone forth, but of the precursors of the Renaissance the author finds no space to treat here. Nor are all the successors of Petrarch even mentioned. We do not find any reference, for instance, to Giovanni Malpaghino, Petrarch's disciple and scribe, whom Symonds thought worthy to be honoured as the link between the age of Petrarch and the age of Poggio, as the vessel chosen for communicating the sacred fire of humanism to the courts and republics of Italy. Many will share the disappointment we felt when we found that the present volume did not deal with the 'Revival of Learning' on the same scale as Dr. Sandys dealt, not long ago, in an erudite and full book, with the 'History of Classical Scholarship' to the end of the Middle Ages. But we are glad to gather from the preface that these lectures are not to be regarded merely as a hyphen between the former and a third volume on a later period, but rather as the earnest of a second and fuller work dealing with the history of scholarship from the dawn of the revival of learning. That welcome announcement silences our complaints. For otherwise, when we found but five short pages devoted to one of the most interesting passages in the history of scholarship, the introduction of Greek into England, we should have been inclined to fear that our author, unlike Petrarch, who urged Boccaccio to learn Greek, was in the camp of that Pomponius Lætus who refused to learn it for fear that it might spoil his Latin style. The same cri-

ticism, silenced by the same promise, arises when we notice that the revival of learning in France and Germany secures but the barest mention. The fact is that these lectures would have been better described by the title 'The Latin Humanists in Italy,' for the rest receive scant treatment. From Petrarch Dr. Sandys passes to Boccaccio, and then deals in turn with the ago of discoveries, the theory and practice of education (following the path which Creighton and Prof. Woodward have so well prepared), the Italian academies, the homes of humanism, and the history of Ciceronianism. His sketches of the Italian humanists are admirable; they are drawn with art, and strengthened, not overweighted, by the learning that inspires them. A sketchy and less satisfactory chapter on the study of Greek is added. A reference to Isaac D'Israeli's 'Curiosities of Literature' which Dr. Sandys makes when speaking of one of the later Roman academies, the Arcadians, who each took a Greek name with a title derived from a farm in Arcadia, leads us to wonder whether the younger Disraeli took a hint from them when, in 'Vivian Grey,' he introduced those German bacchanalian barons, who were called in their drinking bouts, each of them after his favourite vintage. Two sentences quoted from writers on education at the beginning of the fifteenth century strike us as of interest to moderns. The first is Bruni's dictum that "poetry is a subject with which every educated lady must show herself thoroughly familiar." The second is Æneas Sylvius's recommendation that lessons should be diversified by games of skill, and that rest from work should be regarded as a needful condition of further work. Between that wise advice and the rules of the mediæval founders of colleges there lies the whole difference between the Mediæval and the Renaissance point of view.

The Complete Works of Count Leo N. Tolstoy. Edited and translated by Prof. Leo Wiener, Assistant-Professor of Slavic Languages at Harvard University. Vols. I.-XIII. (Dent.)—There are already several editions of English translations of Tolstoy in the field. Mrs. Garnett, who has been so successful with her versions of Tourguénief, is now in the course of publishing a translation. Mr. and Mrs. Aylmer Maude have already issued several volumes of another, which has, indeed, as it were, the imprimatur of Tolstoy. We may here mention the thoughtful little book on Tolstoy published in 1888 by the late C. E. Turner, Lector of English in the University of St. Petersburg. And now Prof. Wiener, of Harvard, is providing a fresh version. The books are virtually American, being not merely translated but also printed there. We are reminded of this by occasional expressions which are not current in the English spoken in this country; to take one example at random, "I flunked," the title of a chapter. Prof Wiener is, however, well qualified to translate the works of the great novelist; in his 'Anthology of Russian Literature' (2 vols.) he has shown his familiarity with the language and his capacity of rendering it into English. The first volumes contain some of Tolstoy's most characteristic writing. A particular interest attaches to 'Childhood, Boyhood, and Youth,' besides the intrinsic beauty of the sketches, from the fact that this was the first production of the author's ever translated into English. It appeared in Russian about 1852, and was rendered into English more than forty years ago by Basil Popov, son of the Russian priest in London at that time, if we remember rightly. But verily "habent sua fata libelli"; the book produced no sensation whatever. People knew nothing about Tolstoy and wished to know nothing. Both 'Voina i Mir' and 'Anna Karenina' had appeared a considerable time before the faintest echo of their merits was heard in England. We remember reading the first of these works in a Russian country house in the early seventies. In the second volume of Prof. Wiener's translation we have such favourites as 'The Cossacks' and 'Sevastopol,' which in their way have never been surpassed by Tolstoy. The third volume contains the immortal 'Polikushka,' to say nothing of other pieces. The fourth presents some of the views of Tolstoy on education, and its contents are not so familiar as those of the other three. We wish success to this new version, which is illustrated with very characteristic pictures taken from Russian artists, like the fine realistic touches of those of Pasternak in 'Resurrection.' The whole edition ought to be popular.

'Anna Karénin' occupies three further volumes of the series. Readers can now possess a masterpiece at a very moderate price, clearly printed on good paper and with some spirited illustrations in which Russian costumes and other accessories are accurately observed. As regards the novel itself, it needs no further criticism, as it has taken its place as a classic. Matthew Arnold, certainly no mean critic, spoke of it as the greatest of novels. We are all familiar with the incidents, including the fate of Anna. That scene is too terribly realistic. Tolstoy is always overpowering in these death scenes, as in that of the man who is mortally wounded at Sebastopol, and feels death creeping over him. We observe that Prof. Wiener has preferred the form Karénin; of course, the *a* usually given at the end is the feminine form of the family name. The version, as far as we have tested it, is accurate.

The story of 'War and Peace' is unfolded like a gorgeous panorama, and the military heroes are made small in comparison with the great agonies of the less important sufferers in the background. The incidents of this masterpiece are so well known that to eulogize it is like recommending 'Hamlet' or 'Othello' to a reader's notice. The plates in the present edition are taken from various sources; those said to be borrowed from George Cruikshank, we suppose on adequate grounds, have nothing of the artist's well-known manner, in which the grotesque is always blended with the horrible. Verestchagin seems to have entered more into the subject and is more accurate in detail, as his two illustrations show. It was a good idea of Prof. Wiener to accentuate the names of the *dramatis personæ*, thus avoiding the many blunders one hears in English daily discourse, but surely the name Leo in Russian should be Lyof, and not Lev, and Dou, the painter of the portrait of Benigsen, is the Englishman Dawe.

'The Four Gospels Harmonized and Translated' occupy two volumes. Prof. Wiener, to make his edition complete, must needs give us what may be called the hermeneutic portion of the works of Tolstoy. This book on the four Gospels, although it contains much that is valuable in matter and eloquent in expression, shows but too frequently that Tolstoy is inadequately equipped as a translator of the New Testament. We live in days of minute criticism; the text has been carefully sifted and annotated by writers of all shades of religious opinion. Many of the translations of Tolstoy would certainly be rejected by scholars, but there is no question of the depth and spirituality of his remarks. He omits some passages, and emends others at will. His version has a very modern ring, and occasionally reminds us of Sir John Cheke's translation of "proselyte" by the good Anglo-Saxon "freshman." It is impossible in a general article like the present to go into points of minute criticism. Many of the Greek words are rendered in a very free fashion, but expressively. "Baptism" becomes "bathing"; "he was an hungered" is translated "he grew thin"; and the Pharisees are the "orthodox." So also the brook Kedron is rendered "Dark River." The text "Make not My Father's house a house of merchandise" becomes "Do not imagine that a market can be the house of My Father." "Woe unto you that are full!" is ingeniously rendered "Pitiable are you that are full." The whole book abounds with these strange renderings, which frequently bring out the meaning in a wonderful way. Perhaps one of the strangest is the rendering of the verse "But when ye pray, use not vain repetitions as the heathen do: for they think that they shall be heard for their much speaking." This passage is thus translated by Tolstoy: "When you pray, do not wag your tongues as the comedians do: they think that their prattling will be heard." We do not see how he gets "comedians" out of ἐθνικοὶ. These specimens of strange versions must suffice, but the remarks of Tolstoy appended to the various sections are full of originality, and cannot be read without profit.

Vol. xii. contains 'Fables for Children,' 'Stories for Children,' and 'Moral Tales'; vol. xiii. 'My Confession,' &c. The stories in the former volume have been frequently translated and widely read in England; among the author's own countrymen they have been sown broadcast, and are very familiar in their pictured covers. The marvellous power of Tolstoy in simple and vigorous narration is seen to great advantage in these tales. Who has not been thrilled by such a story as 'God sees the truth, but does not tell at once,' one of the most pathetic in all literature? Tolstoy appears as a controversial theologian in 'My Confession,' a remarkable document of the human heart and a criticism of dogmatic theology. These works have been long before the public, and need not be subjected to fresh criticism. They will be read with renewed interest in the faithful version of Prof. Leo Wiener, and we find an additional charm in the clearly printed pages in which they appear.

Ueber Lesen und Bildung, von Anton E. Schönbach (Graz, Leuschner & Lubinsky), is a book we have long valued for its thoughtful comments on modern life and literature, and we welcome its appearance in a seventh and enlarged edition. It is gratifying to find that a volume of this sober sort maintains so steady a popularity, for it is now some seventeen years since the earlier essays were first given to the world. Dr. Schönbach, who is unusually learned even for a German scholar, seems, like Teufelsdröckh, to be familiar with all reading and literature in most tongues, and this gives him an exceptional breadth of outlook and enables him to apply the surest standards of criticism. This appears, for example, in his eminently sensible essay on Ibsen, which is equally free from the over-praise and depreciation one generally finds in judgments upon that author. The three introductory essays in the volume deal with the relations between reading and culture, discuss the conditions of the intellectual life in modern times, and give counsel as to the best means of fostering it. The others, with the exception of a sympathetic account of Emerson and his circle, are mainly concerned with the later developments of German literature.

There appears in this edition a new and valuable essay entitled 'Ausblicke,' in which the writer attempts to gather his impressions regarding German literature in its most recent manifestations. It is interesting to see that though he does not rate its achievement at all highly, he is still hopeful of the future, and thinks that a new and healthier form of expression will yet be found for the changed conditions of modern life. The book-lists appended to the volume do not strike us as altogether satisfactory, several examples of the 'Erzählungslitteratur'—in the English section anyway—being pretty worthless productions. We note also a

good many small inaccuracies: 'Idle Thoughts of an Idle Man,' for instance, is incorrect; and Henry Kingsley should not be placed among American authors.

Mr. Frowde has published in the "Oxford Edition" the Grimms' *Popular Stories*, with twenty-two illustrations by George Cruikshank, and Lamb's *Tales from Shakespeare*, with sixteen illustrations. These volumes are sure of wide success, for they are excellently printed, with a comely blue binding which we much prefer to the prevalent red.

Mr. Frowde has also sent us in the "Oxford Bijou Edition" *The Order for Morning and Evening Prayer, with the Collects and Psalms*, and *The Communion Service, with Collects, Epistles, and Gospels*. These wonderful shilling booklets are elegantly bound, and, in spite of their minute size, offer quite readable print.

Messrs. Blackwood's new reprints include the fourth volume of Burton's *History of Scotland* and *The Lost Pibroch, and other Sheiling Stories*, by Neil Munro, a capital collection, which will well bear re-reading. It has reached a fifth edition, and can be now had at a very moderate price in good type.

We are glad to see a second edition of James Mason's *Chess Openings* (Horace Cox). It is decidedly cheap, and a good specimen of the author's lively and effective style. His proficiency in this respect makes us regret that he did not live to enlarge his book by including the rarer and more venturesome openings, which will always have an attraction for amateurs.

Messrs. Hutchinson send us in their series of "Classic Novels" Smollett's *Count Fathom*, which is both handy and tastefully bound, with illustrations by Thomas Stothard, that master of eighteenth-century elegance. We do not see how books can be cheaper than this series.

To Messrs. Newnes's "Pocket Classics," *Songs and Lyrics from the Dramatists, 1533-1777*, is an attractive addition. Some of the poetry it contains is familiar, but it will be the means, we hope, of bringing much that is charming and little known before a wide public. The collection begins with Udal and ends with Sheridan, including work by Anthony Munday, Thomas Goffe, Peter Hausted, Barten Holiday, and Tom D'Urfey among the lesser lights.

Mr. Lane has added *Coningsby* to his "New Pocket Library," an attractive little series which is just the thing for the tourist.

Book-Auction Records, edited by Frank Karslake (Karslake & Co.), Vol. II. Part III., contains 5,615 items, from April 1st to June 30th. Besides its solid value as a book of reference, it offers some lively and interesting comments by the editor, who goes into reminiscences of Sotheby's and its typical figures, as presented in *The Graphic* of 1888—Bernard Quaritch, Robert Walford, James Toovey, James Roche, and others. Mr. Karslake remarks that

"in Quaritch's early days Mr. Bohn produced what was known as his 'guinea-pig' catalogue, the largest booksellers' list ever issued at that date, and for which he charged a guinea, and Quaritch said then, before he left Bohn's, that some day he would produce a greater."

Mr. Karslake also offers some corrections for cataloguers, *inter alia* the fact that Pierce Egan did not write 'Real Life in London,' as Messrs. Methuen's reprint implies, which we followed in our notice of the book.

We have on our table *The Infancy and Youth of Jesus*, by A. Morris Stewart (Melrose),—*Man considered in Relation to God and a Church*, by W. Carew Hazlitt (Reeves & Turner),—*How the Bible came to Us*, by F. S. Herne (S.S.U.),—*Communion with God*, by Rev. J. Dawson (Thynne),—*The Bible and Babylon*, by Eduard König, translated from the German by Rev. W. T. Pilter (R.T.S.),—*Job and his Comforters*, by Rev. J. T. Marshall (Clarke),—*Modern Criticism and the Book of Genesis*, by H. A. Redpath (S.P.C.K.),—*Preachers from the Pew*, edited by Rev. W. H. Hunt (Lord),—*The Maintenance of Denominational Teaching*, by Hakluyt Egerton (Allen),—*The Religion of a Gentleman*, by Charles F. Dole (Allenson),—*Catholicity and Progress in Ireland*, by Rev. M. O'Riordan (Kegan Paul),—*The Meaning of the Mass*, by Stewart D. Headlam (Brown & Langham),—*The Souls of Black Folk*, by W. E. Burghardt du Bois (Constable),—*Evidence in Athenian Courts*, by R. J. Bonner (Chicago, University of Chicago Press),—*The Calvert Scientific Exploring Expedition*, compiled by J. G. Hill (Philip),—*Memories of Madras*, by Sir Charles Lawson (Sonnenschein),—*The Life of Nelson*, by W. Clark Russell (S.P.C.K.),—*The Life of Mary, Queen of Scots*, by Hilda T. Skae (Maclaren),—*The Seven Weeks' War*, by Col. Sir H. M. Hozier, K.C.B. (Macmillan),—*The Commonwealth of Man*, by R. A. Holland (Putnam),—*Woolwich Mathematical Papers*, edited by E. J. Brooksmith (Macmillan),—*How to deal with your Broker*, by Henry Warren (Sonnenschein),—*How to know Wild Fruits*, by Maude G. Peterson (Macmillan),—*Pictures in Umbria*, by Katharine S. Macquoid (Laurie),—*Phases of Modern Music*, by Lawrence Gilman (Lane),—*The Sayings of Muhammad*, edited by Abdullah Al-Mâmûn Al-Suhrawardy (Constable),—*Two Friends of Old England, being Mirabeau and Gambetta*, by Saxo-Norman (Wilson),—*The Privilege of Motherhood*, by Lucie Simpson (Greening),—*Daniel Defoe*, by Albinia Wherry (Bell),—*Shakspere's Master-Passages*, selected by John Hogben (Melrose),—*Europe and the Mediterranean Region*, by J. B. Reynolds (A. & C. Black),—*Easy Stories from English History*, by E. M. Wilmot-Buxton (Methuen),—*A Biographical History Reader*, arranged by Beatrice A. Lees (A. & C. Black),—*Intermediate Arithmetic*, by G. H. Bradford (Jack),—*Persephone*, by Lilian F. Purdon (Burleigh),—*Violin Verses*, by Marion M. Scott (Walter Scott),—*Nyssia*, by M. C. O'Byrne (Toronto, Ellis),—*The Valley of Dreams*, by H. Hayden Sands (Foulis),—*Stories of King Arthur's Knights*, by Mary MacGregor (Jack),—*Shelburne Essays*, by P. E. More (Putnam),—and *The Japanese Spirit*, by Okaura-Yoshisaburo, with an Introduction by George Meredith (Constable). Among New Editions we have *The Luck of the Eardleys*, by Sheila E. Braine (Blackie),—*The Labor Movement in America*, by R. T. Ely (Macmillan),—*Village Life in Palestine*, by C. Robinson Lees (Longman),—*The Redemption of the Body*, by W. Fitzhugh Whitehouse (Stock),—*Moral Education*, by E. H. Griggs (New York, Huebsch),—*A History of the Siege of Gibraltar, 1779-1783*, by John Drinkwater (Murray),—*An Enquiry into and an Explanation of Decimal Coinage and the Metric System of Weights and Measures*, by Edwyn Anthony (Routledge),—and *The Coal-Fields of Great Britain*, by Edward Hull (Rees).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Fitchett (W. H.), The Unrealized Logic of Religion, 3/6
Hume (R. A.), Missions from the Modern View, 4/6 net.
Peploe (Rev. H. W. Webb-), He Cometh, cr. 8vo, 2/6
Schultz (H.), Outlines of Christian Apologetics, 7/6 net.

Law.

Meili (F.), International Civil and Commercial Law, translated by A. K. Kuhn, 8vo, 12/6 net.

Fine Art and Archæology.

Illustrated Catalogue of Oxford Portraits, 4to, 6/ net.
In the Open Country, the Work of L. E. Kemp-Welch, folio, parchment, 12/ net.
Picturesque Essex, Sketches by D. Moul, Letterpress by R. H. B. Hill, 4to, 6/ net.

Poetry and the Drama.

Grey (O.), Preludes and Symphonies, 12mo, 5/; Rhymes and Rhapsodies, 12mo, 5/

Philosophy.

Thompson (H. B.), The Mental Traits of Sex, cr. 8vo, 6/ net.

History and Biography.

Cassell's History of the Russo-Japanese War, Vol. 2, roy. 8vo, half-leather, 15/ net
Moorhouse (Arthur): Memories and Aftermath, edited by J. A. Barnes, cr. 8vo, 3/6
Scholes (T. E. S.), Glimpses of the Ages, 8vo, 12/ net.
Wellington's Campaigns: Part 3, Barrosa to Vittoria, and Invasion of France, by C. W. Robinson, 8vo, 3/6 net.

Geography and Travel.

Hooker (Sir J. D.), Himalayan Journals, extra cr. 8vo, 6/
Smith (F. B.), Parisians out of Doors, cr. 8vo, 6/

Sports and Pastimes.

Barton (F. T.), Sporting Dogs, cr. 8vo, 7/6 net.

Science.

Clay (C. M.), Examples in Algebra, cr. 8vo, 4/ net.
Merillat (L. A.), Animal Dentistry and Diseases of the Mouth, roy. 8vo, 12/6 net.
Thonger (C.), The Book of Garden Design, cr. 8vo, 2/6 net.
Tuckey (C. O.), Examples in Arithmetic, cr. 8vo, 3/

Juvenile Books.

Francis (Mrs. C. D.), The Children's Book of Old Testament Story, cr. 8vo, 3/ net.

General Literature.

Bindloss (H.), Alton of Somasco, cr. 8vo, 6/
Bulbul in Search of a Religion, cr. 8vo, 3/6 net.
Gibb (Mrs. Hughes-), The Soul of a Villain, cr. 8vo, 6/
Griffith (G.), His Better Half, cr. 8vo, 6/
Gull (C. R.), The Harvest of Love, cr. 8vo, 6/
Husband (T. F. and M. F. A.), Punctuation: its Principles and Practice, 12mo, 2/6
Kitson (A.), The Money Question, 8vo, 3/6 net.
Leys (J. K.), A Wolf in Sheep's Clothing, cr. 8vo, 3/6
Long (L.), Brought into Subjection, and other Stories, cr. 8vo, 3/6 net.
Mackaye (P.), Fenris, the Wolf, a Tragedy, cr. 8vo, 5/ net.
Mann (M. E.), The Parish Nurse, cr. 8vo, 6/
Portman (L.), Hugh Rendal, cr. 8vo, 6/
Sturge (M. C.), Thoughts Transcendental and Practical, cr. 8vo, 3/6 net.
Tregarthen (E.), The Piskey-Purse, cr. 8vo, 3/ net.

FOREIGN.

Theology

Rivière (J.), Le Dogme de la Rédemption, 6fr.
Tourniev (B.), Scriptores Æthiopici: Vitæ Sanctorum Indigenarum, Text and Latin Translation, 3fr. 75.

Fine Art and Archæology.

Hieratische Papyrus aus den königl. Museen zu Berlin, Vol. 2, 18m.

History and Biography.

Collège Stanislas (Le), 1804-1905, 7fr. 50.
Coutanceau (H.), La Campagne de 1794 à l'Armée du Nord, Part 1, Vol. 3, 10fr.
Fabry (G.), Rapports Historiques des Régiments de l'Armée d'Italie, 1796-7, 12fr.
Guidi (I.), Scriptores Æthiopici: Annales Regum Iyâsu I. et Bâkâffâ, Text and French Translation, 28fr. 25.

Philology.

Bedjan (P.), Mar-Jacobus Sarugensis, Homiliæ Selectæ, Vol. 1, 25m.

Sociology.

Hamon (A.), Socialisme et Anarchisme, 3fr. 50.

Science.

Binet (A.), L'Année Psychologique, 15fr.

General Literature.

Bourdon (G.), La Russie Libre, 3fr. 50.
Harrans (C. d'), La Victime, 3fr. 50.
Morfinay (M. de), Paradoxes sur la Turquie, 5fr.
Pouvourville (A. de), Les Défenses de l'Indo-Chine et la Politique d'Association, 3fr. 50.
Prévost (M.), L'Accordeur Aveugle, 6fr.

MR. JOSEPH FOSTER.

Mr. Joseph Foster, antiquary, genealogist, and amateur herald, died on Saturday last at his residence, 21, Boundary Road, N.W. Born of a Quaker family on March 9th, 1844, at Sunderland, he was educated at North Shields and Newcastle-on-Tyne. From an early time he displayed zeal for genealogical pursuits. Coming into possession of some of the numerous collections of Col. (Joseph Lemuel) Chester, he edited the 'Alumni Oxonienses, 1500-1886,' in eight volumes, and 'London Marriage Licences, 1521-1869.' 'The British Peerage and Baronetage,' reproduced in 1903 as Lodge's 'Peerage,' contained a section entitled 'Chaos,' which caused some stir. He was responsible also for 'The King of Arms'; 'Some Feudal Coats of Arms'; 'Men of Coat Armour, their Badges and Bearings'; 'Our Noble and Gentle Families of Royal Descent'; 'Noble and Gentle Families entitled to quarter Royal Arms'; 'Ancestral Families and their Paternal Coat Armour'; 'Lancashire County Families'; 'Men at the Bar,' 1885; 'Scots M.P.s, 1357-1882'; 'Gray's Inn Admission Register, 1521-1889'; 'Index Ecclesiasticus, 1800-40'; and many volumes of Heralds' Visitations and family genealogies. In 1892, in consideration of his services, Oxford University, which had conferred on his

predecessor, Col. Chester, the degree of honorary D.C.L., made him honorary M.A. Mr. Foster was a nephew of Myles Birket Foster, the well-known water-colour painter.

CANTERBURY AND YORK SOCIETY.

A criticism abounding in such terms as "outrageous," "foolish," "sheer laziness," "wantonly careless," "hopeless muddle," I would not ask space from you to deal with were it not that such a review may injure a society yet in its infancy. The "outrageous" title Cantuareboracensis was the suggestion of a very distinguished classical scholar holding high university office, and whether it be "foolish" to have both Latin and English on the cover is a matter of opinion. Your reviewer states that twenty-eight of the corrigenda occur in the English abstracts. This is not so. He fails to distinguish corrigenda and addenda. Your reviewer is annoyed at the Society's intention to print post-Reformation registers. We are not all mere mediævalists. The member, a registrar, who wished for eighteenth-century records doubtless knew what he would find useful.

May I deal with some of the reviewer's specific complaints? Pickworth, Buckden, and Sudbrook are certainly ascribed to the wrong counties, and as to them I can only say *peccavi*. Holcot may be in Northamptonshire, as your reviewer says, but I wrote "Holcott," which is in Bedfordshire. My qualified suggestion that Essewella is Ashwell in Herts, made independently of the county historians, may be wrong; but if so, I err with them. The MS. mentions a vicarage at Essewella, and Ashwell in Herts was formally constituted a vicarage by Pope Honorius. Your reviewer has not proved his statement that it is Ashwell, a rectory in Rutland. Even if Askeby be not Asgarby, it is little use for your reviewer to tell us that it is "probably" Ashby, when there are eleven villages of that name in Lincolnshire and Leicestershire.

Then as to the complaint of variant forms for the rendering of English place-names. For over twenty years I lived in a place with two recognized variants, and now I live in a town with two officially accepted forms of spelling besides others in common use, and I do not view the question of variants from the same standpoint as your reviewer. Take Pattishall. I have rendered it Pattishall in one place, Pateshill in another, which your reviewer calls a "new and false form," but he fails to note that the text gives Pateshille. His spelling is the "new and false form" of Patteshall. The complaint as to the omission of *e* from Hockliffe in one place is mere pedantry.

When your reviewer states that near Chancery Lane there are scores of competent record agents who could set the county list right in a morning's work, at the cost of a few shillings, he indulges in Eastern hyperbole.

With regard to the disparaging remark about "amateur" work, I would remind your reviewer that I was once styled "one of those amateur antiquaries"; but it was a professional official holding high position who, having been paid a fee to consider my objections to certain forgeries, proceeded to certify that they were genuine. We have as yet no paid editor, and my own work has been wholly gratuitous. I have sought advice from others, and it has been given generously and ungrudgingly, but I accept all responsibility. Your reviewer thinks that the whole management and editing must be recast. It may be so. It is not for me to say. But this is the fourth society for whose existence I am answerable. Is it too much to hope that the Canterbury and York Society may be as successful as the others? After all, construction, even by an amateur, may be better than destruction. W. P. W. Phillimore.

WILLIAM OF WYKEHAM AND THE RECTORY OF IRSTEAD, NORFOLK.

The idea that William of Wykeham, the great bishop, was at one time, early in his career, rector of Irstead, on the Norfolk Broads, is a curious instance of successive modern blundering. The late Dr. Ridding, Bishop of Southwell, when Master of Winchester College, was never tired of urging those of literary gifts to verify their quotations. Had modern scholars, including several distinguished Wykehamists, been content to follow that advice a whole string of imaginary statements and vain repetitions would have been avoided.

The notion of Bishop Wykeham having held the rectory of Irstead was well worked, some years ago, in order to fill a window with a stained-glass effigy to his memory. Quite recently an eloquent appeal has been made by a hasty antiquary, who has moved from Hampshire to Norfolk, to Wykehamists to find the funds for a new roof to this Norfolk church in honour of their founder. Quite a touching picture was drawn by this enthusiast of "the tall, gaunt Hampshire priest" taking up his residence on the fringe of the Barton Broad in the Great Plague year of 1349, of his being initiated into the art of pike fishing, and of his saying mass at the Irstead altar five and a half centuries ago.

Had this been true, it would have completely upset the real record of Wykeham's life, and had he even accepted this living at the time alleged without residing, it would have marked his life with falsity even in those days of pluralisms and the beneficing of those in minor orders. It may, then, be well once for all to stamp out this fable—even if the very interesting fabric of Irstead church, with its fine screen and valuable old oak fittings, should in consequence suffer.

The fable originated half a century ago with that prolific and usually careful writer Prebendary Mackenzie Walcott. In his 'Wykeham and his Colleges,' published in 1853, the statement is made that the first benefices held by Wykeham were those of St. Michael's, Irstead, and the chapel of Bridgnorth. He gives as his reference to the Irstead statement Harl. MS. 6959, f. 276, which is one of the well-known books of extracts from the national records made by Dr. Matthew Hutton in the seventeenth century. This was the beginning of the mischief. On looking at Hutton's transcript from the Patent Rolls and comparing it with the original in the Public Record Office, it is found that Hutton gave this entry of July 12th, 1349, correctly, in a somewhat abbreviated form, wherein it is stated (Pat. Rot., 23 Edward III., pt. ii. m. 27) that the king on that day presented "Willielmus de Wykham capellanus" to the then vacant church of Irstead, being in the gift of the Crown, owing to the vacancy in the Abbey of St. Benedict of Hulme.

Edward III. was at that time at his palace of Clarendon, Wilts, and the presentations made by the king on that one day, in the midst of the fearful Black Death, were very numerous; the very next entry was the presentation of one Roger de Wikham, chaplain, to the church of North Walsham.

Meeting with the name William of Wykham, Prebendary Walcott jumped to the hasty conclusion that this must be the one who was afterwards the great bishop. He forgot how particularly common the place-name Wykham was, and how very prevalent was the calling of people after their birthplace or residence in the fourteenth century. There were at least a score of parishes or hamlets bearing the name Wykham in slightly different orthography, as there are at the present day. As a personal title, the name used to be particularly common in East Anglia. William, too, was one of the most usual of Christian names; a William of Wykham was prior for some years of the Austin house of Blythburgh, and perhaps some rash person will assert that the prior of Blythburgh as well as the rector of Irstead were both identical with the founder of the colleges of Winchester and Oxford.

In 1887 the late Rev. G. H. Moberly brought out a critical 'Life of William of Wykeham,' of which a second edition was issued in 1893. In both editions Mr. Moberly, whilst writing strongly as to "the utmost inaccuracy" of his predecessor Mr. Walcott's work as a biographer, was evidently content to copy sometimes without verifying references, and to read new matter into Mr. Walcott's statements. The reference to Irstead occurs on p. 18, and a foot-note says that it is taken from Walcott, citing Harl. MS. 6959; but a wrong folio is given. Mr. Moberly improves the statement by saying that the king presented "*his* chaplain William de Wykeham" to Irstead, adding, "It is the king thus calling him his chaplain which seems to prove that he was (1349) at least in the first tonsure." But neither Patent Roll nor Dr. Hutton's transcript ever styled this particular William of Wykham king's chaplain. The entry simply states that this William, like scores of others instituted about the same time, was a chaplain; the term usually meant a parochial chaplain, or, in other words, the unbeneficed assistant priest of some rector or vicar. Moreover, it is quite certain that the word "chaplain" would not then be used of any one in minor orders save by a *lapsus calami*. Upon this supposed fact of his own invention Mr. Moberly wasted a good deal of writing, and made vain attempts to explain the anomaly and abuse of this youthful Wykham—supposed at the most to be in first tonsure—being content to be admitted to a benefice with cure of souls in 1349. He was not ordained acolyte until 1361, and the preferments he then accepted were sinecures. This careless assumption is a great blemish in what is otherwise by far the best life of the bishop.

The statement made with such circumstance by Mr. Moberly as to Wykeham, a royal chaplain, being preferred to Irstead in the Plague year, has since been accepted as a matter of course by Mr. Arthur Leach in his 'History of Winchester College,' published in 1899, and later by the Rev. Dr. Cox in the second volume of the 'Victoria County History of Hants.'

If any one is still inclined to fancy that the great Wykeham, who died in 1404, was identical with the rector of Irstead, it may be mentioned that the William of Wykeham who was parson of the Norfolk living had his will proved at Norwich on March 8th, 1376/7. The institution entry of this rector of Irstead at Norwich (Episc. Reg. iv.) corresponds with that on the Patent Rolls, whilst the appointment of his successor occurs in the sixth register of the same see. M. N.

'THE BON GAULTIER BALLADS.'

Hassendean, Eastfield, Joppa, July 27th, 1905.

Your correspondent Mr. Young, in your issue of the 22nd inst., has furnished a very interesting and mainly accurate account of the various editions of 'The Bon Gaultier Ballads,' by Sir Theodore Martin and the late Prof. Aytoun. He, however, has evidently not seen the last edition (the seventeenth), published in 1904, otherwise he would not have made the statement that "no bibliography of the English editions of this still popular book has been published." At p. xxviii of this 1904 volume will be found a list of all the editions, from the first, published in 1845, to the seventeenth, in 1904. The list forestalls, of course, the bibliography now furnished by your correspondent; yet, in this age of hurry and slipshod work, it is refreshing to note the evident care and labour which have been bestowed by Mr. Young on its compilation. One or two slight errors have been made, as that the fourth edition was the first to contain the new border round the pages with the

elf figures in the four corners, whereas it was the third edition in which this border first appeared. In the sixteenth edition the elf border appears for the *third* time, but in a slightly altered form. JAMES SINTON.

CWEN SEA OR WHITE SEA.

July 29, 1905.

IN to-day's *Athenæum* (p. 148) Mr. David Owen, quoting from memory, refers to my "translation of Cwen here into white." My statement is that the Cwen Sea, the present White Sea, was so called in King Alfred's time ('Orosius,' i. 11) from the Cwenas (Finns) who roamed round its shores. I nowhere suggest that white is a "translation" of Cwen, or that Cwen has any connexion with the Welsh *gwén*.

A. H. KEANE.

THE LOST EIGHTH-CENTURY GREGORIANUM OF THE ROMAN CHURCH.

I.

IN a communication to No. 3989 of *The Athenæum* (April 9th, 1904) on the liturgical Libellus current eleven hundred years ago in the Frankish kingdom I invited attention to a series of omissions in the copies at present known to us, and to the fact that their places and textual values coincide with those of items common to two classes of sacramentary which are in other respects divergent, the "Gelasian" and the "Gregorian." I also adduced the authority of the 'Micrologus' for believing those items to have been expunged from the book because of this double attribution, and the book itself to have been compiled by Alcuin. Hence, then, the question whether, besides the items thus expunged, there may not have been others which had *ab initio* been excluded from the book. To this question I am now in a position to give an unhesitating answer, and to say that we have it in our power to reconstruct with close, if not final, accuracy the Liber Sacramentorum whence Alcuin deduced his Libellus; to identify it as the long-lost missal of the Roman Church in the eighth century; to retrace its evolution, through an intermediate redaction, back to the irreducible minimum of a nucleus or primary scheme; and to inform ourselves whether or not such nucleus may or can have been elaborated by Gregory the Great.

The special characteristics of Alcuin's little book may be classed under the three heads of defect, excess, and textual variation. 1. Scholars have observed that it overlooks some six-and-thirty Sundays of the annual cycle, but not, so far as I am aware, the curious fact that its menology, as compared with that of other and contemporaneous mass-books, betrays a like deficiency; or that it neglects the Saturday after Quinquagesima. Now, since these anniversaries are recognized by so old and distinctly Roman a book as the Queen of Sweden's Gelasianum on the one hand, and on the other by the St. Gallen hybrid of Carolingian date, but with the noteworthy peculiarity that in respect of them the St. Gallen hybrid drops its hybridism, I infer that the masses assigned to them in the "Gregorian" source of the hybrid resembled those assigned to them in its "Gelasian" source, and that Alcuin for that reason conceived them to be older than St. Gregory and therefore prætermitted them. Can this inference be justified? 2. It contains an immense number of seemingly needless prayers, and two masses (Mur. Greg. 15, 95) which, since they reappear in the Appendix (*ib.* 158, 165), had on Alcuin's own hypothesis no right to a place in it. For which of all these, if for any, may Alcuin be held responsible? 3. The instances of textual variation are few but significant, as in Whitsun week and on June 28th, when, rather than abrogate the summer ember days and the vigil of the patronal feast of the Roman Church because their masses were wholly or in part "Gelasian," some reviser would seem to have taken the only alternative course, and replaced the offending constituents by others. Can such reviser have been Alcuin?

My theory concerning these peculiarities is that some of them result from the application to a much earlier document than the Libellus of a criterion which I claim to have detected, and that the rest were not inherent to that much earlier document. I propose, therefore, to use this theory as an instrument wherewith to reconstruct what it presupposes, and, aided by the generosity of the Editor of *The Athenæum*, to invite the verdict of scholars upon the issue. The issue shall be set forth under the form of numerical summaries so drawn up as to make no unfair demand on the trained literary imagination of the jury I address.

Division A.—Of two days, on one or other of which to enter on the *circulus anni*, Gregory the Great may with some confidence be said to have chosen Advent Sunday; Christmas Eve being affected by "Gelasian" books, by hybrids, by Alcuin's Libellus, and by missals derived from, or materially influenced by, one or more of these. Hence the safer of two alternative hypotheses is that which assumes that any Gregorianum whence Alcuin may have drawn his materials began with the earlier day. I find, then, that, a slight allowance made for ornamentation, the first nine masses of a series beginning with Advent Sunday might have occupied three sheets, each of whose twelve pages had the textual value of 380 letters and a fraction. Thus:—

Ornamentation	38
Three Sundays: 345, 378, 335	1058
Ember days: 485, 325, 872	1682
Fourth Sunday	319
Christmas Eve and Night: 382, 1047	1429
From the following	7
	$12\times380\frac{1}{4}=4563$

On the assumption, which will soon be verified, that the document I wish to reconstruct had a paginal unit of some 380 letters, I now pursue my course through a copy of Muratori's edition of the Libellus (MS. Vatican. Regin. 337), taking up as I go such masses as my theory assumes Alcuin to have discarded, and neglecting whatever it assumes him to have introduced.

Division B.—My second list, for the interval including Christmas morning and the Vigil of the Epiphany, recognizes two Sunday masses, one of Gregorian attestation, the other of post-Gregorian co-option into the Roman liturgy, † both of which I believe Alcuin to have discarded on the score of double allotment, and which I, therefore, print in italics; and besides these, another—I mark it with a bracketed "N.B."—which, as explained in my communication to No. 3989, though admitted for a time, was subsequently expunged. On the other hand, it of necessity overlooks the *alicæ* (see Mur. Greg. 10–12 *et seqq.*) which on my hypothesis Alcuin introduced into his Libellus. Besides the post-Gregorian mass just mentioned there is a group of prayers in honour of St. John, which, though seemingly intrinsic to the earlier document, and therefore *ex hypothesi* not Alcuin's, it would yet be unsafe to regard as Gregory's. For that reason I note their values, together with that of the mass to which they seem to be analogous, in a second column; and while doing this I invite the attention of experts to the fact that, but for those values, the Feast of the Epiphany, which leads off the next ensuing list, could not have been distinguished by a fresh page and a fresh fasciculus; for only by combining the two groups of totals do we get a multiple of 380 letters or thereabout:—

Christmas, Dawn and Day: 973, 697	1670	
St. Stephen	348	
St. John	341	344
Holy Innocents	415	
First Sunday	432	
St. Silvester*	304	
Second Sunday		324
Vigil of Epiphany [N.B.]	376	
From the following	15	
	$12\times380\frac{3}{4}=4569=3901,$	668

Division C.—The next group, distributed, like the preceding, in paired columns, has the value of twelve pages of three hundred and eighty letters and a fraction, thus giving, as will be seen presently, the Purification of St. Mary a fresh page and doubtless a fresh fasciculus. Its three Sunday masses, though recognized, as Berno of Reichnau assures us, by St. Gregory, were not owned by Alcuin. I therefore print them in italics. On the other hand, two of its saints' *missæ*—those for St. Felix of Nola and St. Vincent—cannot in prudence be regarded as Gregorian, nor yet the last, which is by general consent referred to the dedication of a church in or after the year 625. Hence its contributory items are of three diverse categories. Some are of Gregorian antiquity and recognition, some are either presumably or certainly post-Gregorian, while of the former group some are in the extant Libellus, some are not. And yet by the collocation of these diverse classes of items we get what none by itself could give, a multiple—and, indeed, as twice before, a quadrupled multiple—of 380 letters and a fraction. Thus:—

Epiphany	663	
First Sunday	301	
St. Felix		346
Second Sunday	318	
St. Marcellus*	361	
St. Prisca	343	
St. Fabian	360	
St. Sebastian*	453	
St. Agnes*	396	
St. Vincent		351
Third Sunday	298	
St. Agnes ii°		380
	$12\times380\frac{5}{6}=4570=3493$	1077

Division D.—Beginning at the point just reached, and ending with Maundy Thursday, I find that the textual value for anniversaries of Gregorian attestation is 17,185, which is not a multiple of 380; but that if we add to those anniversaries the two most probable claimants next after them to a place in the primary scheme of the book I am trying to reconstruct—St. Agatha's Day † and the Fourth Sunday after Epiphany ‡—and, besides these, the next in precedence of claim, St. Valentine's Day, referable, like St. Agnes ii° in Division C, to some year in the pontificate of Honorius I. (A.D. 625–638), we get a total of 18,275 ($=48\times380\frac{25}{76}$) letters; and thus, for a fourth time, a quadrupled multiple of 380 letters and a fraction. By this arrangement the Septuagesima mass would begin on the first line of the fourth page. But for this arrangement neither Good Friday, Holy Saturday, nor Easter could, without damage to the artistic integrity of the volume, have begun on the recto or even the verso of a leaf. The several values of the anniversaries just specified are, in analogy with previous lists, set down in the paired columns marked "I." in the subjoined synopsis, and I relegate the rest to a third and a fourth column, marked "II." and

† See Berno, 'De Celebratione Aduentus,' § 3, Migne, cxlii. 1034B.

* In these tables asterisks denote, besides the Chair of St. Peter in the cemetery of Ostrianus, the saints in whose honour lamps are known to have burned as far back as the time of Gregory the Great. See Marini, 'I Papiri Diplomatici,' p. 208.

† Her church near the amphitheatre of Titus was re-dedicated by St. Gregory.

‡ See Berno, *ut supra*, and Canterbury Missal, p. 157.

"III." As to my successive totals, α denotes the numerical result of what by my hypothesis was the primary scheme of this division of the document; β that of the primary scheme as developed under a second redaction, with which I shall deal presently; and γ that of the completed work. Here, as before, I adopt and italicize items which my theory assumes Alcuin to have discarded from his Libellus, and neglect supernumerary prayers which it assumes him to have introduced into it. I also note the mass for the day before Palm Sunday—*Sabbatum quando eleemosyna datur;* but, warned by the Præfatiuncula, do not compute its value.

	I.	II.	III.
Purification: Coll.			155
„ Mass		639	
St. Agatha	388		
Fourth Sunday	370		
*St. Soteris**		274	
St. Valentine	332		
St. Juliana			513
By γ: $7\times381\frac{4}{7}=2671=$	1090,	913,	668
*St. Peter's Chair**		439	
SS. Perpetua, &c.			428
Fifth Sunday		304	
Sixth Sunday		280	
St. Gregory			426
From the following		21	
By β: $8\times380\frac{7}{8}=3047=$	1090,	1957	
By γ: $12\times380\frac{3}{4}=4569=$	1090,	1957,	1522
Annunciation: Coll.			176
„ Mass		452	
Septuagesima: Rubrics	51		
By α: $3\times380\frac{1}{3}=1141=$	51,	1090	
Septuagesima: Mass	297		
Sexagesima	312		
Quinquagesima	308		
Wednesday		637	
Thursday			456†
Friday		501	
Saturday		513	
First Sunday, &c.	2019		418
Ember Saturday: Prayers	610		
By β: $23\times380\frac{7}{23}=8747=$	3597,	1090,	4060
Ember Saturday: Mass	292		
Second Sunday, &c.	2474		496
Third Sunday, &c.	2350		457
Fourth Sunday, &c.	1105		
Wednesday: Prayer	167		
By γ: $49\times380\frac{4}{49}=18660=$	9985,	1090,	4060, 3525
Wednesday: Mass, &c.	1351		499
From the following	33		
By γ: $54\times380\frac{2}{44}=20543=$	11369,	1090,	4060, 4024
Passion Sunday, &c.	2080		531
[Saturday, 582]			
From the following	44		
By β: $49\times380\frac{2}{49}=18643=$	13493,	1090,	4060
By γ: $61\times380\frac{1}{61}=23198=$	13493,	1090,	4060, 4555
Palm Sunday, &c.	1867		
From the following	21		
By β: $54\times380\frac{1}{11}=20531=$	15381,	1090,	4060
By γ: $66\times380\frac{1}{11}=25086=$	15381,	1090,	4060, 4555
Thursday, Mass [N.B.]	1804		
„ Office		2778	
By α: $48\times380\frac{2}{48}=18275=$	17185,	1090	
By β: $66\times380\frac{1}{2}=25113=$	17185,	1090,	6838
By γ: $78\times380\frac{1}{39}=29668=$	17185,	1090,	6838, 4555

If, as we have seen to be probable, the primary nucleus was compiled in or after the pontificate of Honorius I. (A.D. 625–638), two human generations, at the least, may have passed away before the book as known to Alcuin received its final development, for the Thursday masses before Holy Week were instituted after the accession of Gregory II. in the year 715. Now, it will have been remarked in my synopsis that the items which by my theory are adventitious to the nucleus range themselves vertically into two groups, one of which has the value of eighteen, the other of twelve pages of, as nearly as need be, 380 letters each, for $18\times380=6840$ and $12\times380=4560$; and, since a like dualism recurs from time to time throughout the work, I see in this phenomenon unquestionable evidence of the two successive amplifications at which I hinted just now. But this is not all. Such are the values, and such the distribution, of these adventitious items that there comes into view a transverse subdivision so contrived as to set more prominent masses, such as those for St. Peter's Chair, the Annunciation, an exceptional Wednesday, Passion Sunday, Palm Sunday, and Maundy Thursday, each at the head of a page. And as like phenomena recur again and again throughout the document, I see in them evidence of a carefully sustained bibliographical tradition and of the ἦθος that inspired it.

Sergius I. (A.D. 687–701), as we learn from the Liber Pontificalis, ordained that on the four feasts of St. Mary the mass should be preceded by a litany sung in procession from the church of St. Adrian to the basilica of S. Maria Major. Hence the inference that any Collecta which he might thereupon appoint to precede the procession on any one of those days would be written in a margin of the volume used on the occasion, there awaiting incorporation into the missal itself by the compiler of the next redaction. Who the next editor was to be, there can be little doubt. Gregory II. (A.D. 715–731) was a born bibliographer. Educated from childhood at the Lateran, he was made custodian of the papal library while yet a subdeacon; and when, some years after the death of Sergius, he attended a later patron, Constantine, whom he was destined to succeed as Pope, on a visit of state to the imperial Court at Constantinople, he won the admiration of Justinian II. by solving a series of literary puzzles which would seem to have baffled the sagacity of that prince's librarians. It may have been then that he was first styled ὁ διάλογος, an appellation appended to his name even on the title-pages of books destined for the altars of the Eastern Church. Be this as it may, one of the best-remembered acts of his more public career was the assignment of masses to the Thursdays in Lent before Palm Sunday; and we may fairly infer that he, if any one, would thereupon superintend a new redaction of the Gregorianum of the Roman Church.

Now, at the beginning of the present division there is a redundancy which serves to prove that the Collecta for the Purification was brought into use after the institution of the feast, but before the redaction which I conceive Gregory II. to have superintended; and further, that the book on which Alcuin worked was an uncorrected copy, and thus a presumably first-hand copy, of such redaction. Its major rubrics for the Purification are "Yppapanti," "ad sc'am mariam," "o'io ad collectam ad sc'um adrianum," "missa ad sc'am mariam maiorem"; where the second of them, though now superfluous and wrongly placed, seems to recall a time when, the third and fourth being as yet non-existent, it was where and what it should have been. For this reason I set the total value of the first two rubrics and the mass under "II.," and that of the Collecta and its accessories under "III." This done, I make an analogous distribution of the totals for the Annunciation, when I at once perceive that the Collecta for the Annunciation conspires with the six Thursday masses to give us [4555—1522=] 3033 [$=8\times379\frac{1}{8}$] letters, the value of eight pages or two membranes, while that for the Purification and the three saints' masses least likely to have been introduced at an early date yield 1522 [$=4\times380\frac{1}{2}$] letters, the value of four pages or one membrane.

These, then, are the additions which would seem to have been made in or after the year 715. Meanwhile, and at some date later than 625 at the very earliest, a second or intermediate redaction had introduced, besides the two feasts of St. Mary, the Wednesday, Friday, and Saturday after Quinquagesima; the fifth and sixth Sundays after Epiphany; the feast of St. Soteris, in whose honour a lamp burned in the catacombs as far back as the age of Gregory the Great, and that of the *cathedra sc'i Petri apostoli* in the cemetery of Ostrianus, before which another lamp burned at the same period; and, besides these, the Blessing of the Oils on Maundy Thursday.

The logical subdivisions of the final redaction, and in a less degree those of the second, are manifestly the outcome of design, and thus attest my theory of the evolution of the document. Thus, but for the inordinate length of the mass for the Thursday in Passion Week, that for Palm Sunday could not any longer have begun at the head of a page; but for the same characteristic on St. Juliana's Day, St. Peter's Chair would not have gained its proper place of honour; but for the 854 letters devoted to two other festivals the Annunciation would have lost the distinction already given to it.

Such, then, for so much of the liturgical year as lay between Advent Sunday and Maundy Thursday, was the document from which, if my inductive reconstruction of it has been happily inspired, Alcuin deduced the main portions of his Libellus. I hope in a second communication to show that the technical characteristics of that curious little compilation were of such a sort as to demonstrate the general accuracy of my reconstruction.

MARTIN RULE.

† This and the remaining numbers of the column are for the Thursdays of Lent introduced by Gregory II. (A.D. 715–731).

TENTH INTERNATIONAL CONGRESS OF THE PRESS.

PART I.—WORK.

THE Tenth International Congress of the Press was opened at Liége on July 25th in the Palace of the Prince Bishops, Herr Wilhelm Singer (*Neues Wiener Tagblatt*) in the presidential chair, to which he has been faithful ever since the first Congress, held at Antwerp in 1894.

In his inaugural address Herr Singer reminded his audience that to Belgian initiative was due much of the force which set in working the International Press movement, and he paid a graceful tribute to two distinguished Antwerp journalists, the late M. Gomaere de Keyser, and M. Heintzmann Savino, still, happily, a member of the Central Committee.

To the enthusiasm of colleagues such as these the Congress owed its birth on Belgian soil and much of the vigour of its later growth. Enumerating the work of past Congresses, the President reminded his hearers that, though the statutes of their organization confined their discussions within the limits of professional topics, they were still able by mutual sympathy and brotherly union to lift their profession into the realms of the ideal.

M. Péty de Thozée, governor of the province, answering Herr Singer and welcoming the members of the Congress, said that he had a special advantage in belonging to a neutral nation, in that he could espouse the interests and share the sympathies of everybody, and this pleasant sentiment has, throughout the meeting, been the key-note of Belgian friendliness.

The Walloon Minister (who apologized for the unavoidable absence of the Ministers of Public Instruction and of Public Industry, detained in Brussels by parliamentary duties) concluded with "Long live the Sovereigns of all other nations, and long live the Sovereign Press,

monarch of the world!" The Congress then adjourned to the Exhibition "Salle des Fêtes," where the business sittings were held during Tuesday, Wednesday, and Thursday of last week.

A complimentary "Président d'honneur" chosen from each national delegation occupied the chair of the meetings in turn. Alderman Campion, late proprietor of *The Northampton Mercury*, represented the British International Association of Journalists, of which he was recently re-elected President.

Among the questions which occupied the Congress I may cite the maintenance of professional secrecy under legal pressure, the conditions of contract between editors and correspondents, and the press duel.

The loyalty of editors to correspondents and their published opinions was ably urged by M. Taunay (Paris), seconded by representative speakers of at least seven different nationalities. After comparing varying press methods, a resolution was passed exempting correspondents of a paper from entering the witness-box in cases affecting editorial information, in which their evidence might violate professional secrecy; and enforcing their right to support in the event of such refusal resulting in legal proceedings.

Increased responsibility, both in the editorial department and in the individual reporter, could but raise the tone of the profession. Mr. Arthur à Beckett (London) mentioned that editors of English newspapers never revealed the names of their informants, but were very careful to use no information from which they might later have to draw back.

In the discussion on the press duel M. Janzon (Sweden) took as his motto the clever words of a captain of Charles V.: "There is nothing so foolish as a duel, for the man who insults another, not the man who is insulted, is dishonoured"; he stated that many Parisian journalistic clubs were anxious to put down duelling, but that the real solution of the difficulty would be to suppress the notoriety given to such meetings in the press. M. Raqueni (Portugal) submitted that press duels were very frequently merely the outcome of personal vanity and self-advertisement, and demanded that the law should be invoked to stop not only the duels themselves, but also all press notices of them.

These two questions, and that of the regulation of contracts between editors and reporters, are of less pressing interest to British journalists than to their foreign colleagues, as the custom and usage of British procedure have crystallized into a code which is seldom infringed; but the consideration of such matters in different national lights is always desirable, as leading to wider mutual understanding. The General Committee was requested to draw up a report on this subject, to which Mr. A. à Beckett promised all the possible assistance of English experience.

Mr. D. A. Louis (London) was chosen as British representative in the International Tribunal for the settlement of press disputes. It remains to be seen whether members will submit to this peaceful arbitration in preference to the duel; but it is certainly suggestive that such a discussion should have taken place in an assembly wherein the Latin race predominated, and that a German, Dr. Schweitzer (Berlin), should state that England, Holland, and Russia held the duel in ridicule and contempt.

It was resolved to form an international register of accredited members willing to contribute to foreign papers, and an international newspaper library. The conclusion of the three days' business sittings, which had been singularly concentrated and workmanlike—as became a meeting in such a business city as Liége—left the members of the Congress free to enjoy the hospitality of the town, the delights of the Exhibition, and an extension of their tour to Brussels, Antwerp, and other places.

Of their reception by the King of the Belgians, and of the special commemorative meeting held under the presidency of M. Auguste Beernaert (who as Minister and President of the Chamber of Representatives welcomed the first Congress in 1894), I must give a short notice next week. G. B. Stuart.

A VILLAGE LIBRARY.

In an interesting account of the library contained in the church of Langley Marish, which appears in your issue of July 29th (p. 146), it is stated that "J. C. Werndly was never either vicar or curate of the parish."

According to Dr. Lipscomb's 'History of Bucks,' the Rev. John Conradus Werndly was presented to the living of Wyrardisbury with Langley as vicar on November 8th, 1690, and died in 1724.

Some further information concerning him will be found in Gill's 'History of Wraysbury,' p. 107, wherefrom it appears that he was inducted in 1689. Richard Bentley.

BASQUE MSS. IN THE BODLEIAN.

Students of Basque will remember the unearthing by Prof. Rhys at Shirburn of Pierre D'Urte's grammar. This interesting fragment was examined by Prince Lucien Bonaparte, and a good many years later copied out by Canon Llewelyn Thomas. After his death in 1897 it was presented to the Bodleian (MS. Basque C 2). Recently the library has received a further gift in the shape of an exhaustive analysis of the said grammar (MS. Basque C 2) by another Basquophile, the Rev. Andrew Clark, of Lincoln College. As there is no immediate prospect of either MS. being printed, scholars may be glad of this hint as to their whereabouts.

HENRY SOTHERAN.

Another link with bookselling of the past was broken when on Sunday last Henry Sotheran passed away at his residence on Beulah Hill, Upper Norwood, at the age of eighty-five. His father, Thomas Sotheran, whom we remember well, was born at Ampleforth, in the vale of York, and many of the family had been booksellers in the city of York since the earlier half of the eighteenth century. Thomas Sotheran came to London, and was apprenticed to the Quaker booksellers John and Arthur Arch in Cornhill, and they had such regard for him that when he married, in 1812, they made him a present of the stationery business they had in Little Tower Street. In 1816 he founded the present bookselling firm. His son Henry was born on May 29th, 1820, and received his education at the Pestalozzian School at Stockwell, but had to return home, owing to ill-health; and in 1832, when he was only twelve, he took an active part in his father's business. So rapidly did it grow that Thomas Sotheran decided to relinquish the stationery business in favour of a former *employé*, Mr. John Draper.

In 1841 Thomas Sotheran took his son into partnership. In 1851 Mr. Stibbs, whose shop faced Somerset House, was retiring from business. Henry Sotheran secured this, and purchased the stock and goodwill. In 1856 Messrs. Smith & Son were removing from 136, Strand to their present premises, and Sotheran secured from them the lease of this handsome house, with its splendid frontage, for the display of books. Sotheran then entered into partnership with Mr. George Willis, the well-known bookseller, whose shop under the Piazza in Covent Garden was always a source of attraction to book-lovers—it was a bad day for sellers of books, for previously the rival firms would bid against each other, prices thus advancing considerably. The partnership lasted only ten years, and the business again became the sole property of Henry Sotheran. In 1872 the business in Piccadilly was added, and the entire building, with the exception of the top floor, was soon crowded with books. This he kept for his own use, and from the windows, with the aid of a field-glass, he could see, he has told us, his home on Beulah Hill. At the end of June, 1893, he retired from business, being succeeded by his son Henry Cecil, and Charles Buckland and Alexander Balderston Railton, both of whom predeceased him. An obituary notice of the last appeared in No. 4012.

Although Mr. Sotheran had long retired from the firm, he took an active interest in it to the last. He will be long remembered by those who knew him for his kind, genial disposition. It was always a pleasure to meet him and to see his cheerful smile of greeting; while to business men he leaves an example of great activity and integrity.

No record of Sotheran can be complete without reference to his enterprise in securing the copyright of the ornithological works of John Gould. For these he gave, including the plant and lithographic stones, 5,000*l.*; and he at the same time secured the services of Gould's staff of colourists, and was in this way able to complete under the direction of Dr. Bowdler Sharpe the works left unpublished.

SALES.

Messrs. Puttick & Simpson concluded their season on Thursday week last with the sale of the library of the late Prebendary Blomfield Jackson, and other private properties. High prices ruled throughout, the following being some of the chief items: Ackermann's Histories of Oxford and Cambridge Universities and the Colleges, 5 vols., large paper, 69*l.* Grote's Greece, 12 vols., 3*l.* 17*s.* 6*d.* Philobiblon Society, 15 vols., 4*l.* 13*s.* Evans's Essays on America, 1755, 12*l.* Dictionary of National Biography, complete set, 48*l.* Froude's England, 12 vols., 4*l.* Walpole's Royal and Noble Authors, 5 vols., morocco, 5*l.* 2*s.* 6*d.* Proof impressions of the woodcuts to Bewick's Water Birds, 7*l.* 7*s.* Calendar of State Papers, 34 vols., 7*l.* 15*s.* An example of Seventeenth-Century Embroidered Binding, 15*l.* Armstrong's Gainsborough, 1898, 6*l.* 2*s.* 6*d.* Adam's Architecture, 3 vols. (reprint), 5*l.* Newgate Calendar, 6 vols., 4*l.* Eight Autograph Letters relating to America at the time of the War of Independence, 41*l.* Bohn's Libraries, 108 vols., 6*l.* 7*s.* 6*d.* Kingsley's Works, 19 vols., 5*l.* Haddon Hall Library, 9 vols., 5*l.* A'Kempis, L'Imitation de Jésus Christ, Paris, 1858, 7*l.* 5*s.* Jesse's London, extra illustrated, 5*l.* 17*s.* 6*d.* Tour of Dr. Syntax through London, uncut, 3*l.* 17*s.* 6*d.* Thirteen Autograph Letters of Ruskin, 9*l.* Last Essays of Elia, uncut, 1835, 10*l.* 2*s.* 6*d.* Ackermann's University of Cambridge, 8*l.* 10*s.* New Century Dictionary, 6*l.* 10*s.* Punch, 64 vols., 10*l.* Williamson's Portrait Miniatures, 7*l.* 5*s.* Four Autograph Letters of Horace Walpole, 24*l.* 5*s.* Two Letters of Dr. Johnson, 17*l.* 5*s.* The total for the two days was 1,063*l.*

Messrs. Sotheby, Wilkinson & Hodge sold in their last book sale of the season, 28th and 29th ult., the following important items: The Civile Conversation of Stephen Guazzo (an important Shakspeare book), thirteen editions in various languages, 1586-1628, 50*l.* Smith's Catalogue Raisonné of Painters and their Works, 9 vols., 1829-42, 23*l.* The Ibis, Series I.-III., 18 vols., 1859-75, 30*l.* Elliot's Monograph of the Pheasant Family, 53*l.* Loggan's Oxonia Illustrata, 1675, 12*l.* 5*s.* Autograph Letters, &c., of P. B. Shelley (8), 155*l.* Rembrandt's Complete Works, by Bode and De Groot, 7 vols., 1897-1902, 23*l.* Smith's Military Costumes (36), 1812, 19*l.* 5*s.* Nash's Mansions, coloured like drawings, 4 vols., 1839, 35*l.* Chronicles of England to the end of Henry V., English MS. on vellum, *c.* 1450, 39*l.* Longfellow's Song of Hiawatha, 1855, with proof-sheets and corrections by the poet, 27*l.* Tennyson's Poems by Two Brothers, large paper, 1827, 17*l.* 5*s.* Ackermann's Microcosm of London and Histories of Cambridge and Oxford, 7 vols., 1812-15, 42*l.* 10*s.* Hardwicke's Original Collections of Pedigrees, &c., of the Heralds' Visitations of Shropshire, 3 vols., folio, 32*l.* Gould's Humming Birds, 5 vols., 1861,

25*l*. Purchas his Pilgrims, 5 vols. (slightly defective), 1625-6, 50*l*. Shakspeare's Fourth Folio, the tallest copy known, 1685, 110*l*. Santarem's Atlas de Mappemondes, Paris, 1849, 37*l*. Bartolomeo da li Sonnetti, Isolario, Venet., 1480, 24*l*. Nine MS. Italian Portulans of the seventeenth century on vellum, 52*l*. Horæ on vellum, Sæc. XV., 32*l*. Ackermann's Colleges of Winchester, &c., 1816, 18*l*. Horace Walpole's copy of Pennant's London, with numerous MS. notes by him, 1799, 36*l*. 10*s*. Pennant's London, extra illustrated, 66*l*.

Included in the same sale were the following quarto editions of Shakspeare's Plays, all slightly defective: The Merchant of Venice, 1652, 200*l*.; King Richard III., 1605, 250*l*.; History of Henry IV., 1608, 1,000*l*.; Second Part of King Henry IV., 1605, 500*l*.; History of King Lear, 1608, 900*l*.

Literary Gossip.

Mr. Fisher Unwin has arranged to publish a translation by Miss A. Linden of 'The Red Laugh,' by Leonidas Andreieff, one of the best-known Russian writers of the younger school. The story, which has attracted much attention in Russia, has now been translated. It purports to be fragments from the diary of a young officer who is sent home from the front cruelly wounded and with his mind affected by the horrors he has witnessed. The diary is continued after his death by his brother, who is likewise driven to madness, partly by his brother's tragic fate, partly by the terrible news which is constantly arriving from the front.

Messrs. MacLehose & Sons will publish early in the autumn a new work by Mr. William Law Mathieson, entitled 'Scotland and the Union: a History of Scotland from 1695 to 1747.' In continuing the history of Scotland already dealt with in his 'Politics and Religion in Scotland, 1550-1695,' Mr. Mathieson has emphasized the connexion of Scottish with English and British politics; he has traced the evolution of parties, and the character and policy of their leaders, and has devoted particular attention to the growth of moderation in the Church as being significant of the liberal and progressive spirit in which the Union took its rise. Some unpublished sources have been utilized, but the work is primarily an attempt to make adequate use of the great mass of existing material, particularly of the collection of pamphlets in the Advocates' Library.

We regret to announce the death of Dr. John Davidson, late Professor of Philosophy and Political Economy in the University of New Brunswick, in his thirty-sixth year. Prof. Davidson, who was educated at Edinburgh University and Berlin, wrote on 'The Bargain Theory of Wages' and 'Commercial Federation and Colonial Trade Policy.' He was busy with researches for a history of Scottish commerce at the time of his death.

The late F. G. Kitton had what was probably a unique collection of Dickensiana of the most varied kind. The Dickens Fellowship has appointed a committee to examine this collection, and they have suggested to the Library Committee of the Corporation of London the formation of a National Dickens Library. The Library Committee have expressed their readiness to accept the collection, and make it accessible to the public; and the Council of the Fellowship now appeal for the funds necessary for the purchase. Any contributions will be acknowledged in the monthly organ of the Fellowship—*The Dickensian*.

The London correspondent of *The Birmingham Daily Post* included the following interesting announcement in his notes of last Monday:—

"The British Museum building at Hendon which is to serve as a repository for the storage of newspapers and other printed matter is now completed, and ready to receive the volumes. The book-presses and other fittings are practically all in place, so that within the next month or two a commencement, I am told, will be made with the work of removing the bound volumes of newspapers from their present abode in Bloomsbury to Hendon. That this will be no light task may be believed when it is stated that a calculation shows that about 48,000 volumes will thus be transplanted, the work of transference taking probably three months to accomplish. It is intended, so I gather, that most of the provincial, Scottish, Welsh, and Irish papers shall in future be kept at Hendon, but the files will, of course, remain available for reference by readers at the British Museum on giving a day's notice of a wish to consult them."

The Advocates' Library, Edinburgh, will be closed during the month of August.

The Rev. Dugald Butler, minister of the Tron Church, Edinburgh, has in preparation a 'History of the Old Tron Kirk of Edinburgh and the Congregation from 1560.' Mr. Butler has written a history of his old parish of Abernethy, in Perthshire, and a life of Archbishop Leighton, and has also published sermons.

The very interesting library of the late Mr. James Roberts Brown (whose death was announced in *The Athenæum* of April 29th) has been acquired by private treaty by Mr. T. Thorp, of 100, St. Martin's Lane, W.C., and he has just issued a catalogue of the collection, which extends to 849 numbers. Mr. Brown made a special feature of Kentish topography and of books relating to London, but those which will appeal most to the average collector will be found among the miscellaneous section. Very few are rare, but nearly all are of the class which every lover of *belles-lettres* wants as a matter of course. In almost every case the books carry the late owner's book-plate, which was designed by H. S. Marks, R.A.

The Napoleon cult has probably never been more popular than it is at the present time, and now we are promised in October an elaborate catalogue of the collection of autographs, documents, broadsides, drawings, maps, music, portraits, military costumes and scenes, views, and so forth, formed by Mr. A. M. Broadley, barrister-at-law, of the Knapp, Bradpole, Dorset. The title will be 'Collectanea Napoleonica,' the compiler being Mr. Walter V. Daniell, the well-known book and print dealer. Mr. Broadley will himself contribute an explanatory preface and a catalogue of his Napoleonic library. The catalogue will form a systematic index of about 6,000 entries, and the impression will be limited to 500 copies.

At University College, London, Mr. Frederick Mackarness, Advocate to the Cape Supreme Court, has been appointed to the new Chair of Roman Dutch Law, and will begin his courses in October next. Dr. Shuckburgh has been reappointed Lecturer in Ancient History. The report of the Dean shows that the students in the Faculties of Arts, Laws, and Science increased from 947 to 1,054 in the session just concluded, and that the post-graduate and research students increased from 102 to 107.

The Nottingham Daily Guardian for July 26th announces the discovery of a sack crammed with papers and parchments at Clifton Hall, which has been in the possession of the Clifton family since the days of Henry III. The documents include letters of 1555 and 1583; a series of letters from the Earl of Strafford during the time he was Lord Deputy of Ireland; and two communications from Charles I., one of which concerns the proposed marriage of Suckling, the poet, to Anne, daughter of Sir Henry Willoughby.

Mr. W. S. Caldecott writes:—

"Your adequate review of my little book on 'The Tabernacle' in last week's *Athenæum* is one with which no writer could quarrel. It contains, however, one illogical statement, on which I should like to break a lance with your reviewer. After stating the two main propositions of the book to be (*a*) a claim to have discovered the cubit of the Bible, and (*b*) the identification of *Ramet el-Khalîl* with the enclosure built by Samuel to surround the altar built by him at Ramah, your reviewer's words are, 'It is possible that the second proposition may stand, even if the first should have to be largely modified.' I do not see how this can be, as the only evidence I find to support the theory of Samuel's altar having stood within the present enclosure near Hebron is drawn from its dimensions being measurable by the building cubit of one foot and a fifth. If the length given to the cubit be wrong, the whole evidence falls to the ground. I fear that your reviewer, in making his distinction, did not note the Assyriologist's foot-notes on pp. 137 and 139, and has not himself mastered the obverse of the Senkereh tablet. It strikes me as a little singular that in America the length of the cubit is looked upon as established, and some other portions of the book to require further evidence, whereas in England the converse of this seems to be shaping itself. Are we under the spell of some great name?"

By a recent decision of the Mannheim Corporation an international exhibition will be held in that town in 1907, and a permanent gallery is to be erected for this purpose.

The Mayence correspondent of the Paris *Rappel* announces the death recently of the elder of the last descendants of Gutenberg, Baron Adolphe Molsberg, who for many years lived a solitary life in the Isle of Langenau on the Rhine. He was at one time a traveller in the East, and wrote some philosophical studies. His wife and children predeceased him some years ago. His younger brother, a retired general, is unmarried, and with him, apparently, will disappear the last of Gutenberg's descendants.

In addition to three Parliamentary Papers noted under 'Science Gossip,' we have to mention the publication of a Report of the Intermediate Education Board for Ireland, for 1904 (3*d*.); an Ordinance of the University of Edinburgh on the Inclusion of Geography among the Subjects qualifying for Graduation in Arts (½*d*.);

and a Report of the Historical Manuscripts Commission on the MSS. of the Marquess of Lothian at Blickling Hall, Norfolk (*2s. 2d.*).

SCIENCE

GEOGRAPHY AND GEOLOGY.

The volume published under the rather romantic title of *Breaking the Wilderness* (Putnam's Sons) deals with the exploration and opening up of the vast region lying to the west of the Mississippi, from the earliest incursions made by the Spaniards to the driving of the last spike on the Union Pacific Railway in 1869. The author, Mr. F. S. Dellenbaugh, is well qualified for the task he undertook, for whilst still a young man he accompanied Major Powell during his memorable expedition down the Colorado, and since that time he has spent many years in the West, and acquired a personal knowledge of nearly every part of it. In the early chapters of the book he presents interesting accounts of the physical features of the country dealt with; of the beaver and buffalo, which at one time constituted the principal wealth of the districts; and of the native tribes, or "Amerinds," popularly known as American Indians. He then plunges *in medias res*, and tells his readers the story of explorers, trappers, traders, and fur companies. The explorers of the Far West and of the Rocky Mountains have at no time enjoyed the popularity of their African compeers of a later generation; still, names like Lewis and Clark, Pike, Bonneville, and Fremont are sufficiently well known, even outside the United States, to cause an account of their achievements to be read with interest. As to trappers and traders, like Jim Bridger and Kit Carson, a halo of romance has gathered around them; and no doubt they had their virtues. They endured hardships with fortitude, were fair and honourable in their dealings with their fellows, and cheerfully risked their lives for others, yet in their dealings with the Indians "conscience was paralyzed." As to the traders,

"they hesitated at nothing that would bring them money.....One could fill a library with volumes detailing the murderous brutality of the white race."

There were, of course, individual exceptions:—

"As a rule the French were the most humane, the most just; they treated the natives more as if they might be human beings with sensitiveness and intelligence. William Penn and his followers among the English, and the Hudson Bay Company, also dealt justly with them, but in the eyes of the others the Amerind was a beast of the forest to be exterminated."

The great fur companies, in their dealings with the natives, seem to have been no more honourable than the private traders. Here, again, the author makes an exception in favour of the British Company, which maintained almost complete control of the Oregon region after the war of 1812, and for many years later, in spite of which the whole of this territory, up to 49° North, and including Puget Sound, was surrendered to the United States in 1846 "by right of discovery and exploration."

It is only natural that in a volume dealing with such a multitude of facts there should be found a few statements to which exception may be taken. It is doubtful, for instance, whether the Rio de Spiritu Santo of Pineda was really the Mississippi, and certain that the Greek adventurer who went by the name of Juan de Fuca never discovered the strait which now bears his name. The statement that Cartier "discovered" the island of Newfoundland, whilst Cabot's name is not mentioned, is, of course, an oversight, rather surprising in an author so well versed in the history of his country. What the author says, however, of Coronado's march in search of the seven treasure cities of Cibola deserves attention.

The volume is well illustrated, yet a general map indicating the old forts and trading posts, and showing the principal routes of the explorers, would have proved more useful than many of these attractive process-pictures.

Under the collective title of *Great American Explorers*, Mr. David Nutt has begun the publication of a series of reprints or translations of the narratives of "Trailmakers," from the earliest times to the close of the eighteenth century. The first two volumes issued deal with De Soto's adventurous march through Florida and the valley of the Lower Mississippi. The three most important contemporary accounts of the expedition are presented to the reader, namely, those by a "gentleman of Elvas," by Biedma, the royal factor, and by Rodrigo Rangel, the private secretary of De Soto. The "romantically coloured imaginary" account by Garcilaso de la Vega, based upon statements made by a survivor of the expedition, whom the editor supposes to have been Gonzalo Silvestre, is not included. The editor, Prof. Edward Gaylord Bourne, of Yale University, furnishes a literary introduction and a few foot-notes, for the most part correcting palpable errors of dates, whilst Mr. Buckingham Smith's well-known 'Life of De Soto' is reprinted as an appendix. There is a poor little map, and readers desirous of following the route of the expedition in greater detail are referred to Lowery's 'Spanish Settlements.'

Three more volumes of the same series contain a complete reprint of Nicholas Biddle and Paul Allen's 'History of the Expedition of Captains Lewis and Clark,' first published in 1814. It is preceded by a short account of the 'Louisiana Purchase,' by Prof. John Bach McMaster, and there are a few notes upon the route. Portraits of the explorers and the original maps are included.

Structural and Field Geology for Students of Pure and Applied Science. By James Geikie. (Edinburgh, Oliver & Boyd.)—To many professional men a little knowledge of geology is essential, and it is largely to meet their wants that Prof. Geikie has prepared this work. The mining engineer, the architect, the civil engineer, the agriculturist, and the public health officer, all stand in need of an acquaintance with the elements of the science. Their wants vary, it is true, in extent and character, but in no case do they desire to dwell on the technical details of palæontology or the theoretical aspect of geology. Yet, if their knowledge is to be sound, they must apply themselves to such parts of the science as interest them just as seriously and systematically as though they were learning the science for its own sake, not merely for the sake of its application in a special direction. Hence Prof. Geikie's new volume appeals to "students of pure and applied science." It is not a work on practical geology for practical men; it is a work on structural geology written on broad general lines, but emphasizing such subjects as the nature of ore-deposits, the characters of soils, the geological conditions of water-supply, and the methods of map-making. The author explains that it represents the summer course of Geology in the University of Edinburgh, which is taken by a mixed body of students, some interested in pure and some in applied geology, but all requiring a wider acquaintance with the science in its practical aspect than can be obtained from the general course of winter lectures. Written with the knowledge and authority of a professor of wide experience, the work is likely to be of much use far beyond the range of University classes. Since the rocks build up the crust of the earth, and the crust of the earth is the essential object of all geological study, a sketch of the present state of petrology forms an appropriate introduction to any work on general geology. Such a sketch occupies a large part of Prof. Geikie's volume. Students not aspiring to be petrologists may grow impatient with technical details, but they may rest assured that a sound knowledge of rocks is well worth the labour involved in its acquisition, though this knowledge can never be obtained from books alone. Perhaps the most valuable part of Prof. Geikie's work is that devoted to geological surveying, a subject on which he writes with the authority of one who was for many years professionally connected with the State Survey. The illustrations in the volume are exceptionally good, including a large number of views of Scottish scenery reproduced from photographs officially taken by the Geological Surveyors.

MEDICAL RECORDS.

A Treatise on Plague, dealing with the Historical, Epidemiological, Clinical, Therapeutic, and Preventive Aspects of the Disease. By W. J. Simpson. (Cambridge, University Press.)—The literature of plague is enormous, because since the beginning of history it has been one of the most deadly diseases which have affected mankind. But large as is the literature, we would not willingly be without this treatise by Prof. Simpson. He has summed up in it most of what has already been written upon the history and distribution of the plague. He tells about the nature of the infection and of the means by which it is disseminated, both locally and generally. He has made his book a storehouse of information upon the signs and symptoms of the disease, and he derives his information at first hand, for he was the medical adviser to the Government of Cape Colony during the outbreak of plague in 1901, and he was a commissioner for the Colonial Office to inquire into the causes of the continuance of plague in Hong Kong. Lastly, the treatise deals with the all-important questions of prophylaxis and suppression. We are so accustomed to think of plague as an alien disease which has run its course in this country that it is startling to learn that other countries have had a longer immunity than we have had, and that plague has reappeared in them and proved as great a scourge as of old. For two hundred years there had been no plague in India; in 1896 it broke out in Bombay, and last year it caused more than a million deaths, for even with the resources of modern medicine the mortality has only been reduced from 90 to 70 per cent., and at present there seems to be no likelihood of stamping out the disease until it has run its course. The present classification recognizes three great forms of it—the pneumonic, which strikes through the lungs, and is the most deadly and easily communicable; the septicæmic; and the bubonic. Bacteriology has discovered the cause in a micro-organism, which is as deadly to rodents as to man, whilst epidemiologists have traced an intimate connexion between epidemics of plague and epizootics, affecting chiefly rats and mice. It is probable that the rats, being first affected, soon begin to transmit the affection to man, partly by contaminating food left unprotected, partly, perhaps, by their parasites, such as fleas. At any rate, rats lie under such strong suspicion that it seems possible to render a district or ship immune by ridding it of them, and this is best done by the use of the Clayton system of fumigation with sulphur, which chokes the rats, and causes them to come out of their holes to die. Prof. Simpson's book affords the most interesting reading. It is well illustrated with maps, charts, and drawings of patients suffering from plague. It abounds in points of practical importance, and should, therefore, prove a most serviceable text-book to all whose duty brings them into contact with plague either directly or indirectly.

XUM

The Royal Medical and Chirurgical Society of London—Centenary, 1805-1905. Written at the request of the President and Council by Norman Moore, M.D., F.R.C.P., Hon. Librarian, and Stephen Paget, F.R.C.S., Hon. Secretary. (Aberdeen, University Press.)—The Royal Medical and Chirurgical Society justly looks upon itself, and is generally regarded by others, as the premier medical society in England, though it was not founded until 1805, and its venerable parent, the Medical Society of London, is still hale and hearty. The first meeting of the Medical and Chirurgical Society was held at 2, Verulam Buildings, Gray's Inn; in 1810 the Society moved to 3, Lincoln's Inn Fields; in 1835 to 53, Berners Street, and in 1889 to its present premises in Hanover Square, where it accommodates various allied societies so satisfactorily that a movement is on foot to merge them all into a single Academy or Society of Medicine.

The book issued to Fellows of the Royal Medical and Chirurgical Society in commemoration of its centenary contains the chronicles and a short account of the Presidents. The Society is fortunate in possessing two honorary officers who were not only willing to devote the time to the preparation of the work, but also able to carry it to a most successful issue. The chronicles compiled by Mr. Stephen Paget from the Society's records give in outline a history of the times through which it has passed during the last hundred years—times which were often troublous and rarely prosperous. Year by year the chief work done by the Society is noted, and there is a record of the average attendance at the meetings of the Fellows and visitors. The outlines display such skill, both of selection and style, as to afford the reader in a very pleasant form a knowledge of all that he need know.

The second part of the work is devoted to an account of the Presidents, "drawn," as the authors say modestly, "from the usual sources of such biographies." But this is only a half truth, for there is introduced into the account of each President some extract from his writings which is characteristic either of the man or of the knowledge prevalent in his day. Only those who have had experience in compiling similar notices know how difficult it is to select a characteristic passage from the books of forty or fifty men, mostly voluminous writers, and only those who know the history of medicine during the last hundred years will be able to estimate the success which, in this case, has attended the experiment. The book is provided with a good index, and is sufficiently illustrated.

'BIRD LIFE GLIMPSES.'

Downderry, Cornwall, August 1st, 1905.

The reviewer of my 'Bird Life Glimpses' says that I do not answer the problem of the several nests built by the wren. I do, however, attempt an answer to the more general problem of why so many birds build extra nests, and I think I allude to the wren, so as to include him in it. The mystery, in my view, is but imaginary, and I attribute the habit, as well as that other one which often accompanies it, of making constant additions to the nest in which the eggs are finally laid, during the whole period of incubation and the rearing of the young, not to any particular object on the part of the bird, but to the strength of the nest-building instinct. Further, I speculate on the likelihood of natural selection having, in some cases, seized on the opportunity thus afforded of turning one or other of the supernumerary nests to account. For instance, I suggest that the bower of the bower-birds has been developed from the nest owing to the ancestral habit in this family of using the nest proper for other purposes than that of incubation—as is done by many living species, the rook amongst them—and also that the process of differentiation may have been facilitated through this tendency to multiply nests. Some time ago, in *The Zoologist*, I gave an account of the crested grebe's nest-building habits, and expressed the view that a sort of raft or platform which I saw the male make was, in its origin, one of the many quite useless nests which the pair I watched built, one after the other, with every appearance of being urged by an imperative instinct. To this, also, I think I allude.

As to my little apostrophe, with its informal breaking off, I confess myself to be a naturalist in style, too; but I cannot allow that what comes to one spontaneously is a "wilful and wanton lapse," or, indeed, any lapse, except, perhaps, from something more laboured. Yes, I did call the long-tailed tit "birdikins"—"dear little birdikins"—after watching all his pretty little ways for some time. Well, and is he not a "dear little birdikins"? I appeal to all who have watched him, too, and can let their dignity go sometimes, when it would be rather in the way than otherwise. Let them confess: the long-tailed tit only—nothing more stately. Marry! I would not have addressed an eagle so. "Monsieur Jourdain sait son monde."

Edmund Selous.

*** The point is that instinct suggests the right thing to do, and does not foster superfluous activities. This is the mystery, that it does not in this case tell the wren where to stop. Mr. Selous is free to retain his views of style, though his arguments on the subject, so far as we understand them, will hardly carry weight with any student of it.

Science Gossip.

Major L. A. Forbes, of the Indian Army, has been appointed secretary of the Royal Scottish Geographical Society, in succession to Lieut. Ernest Shackleton, R.N.

Recent Parliamentary Papers include the Report on the Government Laboratory for the Year ended March 31st (3*d.*); the Preliminary Report of the Departmental Committee on the Royal College of Science, including the Royal School of Mines, and Questions connected Therewith (1½*d.*); and Part II. of the Report on the Sea and Inland Fisheries of Ireland, this part being entitled 'Scientific Investigations' (8*s.* 7*d.*).

Prof. Perrine, of the Lick Observatory, has a note in vol. xvii. No. 102 of the *Publications* of the Astronomical Society of the Pacific on the orbits of the sixth and seventh satellites of Jupiter. The former was under observation from December 3rd, 1904, to March 22nd, 1905, and the latter from January 2nd to March 9th, 1905. He was obliged to discontinue his calculations of their orbits on account of the necessary preparations for the solar eclipse this month, but Dr. F. E. Ross, now attached to the Carnegie Institution at Washington, has taken up the work under the direction of Prof. Newcomb. His result for the sixth satellite is that it is revolving round the planet in the same general direction as the Galilean four and the small inner fifth, but at a mean distance from Jupiter of about seven million miles, in a period of 242 days, with an eccentricity amounting to 0·16, and an inclination to the plane of Jupiter's equator of about 30°. For the seventh satellite his work is not yet finished. Prof. Perrine's preliminary calculations make it probable that its mean distance from the planet is about six millions of miles, the period about 200 days, eccentricity of orbit 0·36 (nearly equal to that of Holmes's comet of 1892), inclination nearly the same as the other, about 30°, but motion apparently in the reverse direction, which, if confirmed, will render it a specially interesting body. The disturbing action of the sun on these two satellites must be very great.

Dr. A. Wilkens, of Ottakring, Vienna, has an elaborate paper in No. 4036 of the *Astronomische Nachrichten* on the possible effects of the disturbances produced by the small planets considered as a ring on the motions of some of those bodies and of comets. Remarking that Encke's comet is out of that ring (within it) during only about one year of its 3⅓ years' period, he considers it very likely that its anomalous motions may thus be explained.

FINE ARTS

A Grammar of Greek Art. By Percy Gardner, Litt.D. (Macmillan & Co.)

Much has been written on Greek art for specialists, but the popular books on the subject are mostly poor things. Unfortunately archæology, like folk-lore, is capable of being misused by the ignorant. Some ten years ago the publishers of school-books suddenly became aware of the existence of archæology, and something put it into their heads to issue annotated school-books illustrated with pictures. By thoughtfully choosing their editors from as many different schools as possible they secured a foothold for their series in the schools of those editors who naturally felt that their own books were the best. But the publishers did not by this means secure that their editors, knew anything about archæology. Most of them did not, but chose their pictures by the aid of friendly advice or the useful works of Baumeister and others. A certain uniformity is observable in these books, the pictures and the notes being of much the same value. Prof. Gardner alludes, with just reprobation, to the pictures. It is for this worthy class of persons—editors and teachers who, with the best intentions, have not the necessary knowledge—that Prof. Gardner writes this book. If it does not tell them all that can be said of Greek art, it does show them how much there is for them to learn, and it sets forth the principles of the subject clearly and well. It sketches the history of the arts in Greece, and shows how the history explains the conventions—a very necessary thing if we are to understand, for example, how the vase-painters combined a wonderful mastery of the line with a rudimentary sense of colour and an ignorance of perspective; how the figures on a bas-relief appear to differ in size according as they stand or sit. The book also deals with the principles of interpretation. It shows the lines on which personification went, the rules which guided the artist's choice of his subject. It insists on the essentially ideal character of Greek art. It distinguishes idealism from symbolism, and shows how the appeal of Greek art is to the intellect first, and not to the emotions.

It is impossible for us to follow Prof. Gardner through all the subjects dealt with in his book. They are painting, sculpture, architecture, and coins, the relations of art to literature, and a number of collateral matters, such as the treatment of myths in art and the idealizing of historical events in art and poetry. In all his treatment is suggestive, not exhaustive. Information he supplies, but his aim is rather to teach how

to understand. He tells us something of origins, but warns us not to confuse origin with meaning. Not least of his services is to show in each case how the art was affected by its conditions: sculpture by its material, vase-painting by the space to be filled, and so forth. We carry away with us the conviction that the essence of good art is to be restrained within limits. The limits of the Greek artist brought out his best skill, and when they were removed the art died. Take architecture, for instance—how narrow the limits of variety in a Doric temple! At a glance, all look alike, as a flock of sheep look all alike to a townsman. Yet before a Doric temple can satisfy the eye and the mind, countless experiments in proportion and arrangement had to be made; and a study of the Parthenon discloses the most amazing subtleties of curve in every part where the superficial observer sees only straight lines. So with the filling of metopes or the inside of a cylix. The great artists filled these with groups which look natural and graceful. What a unity this gives to a whole design, what a feeling of the reign of law and order!

But is this kind of thing of any use to us? some one is sure to ask. Actually it is. How many architects know that the decoration of the members of a building ought to be in inverse proportion to their usefulness structurally? If they did, how much the sensitive eye would be spared! Think of a Greek in presence of a dining-room table, with its legs carved in bulges, the thinnest part close to the top, and not one-third of the diameter of the thickest. But, apart from the ridiculous and meaningless ornament of to-day, and our utilitarian blindness to the beautiful, Prof. Gardner has a much-needed warning on the moral danger of ugliness. We are beset by a plague of ugliness and dullness, which is gradually deadening our sense of the beautiful altogether. We are at the same time losing our ideals. The only hope is a return in some measure to the ideals of Greece.

We are so convinced of the value of this book that we have no wish to seek out its faults; but one or two may be indicated. Now and then Prof. Gardner is a little far-fetched in his explanations. Thus the many-breasted "Diana of the Ephesians" is supposed to indicate "the rich and abundant life of the valley of the Cayster" (p. 105, cp. 97, 117). He omits a very instructive topic, and one which he has already made his own, the Greek sepulchral monuments; a page or two might have been given to the contrast between the Ceramicus and Kensal Green. Something might have been said of the relation of art to Aristophanes; there are a few traces in vase-paintings of the representation of comic scenes, and most people will remember the chorus of birds. Lastly, the English style leaves something to be desired. These things, however, are trifles in comparison with the sterling worth of the book.

Classical Myths in Art. By Julia Addison. (Werner Laurie.)—Greek mythology played so important a part in the imaginative development of the Renaissance, it appealed with such special force to those artists who are most sympathetic to the modern mind, that the idea of grouping the representations of Greek myths in Renaissance art might have had fruitful and delightful results. We might have had resumed all that recent research has brought to light as to the literary sources whence the artists drew their inspiration, and together with this an analysis of their mental attitude to Greek religion—an attitude which varied constantly throughout the great period of later mediæval and Renaissance art. Unfortunately the present work shows little sense of the great opportunities of the subject. We have a short narrative of the various incidents in Greek mythology which lend themselves to pictorial composition, followed by a list of the pictures which illustrate them. There is but little sense of the relative importance of these examples, and there is no adequate discussion of the literary sources of the various compositions. Nor are the lists complete; no mention is made of Cima's delightful pictures of 'Endymion' and 'Pan' at Parma; Bellini's 'Bacchanals' at Alnwick is left out, while his allegory at Venice, which the late Dr. Ludwig has shown to be illustrative of mediæval theology, is mentioned as a Bacchus in his car, and the picture, which is undoubtedly a late work by Bellini, is doubtfully ascribed to his early years.

No mention is made of Piero di Cosimo's 'Battle of Centaurs and Lapiths,' a most important work for its indication of the attitude of the early Renaissance mind towards classical mythology. Nor can we find any discussion of Wickhoff's theories about the meaning of Giorgione's and Titian's "poesies." Altogether the book must be considered a disappointing treatment of an interesting subject.

The Church Plate of Pembrokeshire. By J. T. Evans. (W. H. Roberts.)—This handsome volume gives careful and well-illustrated accounts of all the church plate of Pembrokeshire, as well as the chantry certificates for the county of 1548, and extracts from the Church Goods Returns of 1552–3. The introductory chapter sets out clearly the now oft-told tale of the early history of ecclesiastical vessels in the Christian Church, and their later history in these islands. Mr. Evans has, however, fallen into one rather deep pitfall. On pp. xv and xvi of the introduction he deals with the commission in the time of Queen Mary, stating that "the final *coup* [of church spoliation] was reserved for Queen Mary, the Pope, and Cardinal Pole." Mr. Evans distinctly commits himself to the notion that the queen was working in this direction for her own aggrandizement, like her father and her brother, adding: "It is interesting to note that the 'sweepings' which Mary now seized and appropriated amounted to a considerable sum." Mary Tudor has enough sins of her own to answer for, without being pilloried by the side of her royal relatives as a pillager of churches. Mr. Evans is apparently unaware of the royal warrants of that reign for the restoration of church goods, and of the money value sent to the different parishes where the goods had been melted down. The returns for Hampshire are extant, showing that the money compensations from the Royal Treasury in 1556 to the different parishes varied from 26*l.* 8*s.* to 3*s.* 4*d.* Mary's commission of inquiry as to church goods of the year 1555 was clearly undertaken as a pious work of compensation.

There is no mediæval plate now left in Pembrokeshire. The Elizabethan chalices number fifty-nine, and their paten-covers thirty-seven. They vary in date from 1568 to 1599; the majority, as in other counties, are of the years 1574 and 1575. A single silversmith, whose mark consists of four small ovals conjoined, but whose name is unknown, made all the Elizabethan plate—thirteen pieces. The same mark is common throughout the diocese of St. Davids.

Pembrokeshire affords many examples of plate of secular origin being afterwards utilized for church purposes. There are four instances of the seventeenth century, ten of the eighteenth, and one of the nineteenth. The best of these is the beautiful beaker-cup at Castle Bigh; though dated 1630, it was not given to the church until seventy years later. The instance of last century occurs at St. Issell's, Saundersfoot. It is described as "an uninteresting secular cup with arm-shaped bowl resting on a baluster stem"; on the base is inscribed, "The gift of the Mercers' Company to commemorate the Jubilee of Queen Victoria, 1887"; and again, "Presented to the Church of St. Issell by H. A. J. Totton, A.D. 1900."

The recently revived interest in pewter gives additional importance to the work in that metal discovered by Mr. Evans. It is stated that the Pembrokeshire church pewter includes eight chalices, eight flagons, seven credence-patens, eight font-bowls or basins, a pair of candlesticks, a small dish, and about sixty-one plates. The oldest dated pewter is the chalice and cover at Clarbeston, which is of the year 1709; but much of the remainder is probably seventeenth century. We feel some doubt as to the correctness of the term "font-bowls" as applied to the small circular pewter basins. May they not have been alms-basins? The use of basins instead of fonts was ordered by the Commonwealth, and it is possible that some of these are survivals of the days of the Directory. Font-bowls are occasionally mentioned in mediæval inventories and wills; in those cases they were used for holding under the child's head during baptism by affusion. It is strange to find that in three parishes and in one chapelry the communion plate consists solely of pewter vessels.

Mr. Evans notices "the somewhat dispiriting fact" that the Pembrokeshire churches possess only a single piece of plate with an inscription in the Welsh tongue; he attributes this to the Anglicizing spirit that has prevailed in high places throughout the thirteen counties since the Tudor period. The solitary instance is an inscription on a silver alms-dish, of the year 1858, at Cilgerran, and even this contains an error.

The Jain Stūpa and other Antiquities of Mathurā. By V. A. Smith. (Archæological Survey of India, Imperial Series, XX.)—The thanks of scholars and archæologists are due to the Indian Government for entrusting to Mr. Vincent Smith the publication of the fine series of plates prepared under the *régime* of Dr. Führer. Some years ago the late Dr. Bühler pointed out in detail the importance of the successive discoveries now illustrated for the history of the Jain Church, one of the oldest and least altered of the existing religious communities of India. Mr. Smith has reprinted Dr. Bühler's notes and readings of inscriptions, adding brief comments of his own. But investigators in many different fields will find new matter in this book. For example, at p. 13 we notice an account of a building which may well be one of the oldest in India of which remains exist. Students of design and of symbolism will find abundant matter in the illustrations, and, above all, fresh material will be found for religious iconography. The supplementary portion of the book containing some Buddhistic fragments has been already so used by M. Foucher (author of 'L'Iconographie Bouddhique') in his paper on the Græco-Buddhist sculptures at Sikri. It is much to be desired that the present and similar sculptures of various ages should be worked up into an authoritative book on Jain iconography.

COINS AND MEDALS.

Oxford Silver Pennies from A.D. *925–*A.D. *1272.* By C. L. Stainer. (Oxford Historical Society.)—This work has been issued, as will be seen

from its title, under the auspices of the Oxford Historical Society, which, during its somewhat short existence, has published a considerable series of volumes on the history, registers, records, and topography of Oxford and its colleges. It is a society which is fulfilling the object of its foundation in a most exemplary manner, and deserves every support. The last volume which it has issued deals with the early coinage of Oxford, and is an interesting contribution to the series. It is often said that the activity of a mint is a mark of the increased importance of the town or place in which it was situated, and this seems to be illustrated by the coinage of Oxford.

The coins here described are of the so-called silver-period of English numismatics, consisting of silver pennies only, and extending from the time of the Anglo-Saxon king Athelstan, A.D. 925–40, to the reign of Henry III. The mint seems to have ceased operations soon after 1248, when considerable reforms took place, and a few years before an attempt was made to introduce a gold currency in this country. To judge from its coinage, Oxford would appear at first not to have been a place of much note, since from Athelstan to Ethelred II. the issue of money there was not only very limited, but somewhat intermittent, several reigns not being represented. Under Ethelred II. the supply increased, and from that time till virtually the middle of the reign of Henry III. the output was very considerable, especially under Canute, Harold I., Hardicanute, and Edward the Confessor. Even of Matilda, whose coins are excessively rare, Oxford can boast an example. The various types of the coins are the same as occurred at other mints, most of the dies, at least from the time of Ethelred II., being supplied from a common centre, probably at first from Winchester, and later from London. In this respect Oxford does not differ from other mints in England.

In his preface Mr. Stainer gives some interesting particulars as to the status of Oxford as shown by the activity of its mint, the evidence of finds, the making of the dies, the manner of conducting the assays, the position of the moneyers who were appointed to superintend the issue of the coins, the earliest coins to be attributed to Oxford, and the nature of the mints, whether royal or otherwise. Much interesting information has been collected, but Mr. Stainer has expressed views in several instances which will not, we think, be accepted by English specialists who have paid some attention to this particular branch or section of British numismatics. As regards the expression a "royal" or "private" mint, the writer says that there has been "a great deal of loose writing and guesswork" in recent years; and that there was no such thing as a "private" mint, except in the lawless times of King Stephen. Some strong arguments have lately been adduced to show that at least for a short period after the Conquest there existed in England two classes of mints: one under the immediate control of the king, which has been termed "royal"; the other granted by the king, but arising out of special grants of lands to a lord of the manor, which has been called "private." The expression "private" is not happy; we would rather suggest "feudal," since the lords of the manors were feudatories of the king. This would bring the English coinage into lines similar to those which existed at the same time in France. The arguments in favour of this classification, or rather division, are certainly not to be lightly treated; but those who originated the idea have rather spoilt their case by attempting to prove too much. There certainly existed two classes of mints in Anglo-Saxon times, as well as after the Norman Conquest, for we have those which were under the immediate control of the king and those which were under the control of abbots, bishops, and archbishops, who, however, received their rights of coinage from the king, and from him only. It is this theory, which has been extended, which Mr. Stainer dismisses in a few words, but, in our opinion, it deserves some consideration.

The next point is that of the "Orsnaforda" coins which bear the name of Alfred, and which have hitherto been attributed to Oxford. On account of the difficulty of connecting the mint-name "Orsnaforda" with that of Oxford, Mr. Stainer has excluded a description of these coins from his lists, and, apparently on the evidence of the Cuerdale hoard, which was found near Preston in Lancashire in 1840, he declares this not to be a West-Saxon coinage; therefore it can only be Norse. This find consisted of about 7,000 coins, mostly Anglo-Saxon of the time of Alfred and Northumbrian, and about 990 foreign deniers and a few Oriental pieces which had found their way from the East through Russia to the Baltic. The portion not Northumbrian had evidently been collected by the Danes in their raids in North Germany, France, and the south of England. In his 'Early History of Oxford' Mr. Parker has produced strong evidence to show that the river at Oxford was originally called the Ouse, and that it was from that river that the island of Ouseney received its name. The earliest mention of Oxford as "Oxenaforda" occurs in the Anglo-Saxon Chronicle under the year 912, which is probably nearly thirty years after the coins in question were struck. It seems, therefore, not at all improbable that the land contiguous to Ouseney island may have received the name of Ousnaforda, which was converted, possibly by the die-engraver, into "Orsnaforda," and which some years later was changed into "Oxnaford." This has been the view held by numismatists—perhaps a little speculative—but Mr. Parker has shown that similar changes occurred in the names of other places.

As an assistance to his argument that these "Orsnaforda" coins are not Anglo-Saxon, Mr. Stainer also draws attention to their similarity in type to an uncertain and probably unique Norse penny bearing the name of Sihtric, but he leaves out altogether the stronger evidence that the type—*i.e.*, of the obverse—is precisely similar to undoubted coins of Alfred struck at Exeter and Winchester. The fact is that the so-called coin of Sihtric was an imitation of Alfred coins, and not *vice versâ*.

Not content with attributing the "Orsnaforda" pieces to a Danish source, Mr. Stainer goes much further and pronounces the so-called "pall" or "pallium" coins bearing the name of Alfred, and also those struck at Canterbury with the legend "Rex Doro," to be Danish. He thus robs Alfred of his main coins, and supposes them to be Danish, on the plea that "their style alone should have been sufficient to show this." Two things are very evident: one is that Mr. Stainer does not appear to be able to distinguish between original coins and their imitations; nor is he sufficiently acquainted with early English coins to tell what are of Anglo-Saxon fabric and what of Northumbrian. He has in consequence been guilty of at least one of the faults he has found in others, that is of "guesswork." And he has done it to such an extent that we are sure no numismatist who has worked at this section of English coins will endorse his views.

We have said more about this work than we originally intended; but we must note one more point. In mentioning the assay which took place in the reign of Henry III., Mr. Stainer says that it was held in the twenty-seventh year of that reign, *i.e.*, 1242-3, and he gives as his authority 'The Red Book of the Exchequer,' ed. H. Hall. In the original account given of that assay four Oxford moneyers are mentioned, and of these we have coins, but as they are of the "long-cross" type they could not have been issued before 1247-8. The discrepancy between these two dates, 1242 and 1248, should have been noticed, the more so since the document in question tells us that the assay was held "for the examination of the new as well as the old money." There is plainly a mistake, and it has arisen from the circumstance that a wrong reading of the document has been given. The date in the original is the "thirty-second year" of Henry III., *i.e.*, 1247-8, which is the year in which the new coinage was first issued and the four moneyers worked.

Medallic Illustrations of the History of Great Britain and Ireland. Plates XXI.–XXX. Printed by Order of the Trustees of the British Museum. (Longmans & Co.)—This set of ten fine plates of the historical medals of the British Museum deals comprehensively with the reign of Charles I., beginning in 1630 and ending with the time of his execution. The number illustrated on these plates amounts to one hundred and sixty, and in the great majority of cases impressions are given both of the obverse and reverse.

It is surprising to notice how thoroughly the medals follow and throw light on the multiplicity of incidents connected with this reign, and how they also form a portrait gallery of most of the distinguished men of the day. The brief mention of the subjects of a few of these medals may tend to show the exceeding interest pertaining to the whole collection.

The first was struck by Nicholas Briot in gold, silver, and copper. It was issued in assertion of England's claim to the rule of the sea, as maintained by Selden, and in accordance with Charles's instructions to his Minister at the Hague:—

"We hold it a principle not to be denied that the King of Great Britain is a monarch at sea and land to the full extent of his dominions. His Majesty finds it necessary for his own defence and safety to reassume and keep his ancient and undoubted rights in the dominion of the seas."

The medals issued in silver, bronze, and lead in 1636 to commemorate the treaty between the English and Dutch, whereby the latter were to pay 30,000*l.* for permission to fish in British waters, are excellent of their kind. The destruction of the Spanish fleet off Dover by the Dutch in 1639 gave rise not only to a special medal commemorating the event, but also to another, cast by Nicholas Briot, reasserting Charles's claim to the dominion of the sea.

Both the birth and baptism of Prince James, Duke of York, in 1633 gave rise to silver medals. The inscription on the obverse of the former intimates that a thousand cohorts were not so capable of strengthening the succession to the throne as the birth of a second son to the king. In the light of the Duke of York's eventual conduct as James II., this high-flown expectation can scarcely be said to have been realized.

The suppression of the Scotch rebellion of 1639; the visit of Henrietta Maria to Holland in 1642; the declaration of Parliament, the erection of the Royal Standard, and the battle of Edgehill in the same year, are among the more striking events commemorated by medals. The memorial medals of the death of Charles I. are numerous and varied.

Among the more interesting specimens of an individual character, one of 1634, in silver, said to be unique, commemorates William Blake, of Bridgewater, a younger brother of the celebrated admiral. He was a Fellow of Wadham, and a man of considerable learning, holding a doctor's degree of the University of Padua. His features are singularly fine and intellectual. Very different is the presentment of the handsome but coarse features of Endymion Porter, a favourite of both James I. and Charles I., on a medal struck in 1635. There are several memorial medals of the execution of William Laud, Archbishop of

Canterbury, in 1645. The most interesting of these, though not a portrait, is the unique gold piece (of which the British Museum has an electrotype), engraved upon a flat piece of gold, the produce of "eighteen ten-shilling pieces and eight five-shilling pieces," given by Laud upon the scaffold to John Herne, the son of his counsel at his trial.

Some of the other persons commemorated by these medals are (in order of date) William Seymour, Earl of Hertford; Cecil, Lord Baltimore, and his wife, Anne Arundel; Frederick and Elizabeth of Bohemia, who were aided by British troops; Thomas and Margaret Cary; John Stewart, Earl of Traquair; Richard Weston, Earl of Portland; Sir William Ducy, Bart.; Henry, Duc de Rohan, one of Charles I.'s godfathers; Bishop Juxon; Thomas Wentworth, Earl of Strafford; Robert Devereux, Earl of Essex; Ferdinand, Lord Fairfax; Sir William Waller; John Hampden; Edward Montagu, Earl of Manchester; Sir John Hotham; Sir Thomas Fairfax; Prince Rupert; Murrough O'Brien, Lord Inchiquin; Sir Sidenham Pointz; Charles Seton, Earl of Dunfermline; John Maitland, Earl of Lauderdale; Col. Charles Fleetwood; Giles Strangways; and Charles Louis, Elector Palatine.

Catalogue of the Greek Coins of Cyprus. By George Francis Hill. With one Map, a Table of the Cypriote Syllabary, and twenty-six Plates. Printed and published by Order of the Trustees of the British Museum.—The coins of Cyprus are among the most difficult series which numismatists have to study. Besides the ordinary problems of numismatics, we have the syllabary to deal with on the one hand, and on the other an admixture of Oriental cults and strange customs, whilst the division of the island into a number of small kingdoms from the earliest times of coins is another source of difficulty. Cyprus seems to have long kept traces of the age which preceded the invention of coins, when articles were used for barter, or rings of gold, silver, and bronze were current, their value being estimated by weight. A large number of these rings have been found, and their use, as here indicated, can hardly be doubted in the face of the practice in other parts of the world; but the editor does not find that they conform to any standard of weight. The titles πέλεκυς and ἄγκυρα for coins or weights, attested by inscriptions and Hesychius, are evidence for an earlier currency in axes and hooks. The reader will remember the axe of Tenedos, and the numerous miniature or dummy axes from Olympia, Mycenæ, Crete, and elsewhere.

The Cypriote coins come nearest to the Persic standard. In the fourth century a new standard was introduced under the influence of Rhodes. There is hardly any trace of Attic influence. As regards interpretation of the types, that eternal battleground, it is worth noting that no trace is found on coins of Amathus, and hardly any at Citium, of the cult of Aphrodite, although she was important in both places. It is fanciful to see a reference to her in the astragalus (p. xxx). Herakles-Melcarth is commonly represented on the reverse, with a lion on the obverse; indeed he is a favourite in other parts of the island. Aphrodite, however, appears often enough at Paphos, Salamis, Citium, and elsewhere.

Among the noteworthy types are the lotus flower (or rose?), sphinx, star, thunderbolt; there may be some reference to ancient articles of barter in the vase, tripod, wheel, possibly in the bow-case, the ram and goat, and mare with foal. But most of the birds and animals—bull, crocodile (?), dove, eagle, goat, hawk, lion (very common)—are more likely to refer to some divinity with which they are connected. A very interesting type is that of the temple, on coins struck under the Roman empire; the shrine discloses a conical pillar or stone, and several of these cones have actually been found in the excavations.

The introduction contains a brief sketch of the history of each city, with a general account of its coins. The catalogue follows the usual system, which is now too well known to need description. At the end are indexes of places, types, emperors, symbols and adjuncts, countermarks, eras, kings and rulers, magistrates' names, remarkable inscriptions, and a general index of subjects. We must not omit to mention a table of the Cypriote syllabary, clearly printed from a new fount of type.

The plates are excellent, and include specimens of coins which are not in the Museum, but are necessary for the student; these are reproduced from casts.

The work has been done with the thoroughness and accuracy for which these catalogues are famous. We are glad to see that Mr. Hill is cautious; he does his best to classify all his coins, but he is not led astray by conjectures, however brilliant, from the plain path of fact.

SIXTEENTH-CENTURY VIEWS OF ROME.

Ty-Gwyn, Caerwent, Chepstow, July 24th, 1905.

Among the most interesting views of Rome in the sixteenth century which are known to us are four panoramas in pen-and-ink with sepia wash, executed by Anton van den Wyngaerde in 1558-61, which are preserved in the Sutherland Collection in the Bodleian Library. Three of these have been already published—the first by Prof. Lanciani in the *Bullettino Comunale*, 1895, 81, and pl. vi.-xiii.; the second by myself in the same periodical, 1900, 28, and pl. iv.-ix.; and the third, taken from the Janiculum, also by me, in the *Mélanges de l'École Française*, 1901, 47, and pl. ii. Mr. St. Clair Baddeley has recently acquired a fine drawing which is, I have no doubt, the original of the third of these. Like them, it is executed in pen-and-ink, with sepia wash, and, though about five centimètres shorter, corresponds in other respects almost absolutely with the panorama in the Bodleian; the details are, however, more carefully and clearly indicated in it than in the latter, in which there are small errors in the representation of several buildings. Both drawings appear, however, to be by the same hand, and I am therefore inclined to conjecture that Mr. Baddeley's drawing, which is made upon five separate leaves, taken probably from a sketch-book measuring about 284 by 210 millimètres (the total length is 1,225 millimètres, but one leaf has been cut shorter than the rest), is the original panorama made on the spot, while the Bodleian drawing is a copy made subsequently by Wyngaerde himself, to the order, perhaps, of one of his patrons. I can only regret that the original did not come to my notice earlier, as the slight inaccuracy of the copy has in some cases led me into erroneous identifications.

Thomas Ashby, Jun.

A LOST LETTER BY REMBRANDT.

Heeregraft 5, the Hague, July 31st, 1905.

Of the seven letters which Rembrandt wrote to Constantijn Huygens, the private secretary of Prince Frederik Hendrik of Orange, six are known to belong to public and private collections in Holland, England, and Germany.

The fate of the seventh, however, is unknown. It belonged to the famous collection of Baron Verstolk, which was publicly sold in 1867. A few years later, in 1871, the firm of Martinus Nijhoff at the Hague sold it to Messrs. Ellis & Green, of New Bond Street, London, and since then all traces of it have been lost.

The writer is preparing a fresh publication of all the existing documents concerning Rembrandt, and is very anxious to be informed where this letter is, and also to have a transcription of it made. The letter is dated February, 1636.

In this letter Rembrandt informs Huygens that he is hard at work on the three pictures, of the Entombment, the Resurrection, and the Ascension, which the Prince in person has ordered. The Ascension is nearly ready; of the others more than half of the work is done. Rembrandt asks whether the Prince wishes to receive all three at the same time, or first the finished one. Rembrandt offers at the same time some of his last etchings to Huygens, and says that his address is next to the Lyonese office in the New Doelenstraat, Amsterdam.

If there should be among your readers anybody who can give me information about the fate of this letter, I hope to be favoured by his kind report. Dr. C. Hofstede de Groot.

Fine-Art Gossip.

At Leighton House the following works by G. F. Watts are being exhibited for the first time: 'Humanity in the Lap of Earth,' study of figure for 'Chaos,' 'Peace and War,' a group of heads painted in miniature on ivory, and portraits of the late Hon. William Owen Stanley, Mrs. Hugh Smith, and Sir Baldwin Leighton, seventh baronet.

Mr. M. H. Spielmann has written a work on Kate Greenaway, which will be published before long by Messrs. Putnam. The book, which is to be illustrated in colour from material mostly unpublished, will contain many letters from Ruskin to Miss Greenaway and her replies, the latter accompanied by pen-and-ink sketches.

The exhibitions recently held by the International Society of Sculptors, Painters, and Gravers at Manchester and Burnley have been so successful that the city of Bradford has arranged to hold an exhibition of the works of the members of the Society in the Cartwright Memorial Hall. This exhibition will remain open for three months from October 1st.

The National Galleries of Scotland Bill has just been brought in by the Government. It probably has no chance of passing this session; but it establishes a Board for the purpose of managing the National Galleries of Scotland, and for such other purposes connected with the promotion of the fine arts in Scotland as may be prescribed.

Mr. E. Alfred Jones is at present engaged in preparing for publication by Messrs. Bemrose & Sons a volume on 'Old English Gold Plate,' with numerous illustrations of all the existing specimens in the possession of His Majesty the King, the Dukes of Devonshire, Norfolk, Portland, Newcastle, and Rutland, and other noblemen, and the colleges of Oxford and Cambridge. He is also writing for the same publishers volumes on 'The Church Plate of the Diocese of Bangor' and 'The Church Plate of the Isle of Man.'

The excavations at Caerwent, the site of the Romano-British city of Venta Silurum, which have now been in progress for five seasons, were reopened last week under the supervision of Mr. Ashby. Attention is now being directed to the South Gate, which forms an interesting parallel to the North Gate, though it is in an even better state of preservation, almost half of the archway being still in existence. The entrance in both cases was blocked, probably in Roman times when the natives were hard pressed by the attacks of hostile tribes. When the exploration of the gateway is completed work will be resumed in the fields adjoining the North Gate and the Amphitheatre. The excavations are entirely dependent on the support of the public, and subscriptions and donations will be gratefully received by the hon. treasurer, Mr. Gerald Grey, Collina, Bathwick Hill, Bath; or the hon. secretary, Mr. A. Trice Martin, Bath College, Bath.

Lord Curzon has commissioned an Italian "mosaicista" from Florence to go out to India to restore the panels of inlaid black and coloured

marbles in the wall behind the great throne in the Diwan-i-Am at Delhi. These marbles in pietra dura were the work of Florentine artificers, under the superintendence of Austin de Bordeaux, employed by the Mogul emperors Jehangir and Shah Jehan. Many of these panels fell to pieces through neglect, but the majority of them were picked out during the Mutiny. Some of these were identified at the South Kensington Museum, and recovered at the instance of Lord Curzon, who had them replaced in the wall of the audience chamber. There are now over one hundred panels to be restored, and the work will take at least two years.

MUSIC

SONGS AND HYMNS.

Ten Songs with Piano Accompaniment (Posthumous). By Ottokar Novácek. Edited by Hermann Hans Wetzler. (New York, G. Schirmer; Leipsic, Fr. Hofmeister.)—These songs testify to the composer's emotional nature, also to his great skill. He makes you feel that he has caught the spirit of the words, and that he is trying by the aid of tones to intensify them. Poems of ardent, strongly impassioned character seem to have special attraction for him; for these he has found rhythms and harmonies in perfect keeping. In some of the songs—as, for instance, in 'Du späte Rose,' which has a vague affinity with Schubert's 'Trockne Blumen,' or in 'Ich will dich flieh'n'—effects are produced by comparatively simple means, whereas in other numbers there is a certain obviousness; the means by which the results are obtained are too evident. But everything is so ably carried out—we note such rhythmical variety, such impressive harmonic colouring, such absence of all that is commonplace—that, even if the art be not always properly concealed, the songs are of no ordinary kind. If composers take old masters as models they are most apt to become cold and formal; on the other hand, if they follow modern masters they are apt to attach too much attention to harmonic colouring, a branch of the art which has been highly developed from Schumann down to the present day. Most of the words of these ten songs are by Josef Huggenberger, and the excellent English versions are by Henry G. Chapman.

Songs of Syon. Edited by the Rev. G. R. Woodward. (Schott & Co.)—The author in his brief preface states that this collection, which has engaged his attention for a period of over thirty years, is "an honest endeavour to raise the standard of English taste, by rescuing from oblivion some of the finest melodies of the greatest musicians of the sixteenth, seventeenth, and eighteenth centuries." Among the composers from whom examples are taken are to be found Heinrich Isaak, Claude Goudimel, Seth Calvisius, J. Hermann Schein, J. S. Bach, Tallis, Tye, Dowland, and Richard Wagner, whose two chorales from 'Die Meistersinger' are here given by permission of Messrs. Schott & Co. The utmost pains have been taken to provide suitable words, and these have been published simultaneously and in the same order by the Plainsong and Mediæval Music Society, 44, Russell Street, London. This collection of hymn tunes is one of special value and interest.

Worship Song with Accompanying Tunes. Edited by W. Garrett Horder. (Novello & Co.)—In preparing this musical edition of 'Worship Song' the editor has retained the old familiar tunes to well-known hymns, while for newer hymns, associated with tunes which appeared to him unsatisfactory, fresh music has been composed by "the most gifted tune-writers of the day," among whom we find Dr. W. D. Maclagan, the Rev. A. Havergal Shaw and the Rev. R. F. Dale, and Messrs. E. D. Rendall, M. Southgate, and Donald F. Tovey. The volume has been carefully prepared, and certainly seems fitted, as the editor believes, "to give expression to the thoughts and feelings of Christian people in this new century."

Musical Gossip.

The programme of the opening night of the Promenade Concerts at Queen's Hall on Saturday, the 19th inst., contains no novelties, but many old favourites, such as Hérold's Overture to 'Zampa'; Mendelssohn's Scherzo from 'Midsummer Night's Dream'; Schubert's Ballet Music in G from 'Rosamunde'; and Berlioz's vigorous 'Hungarian March' from 'Faust.' The vocalists will be Miss Lillie Wormald and Messrs. Lloyd Chandos and W. A. Peterkin.

We shall be able next week to announce the winner in the Rubinstein Competition, which was to take place on August 3rd, at the Salle Erard in Paris, under the presidency of Herr Leopold Auer, Director of the Conservatoire of St. Petersburg.

M. Charles Lecocq, composer of the once popular 'Fille de Madame Angot,' has just successfully undergone a severe operation. The composer last month celebrated the seventy-third anniversary of his birth.

The Amsterdam Wagner Society intends to give a yearly performance of 'Parsifal'; also one of 'Tristan und Isolde' during the coming autumn.

'Ramuntcho,' libretto in four acts by MM. Pierre Loti and Guiard, music by M. Gabriel Pierné, will be produced at the Odéon, Paris, during the forthcoming season.

On July 21st the seventy-fifth anniversary of the independence of Belgium was celebrated at Brussels. Two works were specially written for the occasion: a choral 'Marche Triomphale,' by M. Gilson (poem by M. Vierset), and 'Jubelgalm,' by M. Jan Blockx, Flemish words by M. De Tière. These were performed on a stage erected in the Place Poelaert. A solemn 'Te Deum' for chorus, organ, and orchestra, also written expressly for the occasion by M. Tinel, composer of the oratorio 'St. Franciscus,' given at the Cardiff Festival of 1895 under his direction, was previously performed at St. Gudule. To-morrow there is to be a monster concert in the Grand' Place, the programme of which will include M. Jan Blockx's revised 'Gloria Patriæ,' and the cantata composed by M. Paul Gilson for the inauguration of the Exhibition of 1880.

Herr Fritz Steinbach has been invited by the Philharmonic Society of New York to conduct their concert on March 24th, 1906. This will be the Cologne conductor's first visit to the United States.

DRAMA

Dramatic Gossip.

In reopening on September 11th the Court Theatre Messrs. Vedrenne and Barker, the new lessees, count greatly upon Mr. Bernard Shaw. 'John Bull's Other Island,' with Mr. J. H. Barnes as the Priest and Mr. A. E. George as Mat Haffigan, will be given for six weeks, after which it will be replaced by 'Man and Superman,' in which also Mr. Barnes will appear. 'The Philanderer' of the same author is to be given at afternoon entertainments; and a new play, the heroine of which is a Salvation lass, is to be subsequently produced. In addition to these entertainments, 'The Return of the Prodigal,' by Mr. St. John Hankin, is to be produced also on afternoons, while 'The Voysey Inheritance,' by Mr. Granville Barker, is also promised.

It will not be with Shakspeare, as has often been stated, that Mr. Forbes Robertson will open the Scala Theatre in Tottenham Street, but with a romantic play in blank verse, the work of an untried dramatist. He will be supported by Miss Gertrude Elliott. The first production is fixed for September 16th. Introductory music is being supplied by Mr. Edward German.

Mr. Willard's purpose of appearing in London in September has been abandoned, and he will return to America.

Previous to its appearance in London next spring, Mr. W. L. Courtney's rendering of 'Le Dédale' will be given by Miss Olga Nethersole in Washington and other American cities. Alteration does not, it is stated, extend far beyond compression, one act being excised.

The production at the St. James's by Mr. and Mrs. Kendal of 'Dick Hope,' by Mr. Ernest Hendrie, will, it is anticipated, take place on September 9th. The piece was first given in Manchester on November 20th, 1903, and in the following month at the Coronet Theatre, Notting Hill. Mr. and Mrs. Kendal will be supported by the author, Mr. Bassett Roe, Miss Mary Jerrold, and Miss Jessie Moore.

In the production on the 21st inst. at the Comedy of Mr. Weedon Grossmith's 'The Duffer,' Miss Gertrude Kingston, Miss Annie Hill, and Mr. Henry Ainley will appear.

In the representation of 'The Merchant of Venice,' which will succeed at the Garrick 'The Walls of Jericho,' Mr. Bourchier will be Shylock; Miss Violet Vanbrugh, Portia; Miss Muriel Beaumont, Nerissa; Miss Elfrida Clement, Jessica; Mr. Norman Forbes, Launcelot Gobbo; Mr. Jerrold Robertshaw, Antonio; Mr. E. Harcourt Williams, Gratiano; and Mr. Julian L'Estrange, Bassanio. This, the first Shakspearean performance at the Garrick, promises well and inspires much interest.

During the temporary absence of Mr. and Mrs. Bourchier, their parts in 'The Walls of Jericho' have been assumed by Mr. Sydney Valentine and Miss Dorothy Thomas.

At the Duke of York's 'Peter Pan' is to be revived on December 12th as a Christmas entertainment.

Madame Bartet (Jeanne-Julia Regnault), of the Comédie Française, is the first actress to receive, as such, the Cross of the Legion of Honour, that previously awarded to Madame Marie Laurent being avowedly given for her services to the Orphelinat des Arts. Born in Paris, October 28th, 1851, Madame Bartet entered in 1872 the class of Regnier at the Conservatoire, and made her *début* at the Vaudeville, September, 1873, as Vivette in 'L'Arlésienne.' At the Comédie, where on her first appearance she was, February 16th, 1880, the original Léa in 'Daniel Rochat,' she has played leading parts for many years. Among well-known performances of hers are the heroines in 'Ruy Blas,' 'Le Gendre de M. Poirier,' 'Mlle. de Belle-Isle,' 'On ne badine pas,' 'Adrienne Lecouvreur,' 'Griselidis,' 'Iphigénie,' 'Antigone,' 'Francillon,' 'Diane de Lys,' and 'Le Duel.'

To Correspondents.—R. N. B.—W. B.—G. W.—E. J. F.—received.

A. P. (Rome).—We cannot do this.

E. G.—H. M. F.—Many thanks.

No notice can be taken of anonymous communications.

SATURDAY, AUGUST 12, 1905.

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LITERATURE

In Remotest Barotseland: being an Account of a Journey of over 8,000 Miles through the Wildest and Remotest Parts of Lewanika's Empire. By Col. Colin Harding, C.M.G., F.R.G.S. (Hurst & Blackett.)

It appears to be a growing fashion among amateur authors, especially of travel-books, to take pride in the slipshod nature of their work. This shows lack of self-respect as well as of respect for the reader, who is expected to beg, borrow, or steal, if he will not buy a volume priced at half a guinea or so. Col. Harding, for instance, who frankly admits that he has thrown together "simply the disjointed notes of an ill-kept diary," much of it written at the end of a day's travelling, when he was "supperless and hungry," is content to add, "It is small wonder if the phrases are not always well turned or the sentences grammatical." In his case the clumsy and ungrammatical sentences are few, but some of the notes, if they do not contradict one another, are confusingly discordant. His frequent omission of dates and other important details, moreover, seriously lessens the value of the book to any one not familiar enough with the subject to be able to edit it for himself as he goes along. This is all the more to be regretted, since the book is interesting and instructive, with all its faults, and the information Col. Harding has to give was well worth scholarly presentment.

The principal journey undertaken by Col. Harding in Barotseland, which he was sent out "to explore and report upon," by way of strengthening the British South Africa Company's hold upon it after ten years of little more than nominal control, was in the first half of 1900. First visiting Victoria Falls, and taking over temporary charge from Mr. Coryndon, the Administrator of North-West Rhodesia, he paid his respects to King Lewanika at Lului, the royal capital, and communicated to him a phonographic message from Sir Arthur Lawley. The phonograph is proving to be of notable use in the overawing or propitiating of backward races, and the one into which Lewanika spoke instructions to his subordinates as regards the hospitality and obedience they were to show to Col. Harding made it a more precious article to the latter than any dispatch-box filled with documents, or perhaps a Maxim gun, could have been. It was also an unfailing toy, always astounding and generally alarming those who first heard it. Thus, at Nyakatoro,

"an old man, by name Mangombi, whose only property consisted of a Kaffir piano, came to the house to hear 'the boy in the box.' The phonograph was produced, and he was persuaded, after much hesitation and nervousness, to sing, accompanied by his piano, into the instrument. He began by singing the praises of Mr. Schindler (it appeared he was in want of salt), and then launched into a venomous attack against the Portuguese, who had some time before kept him in irons at the fort on his failing to find carriers to fetch goods from the coast. When he had finished, his song was reproduced for his benefit. He was horror-stricken. Gazing with despair in his eyes from one to another, he gasped out: 'I am dead, my spirit is in that box. Mangombi is no longer Mangombi. My song is finished; it is in the box; I am about to die.' With this grand climax he immediately fled, quavering out terrified and disconnected remarks as he ran. Having no wish to make out that the phonograph was either fetish or witchcraft, I sent for the trembling Mangombi to come and hear the voice the following day. He arrived looking wan and disconsolate, having without doubt passed a night of misery, scarcely hoping to see the light of another day. I hoped to reassure him by letting him hear his voice again, but instead, he waxed exceedingly wroth, and angrily said his voice mocked him."

After leaving Nyakatoro the intruding party entered a disturbed and angry Balunda district:—

"We were absolutely powerless in the hands of Lutambwe and his people, and had he chosen to murder us—which was as likely a contingency as any—our fate would never have been known; we had no arms, nor any possible mode of communication with the outer world. On hearing Lewanika's voice in the phonograph, Lutambwe showed great astonishment, and then after a pause put down the whole thing as a fulfilment of a prophecy uttered by his father years ago. 'When I was a boy,' he announced, solemnly, 'and did wrong, my father thrashed me and said: "You will not listen to my voice, and I am old. You are young, but some day voices will come to you and fill your heart with wonder." My father's words are true, for these are the voices of which he spoke, and I thank the white chief for his words.' With this triumph of the occult we departed from Lutambwe's."

Most of the country between Lului and Nyakatoro, and all to the west of it, was in 1900 still in the "disputed territory" since given up to Great Britain by Portugal, partly in consequence of Col. Harding's visit to it. He found that, although the few Portuguese forts at Kakengi, Nyakatoro, Mosiko, and elsewhere were feebly held by more or less amiable governors and their small detachments of sleepy officials, the sole outcome of Portuguese control was the assistance given by it to the systematic and wholesale slave trade still carried on, as it has been for generations. Mambari or half-caste travelling merchants from Bihe and other markets in Angola each year lead out their caravans along the old track between the Angola and Mozambique coasts, bartering their guns and gunpowder, rum, calico, and other wares for the slaves brought to meet them at their halting-places. A few devoted missionaries and their wives, chiefly of the Garenganze organization started by Mr. F. S. Arnot, do all the little that they can for the luckless natives whom they aim at befriending, and Col. Harding testifies to the self-sacrificing labours of Dr. and Mrs. Fisher and Mr. and Mrs. Schindler in particular. It would seem, moreover, that the Balunda, Balumba, and other natives of these parts, as well as the dominant Barotse, who are ruled in the north, from the encampment that bears her name, by Nyakatoro, a kinswoman and vassal of Lewanika, are peacefully inclined. But the Mambari have allies in such tribes as the Valovale, who find their profit in catering for the slave collectors from Bihe, as do other turbulent natives in the more easterly districts of Kasai and Katanga, who are tolerated or patronized by King Leopold's agents in the southern part of the Congo State.

Probably the best justification for the taking over of Barotseland by the British South Africa Company is its promise to put down the slave raiding and slave trading on its northern frontiers, and there is ground for hoping that this promise is not being broken; but reforms in the Congo State have yet to be begun. Col. Harding gives gruesome accounts of the traffic in regions through which he passed, of which this one instance, referring to the country west of Mosiko, may suffice:—

"Every day I am seeing traces of the slave trade. The wayside trees are simply hung with disused shackles, some to hold one, some two, three, and even six slaves; skulls and bones bleached by the sun lie where the victims fell, and gape with helpless grin on those who pass, a damning evidence of a horrible traffic. Some are buried and surrounded and covered with wood, marked by a piece of linen or calico tied to a pole stuck in the ground, which shows that the dead man was more than an ordinary slave. Yesterday we met two caravans, and to-day one, all proceeding to the Lunda country for their living merchandise. Some of them were carrying spare guns, some calico, others powder. Small boys and young girls were alike loaded with trading material, whilst the half-caste or Bihèan trader walked in the rear attired in a startling costume, rascality written on every line of his face. The Mambari do their marching by easy stages; they travel with their women, and regard the whole game as a picnic. Time is no object, as under no circumstances would they return to Bihè till December or January."

There is pleasanter reading in the traveller's reports as to his very plucky and successful tracking of the Zambesi to its source, near the south-easternmost corner of the Congo State, and his no less adventurous hunting of other river-heads. He was similarly engaged, along with other duties, in a later expedition, past the Vic-

toria Falls, to what, with characteristic disregard of verbal accuracy, he twice calls "the Zambesi and Junction of Kafue Rivers," instead of "the junction of the Zambesi and Kafue Rivers." He and the brother who accompanied him, and who, unfortunately, was taken off by a fever caught on one of his errands, had to use both hands and wits in all sorts of ways. His overcoming of Lutambwe by phonograph, already cited, was prefaced by the following breach of a stockade:—

"In a few minutes we found ourselves hurrying through the small aperture that guarded its entrance on our hands and knees. It was a most undignified posture to assume on entering a native kraal, and had a single shot been fired down the entrance, it would have neatly finished off one and all of our respective careers. Once inside, we each rushed to grasp the hand of the nearest native. I found myself *tête à tête* with a man carrying a blood-curdling axe. I was trying to grasp his hand, assuring him with a torrent of incoherent words that my intentions were excellent, and that he must not be afraid (which he was not, every movement on his part proving it). My brother was more fortunate with his antagonist, for half a dozen children, seeing his advance, rushed to their parent and clung to him in great terror, and with such persistence that, friendly or not, he was a fast prisoner in the hands of his offspring and could not shoot, however strongly disposed.....After some moments of this doubtful waiting the induna at last stepped haughtily out, with an expression of calm contempt for the two white men who stood before him wondering what was going to happen next."

Here is an illustration of the straits to which the explorers were sometimes reduced in their struggles to "pay their way" after they had exhausted their stock of trading commodities:—

"With the exception of three shirts, five knives, and two spoons we had absolutely nothing with us with which to trade. The shirts I knew must be used to pay guides, so this left us with only the spoons and knives wherewith to purchase food for at least ten days. One of my carriers, 'stung by the splendour of a sudden thought,' and also by want of food, struck out a brilliant idea for himself. Quite unprompted he began to carry out his idea. To begin with, he was by nature a clown, and much sought after in Barotse as a wit of the first water. On arrival at a village, once assured of their friendliness—and not before—he would tie some red calico over his forehead, leaving two ends to hang loosely down his back, and striking an attitude started his native dance. It was a weird and surprising performance, consisting of tying himself into knots, and cutting curious evolutions in mid-air, which always resulted in his being shortly surrounded by all the women of the kraal. After his performance he made a collection, and by amusing some, frightening others, and making love to the rest he generally got enough food for himself, Peter, Tom and the rest for two or three meals. In a more dignified way I achieved some success in providing food for my own personal larder by using the medicine cabinet, filled at my directions by Messrs. Smart & Copley, of Bulawayo; it contained every imaginable medicine of any use. I consider that in a case of malarial fever my remedies are far more potent, and my experience more varied, than all Harley Street put together!"

Col. Harding's closing chapter furnishes a brief and amusing report of his experiences as "bear-walker" to Lewanika on the occasion of the latter's visit to England in 1902. That visit, we are asked to suppose, and especially the interviews with King Edward and Mr. Chamberlain, were of inestimable service to the dusky potentate, over whom suzerainty is now deputed to the Chartered Company. Formerly

"he was a tyrant, but circumstances compelled him to be one, and his cruelties were only those his early surroundings forced him to commit. He is now emphatically a statesman, and a far-seeing one, and has at heart the welfare of his country and people to an extent surprising in one brought up as he was in his youth."

Edward FitzGerald. By Arthur Christopher Benson. "English Men of Letters" Series. (Macmillan & Co.)

Mr. Benson unites qualities not always, nor often, met together in one writer. He is a poet having (at his best) that nowadays not common quality, real distinction of thought; he is a critic possessing, in right of poetry, imaginative insight, possessing also sane, discriminative, and—what is not invariably a poetic gift—in large measure catholic judgment; and he is a prose-writer of manly and cultivated style. His thoughtful sanity brings with it a sense of measure and proportion. All these qualities are no less excellent than needful in the biography of a poet and *littérateur* like FitzGerald. Combining them, Mr. Benson has perhaps made of the brief biography required by the scheme of this series all that could be made of it. But in truth it is a case of, "Story, God bless you? I have none to tell, sir!" The story of FitzGerald's life is very near the venerable case of the snakes in Iceland: it would make a respectable article in a biographical dictionary, with the aid of critical and collateral matter and a little verbosity. The man himself is unsurpassably set forth in his own letters, and to select from or abridge those letters is much like abridging Boswell's 'Johnson.' Yet to this complexion has Mr. Benson inevitably come. What is over and above is valuation or criticism—FitzGerald as the friend of greater men, FitzGerald as poet, FitzGerald as translator, miscellany-monger, and so forth. It is done with much judgment, with good handling, with interest to such as know not their FitzGerald at first hand, with pleasantness even to such as do. But it was, after all, otiose, except as a volume in a series.

FitzGerald's is surely a curious, though far from unprecedented place in letters. He lives for what he was, for what he was to others, and for one thing that he did. For a time he was merely a pinnace towed in the wake of the ship Tennyson, the ship Thackeray, the ship Carlyle, and other craft of full sail. He ran the risk of being, like Spedding (despite the dubious immortality of the good James's 'Bacon'), little else. Then the "one song sung divinely well" began its career of triumph, culminating in an agnostic generation. Lastly, trumpeted and heralded by the 'Omar,' the letters gained a hearing which they will surely retain on their own merits. For the letters are FitzGerald.

The 'Omar,' one may venture, was a splendid accident. FitzGerald was the half part of a blessed poet, made to be finished by its male complement. He was too feminine, too dependent on more creative minds (as the story of his friendships shows), to be a poet in the entire sense of the word. He felt that his need was an original, a model, and tended instinctively towards translation. Yet he did not succeed at first, or but dubiously; for there was overmuch of the poet in him to keep the drill-step with any original, there was a FitzGerald that demanded to utter himself. And his first efforts were ill directed. Calderon the mystic was too remote from agnostic Ned, though FitzGerald chose the more rhetorical plays, except in one or two cases. His Calderon is not all failure; it interests if you do not know the original; there are even bits which attain poetry. But as a whole it misses the poet, and presents only the master of rhetoric and situation. The very best is 'The Mayor of Zalamea,' which is really rather Lope than Calderon. Throughout the personality of the man intervenes, and alters Calderon to Calderon's loss. Then FitzGerald found a poet who, by a lucky mistake—lucky for FitzGerald's self—seemed at one with him fundamentally, and not too far from him in style. The melancholy, the languor of Omar appealed to the melancholy and languor of the sad agnostic, for whom all things were vanity. The brevity of Omar appealed to the instinct which was allured by the rhetorical point of Calderon, in the plays which FitzGerald translated, and by the pithy sayings collected in his 'Polonius'—an instinct itself born of the temperamental defect in energy which sought refuge in brief flights. Finally, since he rejected the notion of any underlying meaning, Omar appeared to him a Persian agnostic, whose gospel was one with his own. This, to our mind an error, was at any rate a *felix culpa* for FitzGerald. All that remained for him was to rearrange the quatrains according to his own idea of Omar's meaning, and compress them in accordance with his own love of brevity. He had just sufficient model and just sufficient play for his own subordinate individuality. The result was a masterpiece—the one conscious masterpiece that he achieved.

Or was it a conscious masterpiece? It is among the tragedies of literature that FitzGerald never knew himself to have achieved a masterpiece, and died unselfishly revering the immortals into whose company he was as unaware of having entered as they were of his having entered it. To Tennyson and the rest he was poor, good, dear Fitz., who (with all his merits) was made of a different clay from themselves; and that posterity should rank him also among the poets would have seemed to them a curious absurdity.

Of course, admirers will dispute our description of him as feminine, confusing it with effeminate, and not perceiving that we employ the word relatively, by comparison with the creative and dominating spirits of his day. Also, it will be said that our description of him as comparatively feminine, lacking in energy, and dependent on stronger natures, is contradicted by his constantly proclaimed love and admiration for masculine strength. But it was precisely the love of the weak for the strong,

of temperamental lack of energy for the possession of energy, which drew him towards the gruff and masterful Tennyson, the shaggy and grumpy Carlyle, the strong and simple seaman Posh—despite Posh's woeful tendency to get (as the unromantic term it) uncommonly drunk. Thus, despite Thackeray's stature, his superficial John Bull qualities and outward strength, the sentimentalism and central weakness which underlay these things caused FitzGerald to compare him unfavourably with the elemental strong man Posh.

So his letters display him, tired of the sophisticated qualities marring the strength of genius, falling back upon the elemental strength of rude fishermen. In that elemental strength and simplicity he found a certain feminine repose, while at the same time he had the gratification of undisputed intellectual supremacy denied him in intercourse with genius. As to his own mental qualities, we think considerable exaggeration prevails. He certainly was not a man of original thought. Not one independent idea is credited to him in matters of intellect. In regard to æsthetic taste, on the other hand, his sympathetic criticism was of considerable value. He appreciated Tennyson when few appreciated him. He declared Tennyson's later work disappointing by comparison with his earlier; and the best modern criticism upholds that judgment. But he could see no merit in Browning, he uttered crass misjudgment of Rossetti, and generally, where he did not chance to sympathize, showed himself densely unappreciative. He was, in a word, a man of fine and independent, but limited judgment. On the whole, "old Fitz." was very much an amateur, a sane *dilettante* in life and letters. His great quality was that he was always sane; he loved, even when mistakenly, the primal verities. Where he failed to sympathize it was usually, we think, because a writer seemed to him to outrage sense and simplicity. For he lacked, perhaps, the highest imagination. To this there are some curious exceptions. He was cold towards Jane Austen. He was cold towards her, obviously, because she lacked all but the most realistic imagination. For, though FitzGerald was without the supreme imagination, he was after all a poet in grain. Therefore he was the author of a splendid poem, his version of the 'Rubaiyat,' and for all time a singer, however posterity may revise the present enthusiastic estimate of him.

Evangelion da-Mepharreshe: the Curetonian Version of the Four Gospels, with the Readings of the Sinai Palimpsest and the Early Syriac Patristic Evidence. Edited, collected, and arranged by F. Crawford Burkitt. (Cambridge, University Press.)

In his new work Mr. Burkitt reaches a very high level of critical scholarship. Accuracy of detail, which is one of the main characteristics of the Cambridge school of learning, is here combined with a wide outlook and a felicitous, if occasionally somewhat hazardous, power of combination. We are particularly glad to find that textual and philological studies are in the present case associated with that legitimate kind of historical imagination which tries to connect the painstaking literary efforts of the past with the stirring evolutionary events in the midst of which they were produced. The problem is, indeed, an intricate one. The most popular form of the Gospel history in vogue in the early Syrian Church was a harmony composed, or rather compiled, about A.D. 170, by Tatian, the disciple of Justin Martyr. Side by side with it also existed Syriac Gospels of the four Evangelists in their separate forms. Of these Gospels two MSS. only, both belonging to the earlier part of the fifth century, have, so far, come down to us; but there are besides distinct references to such a version in the writings of the early Syrian Fathers. A third form of the Syriac Gospels is that known as the Peshitta, a term which may conveniently be translated by "Vulgate." The question then is in what relation these three stood to each other. The earliest MSS. in which the Peshitta has come down to us are not much later in date than the two MSS. of the Gospels that bear the title of the "separate," and there would, therefore, so far, be nothing to show which was the earlier. Again, did the Syrians at first use a Harmony of the Gospels only, or was this Harmony the successor of a form of the Four Gospels separately written out? If the latter hypothesis be adopted, were these separate Gospels identical with the version preserved in the two MSS. referred to, or were they different? The problem becomes more complicated still by the fact that the two MSS. now in our possession are by no means in full agreement; in fact, sometimes show divergences of a rather marked type.

After surveying and classifying all the available evidence, Mr. Burkitt arrives at the following results. Down to about A.D. 170 the Syrian Church that was grouped round Edessa as its centre had no New Testament at all, but was content with the sacred writings which the Church took over from the Jews. The earliest form in which a written Gospel history circulated among the Syrians of that region was the Diatessaron compiled by Tatian about A.D. 170. The Greek text of the Four Gospels used by Tatian as the basis of his Harmony had very much in common with the Codex Bezæ and the various forms of the Old Latin version. The translation of the Greek Diatessaron into Syriac was undertaken immediately after its compilation. About the year 200 a great change came over the Church of Edessa. Aggai, the disciple of the famous Addai, having—according to tradition—been martyred before he was able to ordain his successor, the new ruler of the Edessene Church, Palut by name, had to go for his consecration to Serapion of Antioch. Here, then, was a new starting-point with which the first Syrian version of the Four Gospels in their separate form should be associated. This was the version which is now, for convenience' sake, called the "separate," and which must be regarded as having been substantially identical with the text of the two surviving MSS. to which reference has already been made. Tatian's Harmony, however, kept the field, and the new Syriac translation had to be content with at best a secondary place in the estimation of the Syrians. Early in the fifth century a new departure was taken. Rabbula, who was Bishop of Edessa from 411 to 435, set himself the task of suppressing the Gospel of the "mixed," as Tatian's Harmony came to be called in contradistinction to the four separate Gospels. With this object in view, he undertook a version of the translation supposed to have been made by Palut. This was the true genesis of the Syriac version which is known as the Peshitta. As a result of Rabbula's efforts the Syriac Diatessaron disappeared entirely; of the version of A.D. 200 only two MSS. remain, analogous—as Mr. Burkitt imaginatively suggests—to the great twin columns which dominate the citadel of Edessa; but the Peshitta, or Syriac Vulgate, has remained the authoritative version of the New Testament Scriptures among the Syrians of both the Nestorian and the Jacobite denominations.

Mr. Burkitt has, of course, much more to tell us than has been hinted at in the brief outline just sketched. For our present purpose, however, it will suffice to fix attention on the points mentioned. It will be granted on all hands, we believe, that Rabbula was the real author or promulgator of the Peshitta. It may also be regarded as certain that the Diatessaron — as, indeed, the name itself shows—was originally compiled in Greek, and thence translated into Syriac. But when one is asked for any evidence bearing on the supposed translation of the Gospels in the time of Palut, the frank answer must be given that there is none. On the contrary, the "argumentum a silentio" goes decidedly against the supposition. If such a version was really made in the time of Palut, why is there no mention of it? The Edessene Church was at that time emerging into the full light of history; and if the composition of a Harmony undertaken thirty years earlier has not been left without a record, why should a version of the Gospels in their separate form be passed over in silence? If, on the other hand, the version in question was made very early in the history of the Syrian Church, or if it was a translation prepared even later than 200 A.D. by some obscure heretical sect, the absence of a record bearing on its origin could be easily explained. Heretical scribes had often to labour in unrecorded solitude, and no one knows better than Mr. Burkitt how dimly the light of history shines in the first few generations of the Edessene Church; but when Palut was consecrated bishop by Serapion of Antioch the darkness had disappeared, and clear history began. Why, then, should there not be a record of such an important event as the translation of the Gospels into Syriac, if a translation was really made at that time?

Another stumbling-block meets us at the outset of Mr. Burkitt's theory. It is difficult to believe that the Syrian Church had no New Testament at all prior to A.D. 170. Considering that parts, at any rate, of the Gospel history were, as is generally acknowledged, originally written in Aramaic, we think it only reasonable to suppose that some of these writings should have been brought very early into a neighbourhood where they could be easily understood. Cureton's idea that the Old Syriac St. Matthew

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retained to a great extent "the identical terms and expressions which the Apostle himself employed" was from this point of view not quite so wild as is generally supposed. The Palestinian Aramaic of the early Christian documents could, without much substantial alteration, have been easily changed into the cognate Aramaic of Edessa. Cureton's theory has, indeed, been found untenable on grounds of textual criticism, but the independent possibility of an Aramaic Gospel of St. Matthew or some similar Aramaic document having found its way to Edessa in very early times is by no means excluded. Its disappearance later might be accounted for by a desire on the part of the Syrians to range themselves more into line with the rest of Christendom in a matter that so vitally affected the essence of Christian teaching. With regard to translations from the Greek, the matter stands different again. Mr. Burkitt himself admits the bare possibility of such a translation or translations having existed prior to A.D. 170, but other scholars regard it as highly probable that the separate Gospels were rendered into Syriac before Tatian's Harmony made its appearance; and it cannot at present be affirmed that Mr. Burkitt's view stands a greater chance of final acceptance than the opposite theory.

Our conclusion, therefore, is that in the work before us a very great advance has been made in the study of this interesting and intricate subject, but that the problem is at best only half solved as yet. Mr. Burkitt's edition, translation, and introduction will be generally admired as so far the best and most attractive survey of the whole matter, but the final word will not be spoken before further discoveries of ancient Eastern documents have helped us to reconstruct with greater certainty than is at present possible the early history of the Edessene Church.

Thomas Cranmer. By A. F. Pollard. "Heroes of the Reformation." (Putnam's Sons.)

Prof. Pollard is one of the younger generation of scholars, with whom, whether they like it or not, their elders have to reckon. His in-and-out acquaintance with sixteenth-century life, his unrivalled command both of his material and the means of expression, his certainty of judgment, and his acute criticism should always ensure him a hearing in spite of a tone of contempt for others and an acrid sarcasm which by no means tend to endear him to the reader. The present work reaches, we think, the high-water mark of his achievement. It will form, and rightly form, the standard life of Cranmer for some time to come. The author's chapters in the 'Cambridge History' were well and vigorously written, but they showed little of that independent investigation which enabled both Dr. Stubbs and Mr. Armstrong to present of Charles V. a portrait not only different from the conventional Prussian picture, but also more lifelike and noble. His work on Henry VIII., in the opinion of an eminent authority, "out-Froudes Froude." We do not say that this book is altogether without a similar tendency. It was not Froude's ignorance, but his misuse of documents, to which his critics objected. The kind of use he made of them was most completely illustrated in Lecky's 'History of Ireland.' The mere perusal of a manuscript does not of itself put an historian in the first rank, if his judgment be so marred by prejudice that he is incapable of appreciating the force of evidence—a state of mind by no means uncommon. Mr. Pollard in this book is certainly not without a bias. Of Mr. James Gairdner he speaks in a tone which is not likely to do any damage to any one's reputation but that of the critic. At the same time we think that his book has certain great qualities, and that it makes truths popular which otherwise might long remain the property of specialists.

Against those who regard the Reformation movement as an uprising of the religious spirit against the worldly-minded, Mr. Pollard declares with emphasis the largely political and still more the essentially laicizing character of the European development. He lays the ghost of the notion that the era of Philip of Hesse, Maurice of Saxony, Catharine dei Medici, was an era markedly and fundamentally religious.

> "Religion, in fact, was not so dominant in the sixteenth as it had been in the twelfth century, and the age was really one of secularization."

Nobody who fails to perceive this truth can ever hope properly to understand the turbid struggles of that strange century. The apprehension of this fact is, indeed, the key to the character of Cranmer. Mr. Pollard rightly points out that much that seems least admirable in his career was due to his genuine belief in the divinely given authority of the ruler: "It was the lack of authority from a Christian king that compelled the Apostles to appoint ministers of God's word." The influence of Marsiglio of Padua, ever the bugbear of Ultramontanes, is, probably rightly, regarded by Mr. Pollard as having importance in the formation of Cranmer's views, and he justly lays stress on the fact that in Catholic no less than in Protestant countries the State secured its paramount position during this period. And while a markedly Protestant tone pervades the book, the author is rightly severe on the ring of swindlers who exploited Protestantism in their own interests:—

> "Never did Henry VIII. or Charles I. or James II. aim such blows at English liberties as the men who controlled the fate of the Reformation in the latter days of Edward VI."

On the debt which Englishmen owe to Cranmer in the Prayer-Book, Mr. Pollard writes eloquently:—

> "The Prayer-Book is not a creed nor a battle-cry, and it provokes the spirit of devotion rather than that of debate; it is religion and not theology. To it the Anglican Church owes the hold she retains on the English people. They are not attracted merely by the fact that the Church is established by law; it may be doubted whether her Catholicity allures the bulk of the laity, and assuredly her standard of preaching is not the force which keeps men from joining other communions. But the Book of Common Prayer is unique, a κτῆμα ἐς ἀεί."

In regard to the alleged dissimulation of Cranmer, Mr. Pollard rightly urges that we have no ground for supposing that he had the first and second Prayer-Books all planned out in 1535; and he points out, as has been pointed out before, that it was not the lack, but the possession, of a conscience which made Cranmer so valuable an asset to Henry VIII. He had the temper of an English statesman, which always proceeds by the logic of fact rather than of theory; and he had, in addition, that open-mindedness which is always the foe of martyrdom. Hence his tergiversations.

> "A man who sees only one side of truth is proof against doubt; but the man of broader intellect, who knows that truth is relative and feels the force of hostile arguments, is inevitably less dogmatic and less absolutely sure of the impregnability of his position. Cranmer was much nearer this modern position than his contemporaries. This distressing dilemma between a conscience which bade him renounce the Pope and a conscience which bade him obey his sovereign opened a breach through which doubts rushed in and submerged him."

This is, we think, the best thing that can be said for his conduct in a situation easier to condemn than to understand.

Probably the point in Mr. Pollard's book which will seem newest is the stress he lays on the direct influence of Wycliffe on the English Reformation. We are not sure that he is right here. In the general policy of secularization, in hostility to the monastic ideal, in his belief in the right of the civil power to enforce reform, Wycliffe's views were much the same as those of Luther and other of the reformers of the sixteenth century. But we confess that to his logical, doctrinaire, and anti-mediæval temperament the English Reformation would have seemed a poor thing. Wycliffe wanted a cleaner sweep with the past than was at all sympathetic to the English mind. It has been said recently that he was the true intellectual ancestor of Puritanism. To us this view seems far truer than that of Mr. Pollard. The destruction of images and smashing of glass would doubtless have pleased him; but we cannot think that the Church of Hooker and of Herbert, to say nothing of Andrewes and of Ken, would have been at all to his mind. It seems to us that he had most of the characteristics of the narrower Puritanism, and none of that reverence for established order, that sense of the beauty of holiness and of the binding tie with the past, which inspires the Prayer-Book of Cranmer, and is the distinctive note of England and the Reformed Churches. Indeed, we think that of all reformed Churches the Church of England is the furthest removed from Wycliffe's ideal, except, of course, in the one point of its being largely the work of the civil power; but that was the case elsewhere also. What was distinctive here is just what would have displeased Wycliffe. Of course his ideas had influence, but we think it not proven that they really made the English Church as reformed what it was, or differentiated it from Luther's or even Knox's work.

NEW NOVELS.

The Day's Journey. By Netta Syrett. (Chapman & Hall.)

Miss Syrett has a charming style and a dramatic faculty for keeping what Besant called the "flat times" of her characters out of the reader's knowledge. Her limitations, so far at least as the present novel is concerned, are chiefly those of environment. A social circle where the highest form of "self-realization" lies in having written a novel "discussed at length in the quarterlies," and an independent income of seventy pounds a year represents the direst depth of poverty attainable by an unprotected female, does not, plainly, offer artistic possibilities on a really large scale. Subject to these conditions, however, Miss Syrett shows a considerable power of characterization. The much-wronged heroine, her faithful woman friend, and the female villain are all excellent; the last-named especially, an art-student of very doubtful vocation, appeals to us so much by her shrewdness and practical sense that, in spite of her worthlessness, we cannot help feeling rather kindly towards her. The other sex is less generously dealt with. The heroine's unworthy husband is a pitiable creature indeed, whose adventure with the art-student seems a mere trifle compared with his utter lack of any single respectable quality, moral or intellectual. The blameless lover of earlier days strikes us as a mere concession to that conventional rule which demands that in the unhappy marriages of fiction "the other man" should always be at hand. The story is sad, and ends sadly, but the author, though half under protest, is throughout faithful to old-fashioned ideals of duty.

Glenanaar. By Canon P. F. Sheehan, D.D. (Longmans & Co.)

The Irish priest, in all his varied phases, would seem to be the subject in which Canon Sheehan is really at home, and in departing from it he almost inevitably courts disaster. We find no trace here of the qualities which gave success to 'My New Curate,' except it be in the character of the clerical narrator, a kindly old humourist of whom we see too little. The novel is in part historical, its theme being the "Doneraile murder conspiracy," a *cause célèbre* noted for the dramatic intervention of Daniel O'Connell, and here represented as an infernal manœuvre of the governing classes. Mr. MacDonagh, however, the recent biographer of O'Connell, whose testimony, as that of a Nationalist and Roman Catholic, should carry weight with Canon Sheehan, gives it as his opinion that the men accused were almost certainly guilty, and owed their acquittal only to the "Liberator's" skill in making the worse appear the better cause. The terrible description of the national vendetta unto the third and fourth generation against informers is certainly founded in fact. We have personally known some remarkable examples, but we hesitate to believe that it was ever carried to the length, here suggested as possible, of casting out a helpless infant to perish in expiation of its father's sin. There is little of Irish humour in the book, but of Irish declamation more than enough.

Rose of Lone Farm. By Eleanor G. Hayden. (Smith, Elder & Co.)

Two dissimilar purposes seem to have influenced the composition of this novel. In the main it may be classed as a study of agricultural life in the district called by novelists "Wessex," and from this point of view its merit, if not extraordinary, is appreciable. There is nothing absolutely new about either the quaint human types introduced to us or the homely landscape which serves as their background; but both convey a soothing impression of truthful and sympathetic representation. Mingled with this peaceful undercurrent, however, is a flood of improbable and highly melodramatic incident, affecting chiefly the fortunes of the heroine, a lovely rustic maiden, who, proving to be not the farmer's daughter she appears, but a lady of birth and fortune, goes in search of her real parents, and after sundry marvellous adventures among gipsies, tramps, and such-like children of nature, is rewarded by finding her aristocratic mother dead in a workhouse, and her equally aristocratic father practising the profession of mendicancy. The blend is not, in our opinion, a success; but a reviewer's taste is perhaps over-sophisticated in such matters.

Mrs. Alemere's Elopement. By Charles Marriott. (Nash.)

Mr. Marriott has gone far in 'Mrs. Alemere's Elopement' towards the fulfilment of the high expectations raised by his former novels. His style is less laboured, his manner of narration stronger, his touch in character-drawing more sure. What is not so welcome is the cynicism that pervades the book. Evelyn Alemere, beautiful, refined, and passionate, leaves her husband's roof with Richard Feddon, a young musician with something of the knightly temperament, who is as certain of her purity as her loveliness. There is nothing in their relations to disturb his idealistic admiration of her; but she induces him to allow the divorce proceedings brought by her husband to go undefended, and secretly marries a former lover immediately she is free. Mrs. Alemere is a very clever and interesting study, though here and there it is somewhat marred by a lack of consistency. That this siren-like creature should be treated in a cynical mood is not unnatural; but, unfortunately, there is scarcely one character in the book that is drawn sympathetically. Mrs. Feddon, who looks with haughty disapproval upon the escapades of her quixotic son, is made to cut an undignified figure in a particularly cruel scene; and Rose Archdale, the only woman in the story who has escaped the contempt of the author, is rather too cold and reserved to be really attractive. Mr. Marriott's male creations do not fare much better at his hands than do the women; they are nearly all foolish, meddlesome, and vain.

Behind the Throne. By William Le Queux. (Methuen & Co.)

Mr. Le Queux would appear to be bent on illustrating in his own person the truth of the Preacher's saying as to the endlessness of the making of books. If the rate at which he produces his sensational novels grows much more rapid, the panting reviewer will toil after him in vain. His ingenuity seems to be almost as inexhaustible as his assiduity, and his audacity—there is no other word for the way in which he airily deals with the political affairs of other nations—is equal to either. The foremost character in 'Behind the Throne'—one of the most interesting of the many exciting stories he has written—is an Italian statesman, and the plot, in which an Italian version of the Dreyfus case plays a considerable part, is largely concerned with the corruption and intrigue which, according to Mr. Le Queux, degraded every section of public life in Italy under the *régime* of King Humbert. One does not read Mr. Le Queux for niceties of style or characterization. What one looks for is an exciting narrative, in which the incidents follow in such quick succession that there is scarcely time to consider their probability, and this is exactly the kind of pleasure to be derived in abundance from 'Behind the Throne.'

The Maid of the River. By Mrs. Campbell Praed. (John Long.)

This is another of the prolific author's Australian tales, and one of the best she has produced. It has none of the improbability of her 'Fugitive Anne,' and is more carefully and sincerely written than her last English story. Indeed, it is a genuine and very painstaking piece of work, the realism of which will at once be admitted by all who know anything of Australian life. We are chiefly concerned here, not with the hazards and simple pleasures of the bush life which Mrs. Campbell Praed has often portrayed in the past, but with the life of a young girl who, after a childhood spent in pleasant circumstances upon her father's station up country, is taken to live in the colony's capital, as the immediate result of the bank's foreclosure upon her father's station. The father obtains an inferior government clerkship in the capital, and thus our heroine, after a youth spent amongst all the generous freedom of a squatter's homestead, is introduced to the somewhat squalid realities of life on an inadequate income, in the poor quarter of a colonial city. The author's picture of this phase of Australian life is especially deserving of commendation. Life as she here depicts it is actually being lived in single-storied weather-board villas in all the poorer suburbs of Melbourne and Sydney. It is a less squalid life, perhaps, than that led by equally needy people in England, because it is somewhat less cramped and confined. But it is squalid, petty, and unlovely. The heroine is a commonplace character enough, though not unpleasing. While she is little more than a child, her vanity and simplicity, combined with her unusual prettiness, mark her out as a

victim of the unoriginal wiles of a handsome blackguard, who boasts that he has royal blood in his veins. The girl's downfall is a stereotyped piece of fiction, but, as a young mother, she adopts a course which is certainly unusual among heroines, and successfully sues her betrayer for breach of promise. All this is rather deftly managed, and without serious disregard of the probabilities we are enabled to reach the sort of *dénouement* which the majority of novel-readers have long ago pronounced to be the most fitting.

Mrs. Lygon's Husband. By Adeline Sergeant. (Methuen & Co.)

The title-character is such an unmitigated villain that he would be uninteresting but for the mystery in which he has wrapped himself during his wife's detention in the madhouse to which his malice and violence had consigned her. The story opens with her release and her efforts to find her husband and little daughter. In chap. iv. her husband makes it abundantly clear to her that he intends neither himself nor his daughter to have anything more to do with her; but yet she does not despair of recovering his affection until chap. xv., although she had said "his family was better than mine, and I know he came to think our marriage was something of a mistake." Her unexpected cure compromises his position as the impersonator of a wealthy bachelor, and as the suitor of the younger of the author's usual pair of heroines. His clumsy efforts to bury his past might have achieved some success but for a run of coincidences so improbable that one is tempted to pity their victim. However, the author's practised skill contrived to found on a poor plot a passable story.

Fortune's Favourite. By Katharine Tynan. (White & Co.)

The author has for once forsaken her native Irish soil, but not her characteristic optimism. There is a cloying sweetness about the history of the eight young ladies who all marry for love and live happy ever after, while to one of them, Fortune's peculiar favourite, rank and wealth are awarded into the bargain. One or two bad illnesses are permitted to break the smooth current of affairs, and also one or two lovers' misunderstandings of a nature too transparent to cause the most tender-hearted or the most unsophisticated reader a single moment's uneasiness. The best part of the book is that describing the feud maintained between a large family of children, abetted by a blindly devoted nurse, and an irascible country neighbour with strong views concerning the iniquity of trespassing; but this welcome gleam of humour is speedily lost in a smother of Dickensian sentiment.

The Valley of Inheritance. By V. Langbridge and C. Harold Bourne. (Methuen & Co.)

Stories written with a dual motive are seldom entirely satisfactory, and of this rule the novel now before us appears, perhaps unconsciously, to furnish an instance. The authors seem at first to aim at the presentation of nothing more complex than the wayward development of genius amongst uncongenial surroundings, and although this has been often done before, their method has sufficient charm and originality to make it worth doing once again. But later we find genius complicated by the problem of heredity treated according to that prevailing literary fashion which constructs ghost-stories on a quasi-scientific basis. That the appeal to science does not convince us is, from the artistic standpoint, a much less serious matter than the failure of the supernatural element to compel belief by its own power. Yet the story is clever, and on the whole well written. Nearly all the characters are interesting and original. The cockney girl especially, whom the hero, from a truly quixotic impulse, makes his wife, is drawn with remarkable sympathy.

John Henry Smith. By Frederick Upham Adams. (Hutchinson & Co.)

Any audience should speedily become amused if justice be done to this excellent American golfing romance, though it must be admitted that the combination of Yankeeisms and misprints provides innumerable hazards for the unwary reader. Devotees will revel in the delights of Woodvale links, and will appreciate the vividness with which are depicted many types of players, most of whom they will doubtless recognize among the members of their respective clubs. Even the countless host of golf martyrs, habitual reservoirs of uninvited golfing anecdote, will forgive the author for repeating the old, old story in this guise by reason of the entertaining method of his telling. Mr. Adams has other qualities besides humour and characterization; he thrills one with apprehension at the oncoming of a tornado, the account of which is one of the best things in the book.

The Premier's Daughter. By Alice and Claude Askew. (White & Co.)

The presumptive evidence of the title notwithstanding, this is no political novel or *roman à clef*. The methods are those of melodrama pure and simple, the themes guiltless of any disquieting aspiration after originality. Once more our sympathies are appealed to on behalf of the escaped convict and the bigamous wife; once more the brilliant society beauty, instigated by her haughty father, goes near to breaking the heart of the blameless and self-made hero. There are other characters and complications, all of a nature strictly similar to those just indicated, and no lack of exciting episodes. Altogether the story is of the kind which may fail to please critics, but seldom wants for readers.

The Lady of Hirta. By W. C. Mackenzie. (Paisley, Alexander Gardner.)

This is a semi-historical novel of that particular brand which for several years past has enjoyed an extraordinary and unaccountable favour. It is narrated, in English of various periods, by an unheroic hero, and is concerned with the strange story of the abduction of Lady Grange, otherwise the Lady of Hirta. The subject is good, but nothing in the author's handling of it calls for any special remark.

A Village Chronicle. By Katharine S. Macquoid. (Digby, Long & Co.)

All save one of the stories which compose this chronicle of Saybourne village are concerned with love, and are tenderly and delicately told, but more remarkable for the pretty phrase in which they are enshrined than for any special strength or depth in the matter itself. A touch of pathos here and there, with just a suggestion of the tragic, somewhat relieves the pervading atmosphere of emotional sentiment which seems to have become Mrs. Macquoid's natural medium of expression.

The King's Messenger. By Louis Tracy. (White & Co.)

The king's messenger is a conventional, but far from unacceptable, specimen of that type of hero which predominates in modern romance—gay, kindhearted, chivalrous, and prepared to face every contingency, from pitch-and-toss, represented by Stock Exchange operations, to manslaughter in self-defence against innumerable public and private enemies. Whether conducting diplomatic negotiations with royalties, real and fictitious, quelling Mohammedan rebels, or outwitting Italian anarchists and South African conspirators, he shows equal resourcefulness and audacity, and his achievements are finally rewarded, in the grand old style, by a good appointment and marriage with a beautiful lady-in-waiting. The story, though frankly a tissue of impossibilities, is by no means bad of its kind.

THEOLOGICAL LITERATURE.

The Original Poem of Job. Translated from the Restored Text by E. J. Dillon: to which is appended the Book of Job according to the Authorized Version. (Fisher Unwin.)—The restored text is that of Prof. Bickell, omitting the speech of Elihu, and altering and curtailing considerable portions in what are held to be the genuine chapters. Restoring an ancient poem is not unlike restoring an ancient cathedral. The modern architect may succeed in reproducing much of the original design, but he may also—as, in fact, he often does—produce an architectural patchwork which is neither truly ancient nor truly modern; and some scholars think that Prof. Bickell's restorations of Job are very largely of the patchwork order rather than the higher type of true reproduction. At the base of his emendations lies a metrical theory which has so far not met with widespread acceptance; and it is clear that if the premises are insecure, the results arising from them cannot be regarded as quite secure either. Apart, however, from this uncertainty of text, Prof. Dillon has done his work as well as one has a right to expect. The translation is clear, and often refined and expressive as well. It is only a truism to say that it is difficult to make a poetic translation of poetry. As an instance of unrefined translation, Job viii. 11 in both the Authorized and the Revised Versions may be quoted. It is difficult to see poetry in the question, "Can the rush grow up without mire?" The word "mire" is clearly in bad taste

here, and it is hardly correct besides. The true meaning of the original is: "Can the papyrus grow except on marshy ground?" and Prof. Dillon is, indeed, not without predecessors in rendering: "Can the papyrus grow without marsh?" It would, however, be too much to expect a perfect translation from even a scholar with good literary taste. Only a poet can properly translate poetry. If Tennyson had carried out his plan of writing a translation of Job, he would probably have given us a Tennyson's Job in the same sense in which Pope produced a Homer of his own; but such a rendering would have been of great value. The old cry of scepticism and pain would have sounded true and fresh in modern poetic phrase; the old philosophy would have loomed great in the guise of something similar to 'In Memoriam'; and the descriptions of nature would have been brought before us in much of their original charm, modified though they would have been by the poet's temperament and his modern surroundings. The greatest service, of course, that could be rendered to Biblical literature as such would be not a modern paraphrase, but a close translation of the original poem of Job by a true poet of our own days. Such a rendering would reproduce, so far as it can be done at all, the ancient thoughts in their true poetic old-world force. Up to the present, however, no approximation to such a work has been produced.

The Oxyrhynchus Sayings of Jesus found in 1903, with the Sayings called Logia found in 1897. A Lecture by the Rev. Charles Taylor, D.D., LL.D. (Oxford, Clarendon Press.)—Dr. Taylor's lecture deals with the two sets of the sayings of Jesus found in 1897 and 1903. In treating of the earlier he has to handle a subject which has been discussed by every one who had anything new to say on it, and by many who might have remained silent with advantage. The second set of sayings has not received very much attention. There are two reasons for this. The first is that the original editors did their work so well that they left few gleanings for their successors; and the second reason is that the five new sayings are in such a defective condition that they repel all who are not inclined to indulge in daring conjecture. In the fifth saying, for instance, one of the lines consists of two letters, and another of four, and there is scarcely a complete word in the whole passage, except pronouns and particles. The original editors remark in regard to it: "Though this saying is broken beyond hope of recovery, its general drift may be caught."

Perhaps the most interesting of the sayings is the second, on account of the following letters: "καὶ ἡ βασ..... ἐντὸς ὑμῶν .στι." Here we seem to have words corresponding to those in St. Luke xvii. 21 which are translated in the Authorized Version, "The kingdom of God is within you." But the context of St. Luke renders it likely that the meaning is not "The kingdom is within you," but "The kingdom is in your midst," the reference being to the Messianic kingdom. It appears as if in this saying the meaning is that the kingdom is in the heart, in the thoughts and affections of the man—a much grander idea than that involved in a mere reference to the Messianic kingdom. But, unfortunately, the saying is so defective that light can be thrown on the question only by conjecture. The original editors say:—

"The reconstruction of this, the longest and most important of the sayings, is extremely difficult. Beyond the supplements in l. 15—which are based on the parallel in Luke xvii. 21, with the substitution of 'kingdom of Heaven,' St. Matthew's phrase, for St. Luke's 'kingdom of God,' which is too short for the lacuna—and those in ll. 12-13, 16, 18, the general accuracy of which is guaranteed by the context, it is impossible to proceed, without venturing into the region of pure conjecture."

We are inclined to think that all the supplements are doubtful. Dr. Taylor is of the opposite opinion. He says: "In the main successfully restored by the Editors, the Second Saying lacked little but illustration, although they show some want of confidence in their reconstruction." There will always be such difference of opinion among those who study the subject, because there is nothing like a basis for certainty.

Dr. Taylor's commentary on the sayings deserves high praise. He has searched in every kind of book where light might be found, and he has adduced many passages out of his own reading which illustrate well what he supposes to be the text. But he labours under the tendency, prevalent amongst those enamoured of this subject, to believe that the reconstructions are the actual sayings, and afford material for determining the sources from which the sayings came and the date of their production. Dr. Taylor has a special section on these points, and comes to the conclusion that the two sets of sayings, and what the original editors called 'Fragments of a Lost Gospel,' belong to the same work, and that it is hard to fix a more precise date for the collection than 150-200 A.D.

Dr. Taylor's illustrations of the sayings in the 'Lost Gospel,' which he refuses to recognize as a Gospel, appear to us the most valuable part of the work. They are exceedingly good, and show, as all his books do, wide research and excellent scholarship.

Grammar of New Testament Greek. By Friedrich Blass. Translated by Henry St. John Thackeray. Second Revised and Enlarged Edition. (Macmillan & Co.)—This edition has been carefully revised. We observe marks of this throughout the book. The translator informs us that

"owing to the plates of the first English edition having been stereotyped, it has been found necessary to adhere, except at the end of the volume, to the original pagination."

Occasionally, however, important alterations have been introduced into the text by relegating some of the old notes to the appendixes. The additions consist, for the most part, of references to papyri or new works on grammatical points confirming and extending the statements in the text. But sometimes they deal with the interpretation of difficult passages or with various readings. Prof. Blass treats the New Testament as he would an ancient Greek classic, and has no hesitation in pronouncing a passage an interpolation on purely subjective grounds. Some of the slight inaccuracies of the first edition have not been corrected. Thus, on p. 23, it is said χθές is not found, but only ἐχθές, though in one of the passages referred to, Acts vii. 28, several good MSS. read χθές. Apparently the new matter in the appendixes has not been embodied in the indexes except in a very few instances.

The new edition deserves hearty commendation. Prof. Blass's name is a sufficient guarantee that advantage has been taken of the most recent researches, and that the references to classical and modern Greek are accurate.

The Statutes of the Apostles; or, Canones Ecclesiastici. Edited, with Translation and Collation, from Ethiopic and Arabic MSS.; also a Translation of the Saidic and Collation of the Bohairic Versions; and Saidic Fragments, by the Rev. G. Horner. (Williams & Norgate.) — The author thinks it now unnecessary to insert the word "so-called" which appeared in the title of Prof. Harnack's work on 'The Sources of the Apostolic Canons.' Though we read,

"Said Petros: Men and brethren, as for all the rest of the doctrine, the holy Scriptures suffice to teach you, but let us indeed say to them the things which have been commanded to us,"

we are to understand that St. Peter never said so, but that some ecclesiastic in the third or fourth century represented the Apostles as expressly enjoining the laws and regulations for Church worship here described. Whatever be their connexion with the Apostles, the Statutes claim regard on their own merits. They show us the Church in a phase of joyous acquiescence in cardinal doctrines, and of enthusiastic confidence in its power to overcome the world. They contain suggestions which might still be considered, *e.g.*, that nursing sisterhoods might be composed of widows. Mr. Horner has furnished us with the eighth book of the Apostolic Constitutions, as it appears in Ethiopic, in Arabic, and in Saidic. Much labour must have been expended on his preparation of the Ethiopic and Arabic texts, which are well printed. The translations of both we have tested, and they are accurate and sufficiently close for critical purposes. A translation of the Saidic as well as fragments of texts in that language is also given. Thus we are enabled to see the Statutes at work in Abyssinia and in Lower Egypt. It appears that St. Peter's instructions vary considerably for different localities, and a comparison of the documents throws light on the process by which such codes of law arise. Mr. Horner has made a careful list of variations between the Arabic, Ethiopic, and Saidic, but beyond noting Judaistic features in the Ethiopic, he gives no satisfactory synthesis of results. In the translation of Saidic, the response to the *Sursum Corda* gives the equivalent of *ekhomen*, though the text has *eukhōmen*:—

"And he says: Lift up your hearts (anō ymōn tas kartias). And the people say: We have them with the Lord (eukbōmen pros ton kū)."—P. 307.

The value of this work consists in its making available to the Church historian information otherwise inaccessible. Few in Britain can read these languages for themselves, but with Mr. Horner as interpreter all may study at first hand the Egyptian type of Apostolic tradition.

The Canons of Athanasius of Alexandria: the Arabic and Coptic Versions. Edited and translated, with Introductions, Notes, and Appendices, by Wilhelm Riedel and W. E. Crum. (Published for the Text and Translation Society by Williams & Norgate.)

"This holy Canon of Saint Athanasius, the great teacher of the land of the Egyptians, was *one* canon. But I, poor Michael, who am not worthy to be bishop of Tinnis, held it right, when copying (or translating) it, to examine it and divide it into 107 sections, so that each section should clearly show its contents, and that all who seek (therein) anything should easily and conveniently find it."—Introd., p. ix.

To this modest Michael, whose date was about 1080 A.D., we owe the Arabic text prepared by Prof. Riedel from four MSS. Michael appears to have translated from Coptic, and Mr. Crum provides about fifty sections of a Coptic text which must have resembled Michael's exemplar. The London papyrus of the Coptic is assigned to the sixth or seventh century. This is still a good way off from Athanasius; but in a clearly written and carefully reasoned introduction Prof. Riedel makes out a fair case for the genuineness of the work:—

"To me, then, it appears not impossible that these canons are, as a whole, derived from a work of Athanasius. Not, of course, that every phrase of the Arabic version is to be claimed as Athanasian; a comparison with the Coptic fragments shows how great is the freedom of much of the Arabic translation. Moreover the impression is often given of confusion in the text; and the conclusion, from § 105 onwards, has almost the appearance of a subsequent addition."—Introd., p. xxvi.

The Canons show us Athanasius against the flesh and the devil from the point of view of

Church officials; and if the Churchman's privilege is exalted ("And thou, O priest, hast received the office of the Son of God upon earth," § 88) his responsibility is rigidly enforced. The proof-reader has overlooked "unquenshable," p. 11; "graneries," p. 44; "adultress," p. 47; "did chose," p. 67; "occassional," p. 82; "councel" and "imporities," p. 144.

Völkerkunde, Bibel und Christentum. Von Dr. Friedrich Maurer.—I. Teil. *Völkerkundliches aus dem Alten Testament.* (Leipsic, G. Böhme.)—The author of this book deals with the family life and the political and spiritual life of the people of Israel; and to the student of the Bible the book ought to be most helpful. Information is supplied on such subjects as the dwellings, business, and clothing of the people, and the clothing and support of the priests. Totemism and magic are not neglected, nor are the marriage customs. In connexion with the laws which governed the people there is a contrast of the codes of Moses and Hammurabi. The book is not large, though it contains a multitude of informative details; and its small size may account for statements which have few or no arguments in their favour. We have, for instance, the assertion:—"Die Beschneidung ist ferner eine Ablösungsform des Menschenopfers"; but there is no justification of the assertion, beyond a reference in a foot-note to the practices of the worship of Moloch. Dr. Maurer tells us, however, when speaking of the popular religion, that "das vornehmste Opfer, das der Mensch seinen Göttern darbringen kann, ist er selbst"; and points out that the offering of the first-born was of less importance to a nomadic than to an agricultural people. He indicates the passages in the Old Testament which seem to point to human sacrifices; but he makes no attempt to account for these references, or to determine the extent of such sacrifices, after the people had passed from the primitive stage of civilization.

Dr. Maurer also discusses the subject of ancestor-worship among the Jews; and while readers will be interested in the evidence in favour of such worship, there will be some to whom the evidence will not carry conviction. The first proof set forth is "Die Tatsache, dass der Hausvater als Priester der Familie opfert"; and there is this, "Nur bei Ahnenkult kann die Kinderlosigkeit als grösstes Unglück gelten."

Der Glaube an Gott und die Wissenschaft unserer Zeit. Von W. Herrmann.—*Wahrheit und Dichtung in unserer Religion.* Von D. P. Lobstein. (Williams & Norgate.)—These short pamphlets or essays, which are reprints from the *Zeitschrift für Theologie und Kirche*, are religious tracts for thoughtful men. Prof. Herrmann is not concerned with the supposed quarrel of science and religion in the form in which it disturbed a former generation. He admits, however, that the science of the present time is dangerous to the faith of many, and he asks how this danger is to be averted. He points out that if science is able to recognize only that which is an evidence of law, then it is separated from that which is alone actual to faith—viz., a God who is helpful to man. He sees the limitation of science, the bounds of its sphere, and finds that because it does not and cannot take as its own the content of faith, it does not therefore make faith impossible. In an interesting passage, which illustrates the religious tone of the essay, he points to the need to learn from the "Word of God." He sees that Protestants and Catholics are not agreed regarding that Word, and admits that they may, both sects alike, be right in their conception of it—only

"es muss uns ein Erlebnis geworden sein, aus dem wir tatsächlich den zu uns redenden Gott vernehmen. Wenn evangelische und katholische Christen überhaupt Religion wollen, müssen sie ihre confessionellen Grundsätze in solcher Weise vertiefen."

Prof. Lobstein, in a preface to the thirty-five pages of his tract, sets forth eight important theses. Thus, for instance, it is stated that there is need, in opposition to abstract dogmatic orthodoxy and unhistorical rationalism, for a demonstration of the psychological and historical necessity lying in the facts of religion. The presentation of these theses shows the care with which the subject of the tract is examined. As the title indicates, Prof. Lobstein examines religion under the conceptions of *Wahrheit* and *Dichtung*, and by them accounts for the differences found in the New Testament writings. Truth is ever the same, but the form or setting differs. It may not be difficult to agree with Prof. Lobstein that thinkers, such as St. Paul and St. John, may make use of forms or expressions peculiarly their own; but it is not easy to look on the facts of a narrative as merely elements in the representation of an idea. The events of the Fall have been interpreted as details of a picture of a spiritual process; but can the facts set forth as historical in the Gospels be treated in the same way? We are told, for example, that the idea of the writer of Hebrews that the death of Jesus as the High Priest secures a freer approach to God,

"verdichtete sich zu einem sinnlich wahrnehmbaren Ereignis und wurde in der christlichen Ueberlieferung so ausgedrückt, dass im Augenblick des Todes Jesu der Vorhang des Tempels in zwei Stücke von oben her bis unten hin zerriss (Mark xv. 18)."

The relation of *Wahrheit* and *Dichtung* in our religion demands attention, but suggests danger to the faith of the ordinary Christian, who is accustomed to think, for example, that the rending of the veil of the Temple was a fact before the author of Hebrews wrote of Jesus as the High Priest who had opened a way to the presence of God.

BOOKS FOR SCHOOLS AND STUDENTS.

Outlines from Plato: an Introduction to Greek Metaphysics, by F. P. Long (Oxford, Blackwell), adequately serves its primary purpose, which is to provide the Oxford Greatsman with a compendious selection of passages containing the pith of the logical and epistemological doctrine of Plato. Sixty-four extracts, averaging something under ten lines apiece, cannot, of course, include all that is important, but the bare essentials seem to be there, whilst little or nothing is off the point. Further, the selections are presented in an intelligible order, having a certain pedagogic value. The tiro in philosophy can scarcely be expected to study Plato objectively. If he try to think for himself in Platonic terms, borrowing here and adapting there, he is doing very well. Mr. Long's ordering of his extracts seems especially designed to suit the student brought up on the philosophy of T. H. Green. Is not that philosophy somewhat obsolescent by this time, even at Oxford, where so many of Green's old pupils still teach? For the rest, the requirements of the Oxford Final School make it necessary that the passages should group themselves more especially round the 'Republic,' a scheme which cannot but interfere with any attempt to expound their genetic relations to each other. Mr. Long appears to have no decided views as to the historical order of the dialogues. In any case, a book of the kind is expected to provide 'The Student's Plato,' a most useful fiction, but not to be confounded with the real Plato, or even with the problematic Plato of critical *Philosophiegeschichte*.

Sources for Roman History, B.C. 133-70. Collected and arranged by A. H. J. Greenidge and A. M. Clay. (Oxford, Clarendon Press.)—English teachers and students of Roman history and constitutions who have a genuine desire to get at the original authorities and to form a personal estimate of their values—in other words, to exercise the critical faculty as well as the memory—have laboured hitherto under a certain disadvantage, in the lack of English books tabulating and quoting the authorities to be considered. Englishmen who read German have less to complain of; but they are few and far between, and, after all, it is proper that the necessary equipment for historical study should be supplied through the medium of the mother-tongue. This work, therefore, deserves a hearty welcome, as a distinct contribution towards the attainment of such an end.

In the preface the editors amply justify their work on another ground, by referring to

"the absence of any single guide, of reasonable fullness and authority, for the story of the sixty-three years which form the subject."

A chronological arrangement (probably the most satisfactory and least confusing in the long run) is adopted: under each year is given a series of references to, and citations from, texts and inscriptions, bearing on (1) the internal, (2) the external history, and grouped under summary headings which serve as a guide to the eye and the memory, and, with the indexes of subjects and authors, make the book easy to handle. We can affirm from actual use of the book that the student will find in it not only a valuable lesson in method, but also an incentive to similar efforts on his own part. It is sincerely to be hoped that what this book does for one period of Roman history may soon be done as well for the others usually studied, for a better knowledge of sources cannot fail to increase the interest and the capacity alike of teachers and learners.

Murray's Handy Classical Maps: Mare Ægæum, &c. Edited by G. B. Grundy. (Murray.) — In this sheet there are a dozen maps of different sizes, all excellent in their way. Undoubtedly the coloured contour map of the Ægæan Sea will be the most used, but we are grateful for the clear and comprehensive view of the Propontis, for the three plates of Rome at three stages of its growth, and for the small pictures contrasting the extent of ancient and modern Rome. There is also an up-to-date plan of the environs of the Forum Romanum. Maps of Egypt, Athens, the Piræus, and the Acropolis of Athens complete the contents of this very handy sheet.

A Brief Survey of British History, by C. E. Snowden (Methuen), is a superior date-book of British history, with a number of interesting notes and tables. To quote the author's preface, it

"does not aspire to be more than a guide and companion, complementary and suggestive, and very far from exhaustive. It aims at presenting a clear and easily graspable analysis of the course of events to students who are reading, and at refreshing, at a minimum cost of time and trouble, the memories of those who have read."

What the author promises he in the main performs. There is no great novelty in the work. The perpendicular divisions of the analysis into government, parliament, home, foreign—a somewhat illogical division, though a useful one for all that—reflect Messrs. Acland and Ransome. The subject divisions of the reigns are often what we have been accustomed to find in Prof. Tout's excellent analysis. We have found the notes appended to reigns the most useful part of the book, and the appendixes are very handy. The author professes to find difficulty in assigning dates to many events. Would it not be more correct to put Sir Humphrey Gilbert's attempt to found colonies

in North America in 1583 than in 1573, and the Uxbridge negotiations in January and February, 1645, than in 1643?

Oxford Modern French Series.—*Mémoires d'un Touriste.* By Stendhal (Henri Beyle). Edited by H. J. Chaytor.—*Histoire de la Révolution Française.* By François A. M. Mignet. Edited by A. Dupuis. (Oxford, Clarendon Press.)—The name of Stendhal, like that of his great disciple Balzac, is scarcely suggestive of reading "suitable for the young," but the selections here presented have been edited with a caution erring, if anything, on the side of over-stringency, as, *e.g.*, in the note on Aspasia, described as "a Milesian girl who became the wife of Pericles." Even under these conditions, however, the 'Mémoires d'un Touriste' make lively reading, and they are supplemented by several illustrations and a helpful introduction.—As a school reading-book we do not entirely approve of Mignet's 'Histoire de la Révolution Française' (a portion extending from the opening of the States-General to the execution of Louis XVI.). Mignet's style is a marvel of terseness and compression, but these very qualities are likely to render his work less interesting to the class of readers for whom this series is intended. The editor's notes besides do not always furnish desirable examples of English as it should be written.

Two further volumes in the same series are *Une Ténébreuse Affaire*, by Honoré de Balzac, edited by Marie A. Péchinet, and *Voyage aux Pyrénées*, by H. Taine, edited by William Robertson. We have nothing but approval for these additions, especially as regards the choice of subjects. 'Une Ténébreuse Affaire,' a story of the Revolution and the First Empire, abounding in mysteries, conspiracies, and police machinations, is well adapted to arouse the schoolgirl's—possibly even the schoolboy's—interest, and the treasure of useful idioms which it contains is adequately dealt with in Mlle. Péchinet's notes. It is, indeed, only open to the objection, if objection it be, of conveying an entirely erroneous idea of Balzac's attitude towards moral questions.—Special praise is merited by the introduction to Taine's charming 'Voyage aux Pyrénées,' that gem amongst guide-books. Mr. Robertson has evidently taken his work as a labour of love, and shows an intimate and appreciative knowledge of Taine. His historical and geographical notes, though good, err rather on the side of over-copiousness, and hence are calculated to inspire some dismay in the youthful student.

Little Library of French Classics.—*Lettres choisies de Madame de Sévigné.* 2 vols. (Treherne & Co.)—One shilling and fourpence is not an exorbitant price for a hundred and thirty-one letters of Madame de Sévigné, and it would be, perhaps, unreasonable to complain that the pretty little volumes containing them leave something to be desired in respect of type and paper. The selection has been well enough made, as indeed it is not easy to choose amiss where this queen of letter-writers is concerned. The notes, based mainly on those of former editions, are useful so far as they go, though naturally insufficient for the needs of a serious student of French literature, or the baser purposes of an examination candidate.

In the same series we have the *Voyage autour de ma Chambre* and two other little pieces by Xavier de Maistre. The booklet is wonderful for eightpence, though we cannot praise its print, which is the work of the Imprimerie Nouvelle (Association Ouvrière) of Paris. The last note on the last page shows that the book is a reprint from the French.

Qu'est-ce que cela veut dire? Par H. P. Sligo de Pothonier. (Sands & Co.)—This is a collection of idiomatic French phrases intended for the guidance of advanced students, and from its comprehensiveness and the essentially modern character of the language employed it seems well adapted to that end, although, as no translations are given, its use will probably in most cases entail a good deal of dictionary work. The author's suggestion that it ought to be studied in the intervals of actual conversation with French people is sound, and should lead to good results.

We have received from Messrs. Ginn & Co., of Boston, three recent additions to their "International Modern Language Series," viz., Goethe's *Hermann und Dorothea*, edited by Philip Schuyler Allen; Freytag's *Die Journalisten*, edited by Leigh R. Gregor; and Theodor Storm's *In St. Jürgen*, edited by J. H. Beckmann. The former two are familiar school-texts in this country; Storm's charming little tale has not, so far as we know, been presented for study to the youth of England. The editorial work in all cases, though not noticeably fresh or independent, is sufficiently careful, and the volumes are well printed and serviceably bound.

Greek Reader. Vol. I. By E. C. Marchant. (Oxford, Clarendon Press.)—Mr. Marchant exhibits his usual skill in this somewhat novel Greek reading-book. He has selected some passages from the 'Griechisches Lesebuch' of Wilamowitz-Moellendorf, adapted the sympathetic little introductions, and used freely the notes of Dr. Ewald Bruhn, which are rich in allusions to Greek life and manners. There are sixty pages of text and introductions, and twenty-five of notes. On the whole, it is a fresh book. Such passages as 'The Hunter' from Dion Chrysostom, and Hiero's 'Galleon,' will certainly be far more intelligible to a young student than hard casuistical speeches from Euripides, or dull details of parasangs from Xenophon. And, as scholars are beginning to recognize, what matter if it is not pure Attic Greek throughout? As Mr. Marchant truly says, "It is very good Greek for all that; and.....the notes supply a warning that will preserve our budding Atticists from harm." The fact is, if these capital passages, full of action and life, manage to stretch the imaginations of our boys, we will gladly make 90 per cent. of them a present of their stilted Greek prose, which will at the best be pseudo-Attic. We welcome Mr. Marchant's book as a sign that a more lucid air is likely to pervade the Greek scholarship of the next generation.

It speaks well for the zeal with which Spanish is now being studied in the United States that a second edition of the *Practical Spanish Grammar* (Heath & Co.), by Mr. E. C. Hills and Mr. J. D. M. Ford, should be required within eight months of its first issue. On the whole, the book deserves its success: it is workmanlike, clear, and scholarly. The verb-section is unusually full and sound in treatment, though surely *hé* should be omitted from the paradigm of *haber*; the theory of Diez (wrongly attributed to Cuervo on p. 209) that *hé* is a phonetic variant of *vé*—the imperative of *ver*—is contested by Ascoli; but the Spanish Academy is alone in maintaining that *haber* and *hé* are formally related. The true imperative singular is *habe*, and, though now obsolete, it should have been mentioned as a form frequently used by the best writers. Mr. Hills and Mr. Ford follow Cuervo in rejecting the usual derivation of *repuse* from *reponer*, and in referring it to *responder*; so, also, in almost the same terms as Cuervo, they indicate the baffling pronunciation of the Spanish *b* and *v*; and, as they clearly profit by the work of the great Colombian philologist in other particulars, it would have been graceful to acknowledge this indebtedness in the preface. Is it, by the way, a fact that "even in the days of ancient Rome a Latin wit said that for the Spaniards *vivere* was the same as *bibere*" (p. 16)? If so, we have a case of unconscious reminiscence in Scaliger's epigram:—

> Haud temere antiquas mutat Vasconia voces
> Cui nihil est aliud vivere quam bibere.

The list of idiomatic expressions might be revised with advantage. In what sense are such phrases as "es temprano" (p. 71) and "va á llover" (p. 145) idiomatic? The name of the island in the Antilles is "San Tómas," not "San Tomás"; the English pronunciation is preserved as regards stress. These small blemishes do not affect the substance of the grammar, which will be found useful even by advanced students.

OUR LIBRARY TABLE.

Mr. John Fyvie's volume, *Some Famous Women of Wit and Beauty* (Constable & Co.), bears the somewhat misleading sub-title of 'A Georgian Galaxy.' Two of his subjects, Lady Eastlake and Mrs. Grote, were essentially Victorian, while the great crisis in Mrs. Norton's life, the unsuccessful action for divorce brought against her and Lord Melbourne by her wrong-headed husband, occurred in the reign of William IV. As a whole, Mr. Fyvie's sketches are agreeably and discreetly written, but they contain little evidence of original research. Thus, in dealing with such a well-known character as Mrs. Montagu, the "Queen of the Blue-stockings," he has neglected an obvious source of information in her correspondence with Beattie, wherein she appears as a most kind-hearted, if officious friend. He tells us nothing about Mrs. Fitzherbert or Lady Hamilton that we did not know before, admitting, honestly enough, his obligations to Cordy Jeaffreson, Prof. Laughton, and the Morrison MSS. for the ascertained facts in the career of the ebullient and mendacious Emma. Mr. Fyvie leans to the side of charity in his description of the Blessington *ménage* at Gore House, though the separation of Count d'Orsay from his handsome wife is rather a difficult matter to get over. We notice but few actual mistakes, unless the adoption of the sententious and highly improbable remarks attributed by the late Mr. Torrens to Lord Melbourne in reply to Disraeli's audacious assertion, "I want to be Prime Minister," is to count as such. But Delane, not Barnes, who was dead, sat in the editorial chair of *The Times* when that journal made the sensational announcement that Sir Robert Peel and his Cabinet had determined to repeal the Corn Laws. Mr. Fyvie duly acquits Mrs. Norton of having divulged that secret of State, and, while he was about it, he might have alluded to Greville's indisputable evidence that the real informant was Lord Aberdeen. Of the essays on Mrs. Grote and Lady Eastlake it is sufficient to remark that they are skilfully put together, and that the trouncing of Ruskin's 'Modern Painters' by the second of those ladies, even when given in summary, is a most entertaining specimen of the old downright style of criticism.

The Regency of Marie de Médicis. By Arthur Power Lord. (Bell & Sons.)—This small book is a conscientious, but not highly illuminating piece of work. It reads like the thesis for a degree, and has the merits of minute carefulness and scrupulous adherence to authorities. But we fear that neither its subject nor treatment will commend it to the attention of any but a small circle of specialists. The period between the death of Henri Quatre and the assumption of royal authority by Louis XIII. is one of small men and petty intrigues, and can only become of interest when treated in connexion with preceding events or with what followed. Unfortunately, Mr. Lord has almost completely lost himself in its small details, and has handled

it rather as an isolated episode than as a sequel to the religious wars or a foretaste of the Fronde. Instead of pointing out the real significance of the Regency as a symptom of the weakness of the royal power in France when not directed by a Henry of Navarre or served by a Sully, and emphasizing the corruption of the great nobles, he devotes himself to unravelling the plots of Marie de Médicis's ministers and the nobles, who grudged them their influence, and her own "consummate skill" in setting them all by the ears. True, he has been at pains to investigate the way in which Sully's fall was brought about, and to give a clear account of the death of the Regent's favourite, Concini, Maréchal d'Ancre. But he has not known how to invest his narrative with that halo of attraction which we might have expected from one steeped in the French memoirs. Even the chapter on the States-General of 1614, which will be found by far the most interesting by general readers, might have been made more of had it been brought into due historical perspective. The writer, moreover, sometimes lacks precision and clearness even when keeping within his own restricted plot of ground. One never gets a clear notion of the real nature of the influence exercised by Concini over the Queen Regent, and one finds it difficult to understand the sudden appearance of the Guises in company with their recent opponents the Bourbon princes. The description of the Tiers État as the "lower chamber" and the use of the term "Austrian Empire" are scarcely severely accurate. Mr. Lord makes Condé misquote or misspell the Vulgate ("*Errat* autem Barrabas latro"). His ladylike use of italics is also somewhat annoying. But he has manifestly taken great pains to make his study of six years of French history complete, and the care with which his index has been compiled is so laudable that we could wish to see it imitated in quarters where such a help would be more valuable. The five portraits—of Marie de Médicis, Sully, the Comte de Soissons, the Duc de Longueville, and Concini—are admirably reproduced, and form the most attractive feature of the work.

The Origin of Thought and Speech. By M. Moncalm. Translated by G. S. Whitmarsh. (Kegan Paul & Co.)—The resuscitation of Max Müller's theories on the origin of thought and language and of his mythological speculations is astonishing. Great as Max Müller's services to mythology and philology were through his translations of the Vedic hymns, his writings on language, thought, mythology, and religion have their value seriously impaired by numerous assumptions either disputable or positively fallacious. His conclusions were vitiated by the notion that the student of Sanskrit held a key which would unlock all the secrets concerning the origin of human thought and speech—secrets which had been fastened up securely by mental development and by immeasurable change in the material and methods of speech centuries before the oldest Sanskrit hymn was composed. The common speech of our Aryan ancestors, many forms and words of which comparative philology has been able to reconstruct, was not an infant language, but adolescent or adult. The fact that a considerable percentage of Aryan words, of which the etymology has been ascertained, are appellatives formed from "conceptual roots," does not prove or imply that all our words were originally appellatives, still less that the Aryans' ancestors who first used speech had appellatives or verbs in their vocabulary. It has been suggested by one of Max Müller's opponents that the earliest words were sounds uttered upon the perception of identical individual examples of one species, a distinct sound being associated with each species; that mistakes in the use of such a sound led to the appreciation of identity and difference, which is the basis of classification, so that the associated sound became a name. On this ingenious hypothesis man at first differed from beast and bird by giving distinct vocal expression to particular emotions, *e.g.*, to the emotion or fugitive impression excited by a particular kind of nut or fruit, instead of giving indiscriminate expression to the emotion excited by any kind of food. If such an expression be called a conceptual word, a limited sense is given to "conceptual," "concept," "conception," which is not implied by philologists, who hold that the earliest words were verbal roots, and the earliest names appellative or descriptive. If thought was caused by the several sounds associated with particular emotions, we cannot hold with Max Müller that "language and thought are one and indivisible." Geiger is right in contending that language produced reason, if by "language" interjectional or ejaculatory language be understood. An expression of emotion which indicated the source of the emotion would be a "word" in a higher sense than a grammatical interjection. The translator has occasionally obscured the meaning of the original, and has made several mistakes in the form of Greek and Sanskrit words, while Tacitus's German Tuisco figures as "Tuisto"; but on the whole his task has been commendably performed.

Though the author adds nothing to our ideas on the earliest speech and thought, and presents much that is worthless or misleading for our acceptance as sound philosophy, his pains are not altogether wasted. He gives in a pleasant style sketches of the theories on the subject which have been held by various thinkers, from Plato to Noiré and Darwin. His main object appears to be to trace the birth and history of the human concepts of God and of religion, and much that he quotes and says on these ideas is interesting, while sympathy is attracted by the spirit of reverent tolerance in which divers philosophical and religious systems are discussed.

The Essentials of Composition and Rhetoric. By A. H. Espenshade. (Heath & Co.)—Thousands of persons who have no natural bent towards literary composition of the simplest kind are now obliged to make speeches or to write formal letters, reports, paragraphs, articles, and even books as best they may. Many of these unfortunates might be raised up to, or nearly up to, mediocrity, and might get rid of their worst faults, by the study of such a text-book as Mr. Espenshade has compiled. Better-equipped students and aspirants—who have acquired "a considerable body of general information," and have "clearly defined thoughts" on a variety of topics, "a fair-sized working vocabulary," and "a familiarity with English idiom"—may attain to excellence by its aid, especially if they write as nature prompts them and then criticize their productions according to the principles of composition. We are inclined to extend to all composers the maxim that nature, not art or practice, makes poets; but it must be remembered that even poets cannot influence their fellow-men without some technical training, which moulds and developes individual tastes and methods into conformity with the predilections of the many.

The author's style is clear and concise; his point of view is strictly practical; his precepts are unimpeachable, most of them having been handed down from Aristotle by a coterie of eminent authorities; and his arrangement is judicious. Some of the examples of excellence strike us as unsatisfactory. For instance, the opening sentence of a theme on the industries of a town merely enumerates four manufactures, without giving any idea whether a fraction per cent. or 30 per cent. or more of the population is employed in them. The following sentence in the useful chapter on 'Correctness' is puzzling:—"The nouns *sheep*, *deer*, *trout*, *shad*, *heathen*, *yoke*, *pair*, and *cannon* have the same form for both singular and plural." Yet we could hardly write, "Do snipes fly and salmons swim in pair?" In Appendix D, on 'Good Use,' the typical Americanism "cute" is condemned as a barbarism, while the use of "none" as plural, = not any, is pronounced to be correct, and 'The Worth of Words,' by Dr. R. H. Bell, is recommended to all students of composition. We cordially endorse the recommendation of "the habit of looking up all new words in the dictionary." Persons who do not ascertain the exact meaning of every unfamiliar word or usage of a word as they read not only retain a deficient vocabulary, and are likely to misuse words, but also impair their mental faculties seriously. Such readers may accumulate much worthless information, but the more they read, the less educated and rational do they become. The dictionary used should be "unabridged." Collections of synonyms and antonyms, such as Crabbe's, Roget's, and Fernald's, are styled "good teachers for every student of English composition." They may be useful for refreshing the memory of mature scholars, but are dangerous for tiros, who might, for instance, avoid the commonplace by substituting "a voluminous numerosity" for "a great number." The preface and the character of the work suggest that the author has had a considerable amount of practice as a teacher of composition in Pennsylvania State College. Those who do not intend to write more than is absolutely necessary will find this treatise a help towards reading profitably and talking intelligently.

Drych y Prif Oesoedd. By Theophilus Evans. Reprinted from the Revised Second Edition of 1740. Edited by S. J. Evans. (Bangor, Jarvis & Foster; London, Dent.)—The Guild of Graduates of the University of Wales have done wisely in issuing this well-known classic comparatively early in their series of reprints of Welsh prose works. For no writer, excepting Vicar Prichard, has ever been so great a favourite with the Welsh people as Theophilus Evans, nor has any work been more generally recommended during the last fifty years as a model for students of Welsh style than his 'Drych' or 'Mirror of the Primitive Ages.' "In his felicity of word, phrase, and quotation," he ranks, as his latest editor observes, with the best of literary craftsmen,

> "while in his wonderful similes, and his skill in telling his story well, he [is] the consummate artist whom generations of his fellow-countrymen have proclaimed to be without a peer among Welsh writers."

In "scrupulous attention to the details of an event as one of the chief conditions of verisimilitude" he is aptly compared with Defoe, while as an historian he may be said to belong to the school of Geoffrey of Monmouth. For it is from such eponymous heroes as Gomer and Brutus of Troy that he traces the descent of the Cymry or Britons, and he boldly begins his narrative with the dispersion of Babel. "And who then, do you think," asks he, "spoke Welsh at Babel? Why, most assuredly Gomer, the eldest son of Japhet ap Noah." In the same spirit he embellishes his chapters with letters ascribed to Julius Cæsar and King Arthur, and with speeches by Boadicea and Caractacus. Nevertheless, he now and then affects a severely critical attitude, rejecting an occasional legend as unhistorical; and he cites "authorities" almost continually, though "these are often not more tangible than 'MS. Vet.,' which does duty when other sources fail him." At any rate, for nearly

two centuries the great majority of monoglot Welshmen have known no other history of their race, and in these pages some of the best-known and most widely accepted of their national myths, such as the 'Treachery of the Long Knives' and the 'Alleluia Victory of St. Garmon over the Picts,' were enshrined for them in definitive form of classic beauty. But while the reign of Theophilus Evans as an historian has at last come to an end, his pre-eminence as a stylist and a realistic writer remains unchallenged.

In the present reprint the text of the second edition of 1740 is reproduced with a fidelity that borders on the servile. In fact, the reprint is made to serve the purpose of a facsimile, for not only is the original given letter for letter, line for line, and spacing for spacing, but even its obvious misprints have been reproduced. As an annotated edition of this same text has also been issued for the use of schools, the perpetuation of these misprints creates wholly unnecessary difficulties for students.

By drawing upon parochial and diocesan records the editor has brought to light, in his introductory matter, several new facts relating to the author. A few errors have, however, crept into his work. Thus Ebensburgh, not Edensburgh, is the name of the town in Pennsylvania where the English translation of the 'Drych' was first published. The date suggested for the author's marriage (1728) is too late by at least seven years, as his son Charles matriculated at Oxford in 1738, being then seventeen years of age. We are surprised that the editor does not once refer to the account of the author given by his grandson, Theophilus Jones, in his 'History of Brecknockshire,' nor to the further notes thereon by Miss Gwenllian Morgan in the recent reprint of that work. Had he consulted this authority he would not have omitted one of the author's chief preferments, namely, that of Llanlleonfel; and, what is of more importance, he would have found much to explain Evans's antagonism to the Methodist revival of his day. The author was domestic chaplain to the Gwynnes of Garth, in the parish of Llanlleonfel, and here the Wesleys always stayed on their visits to Breconshire, "preaching daily" to the family "while seeking repose amid the liberal hospitality" of the place. Charles Wesley eventually married one of the daughters of the house. All this must have been very galling to the dignified student, the orthodox chaplain. So much, at least, may be inferred from his 'History of Modern Enthusiasm,' which is a bitter attack on "zealots," Fifth Monarchy men, French prophets, and Methodists, including the Wesleys and Whitefield. That 'History' has long since fallen into that merciful oblivion which it deserved; but the author's other history—the 'Drych'—will remain a "joy for ever" to all who value Welsh literature at its best.

The Ancren Riwle or Nuns' Rule. Modernized by James Morton, with Introduction by Abbot Gasquet. (De La More Press.)—More than fifty years ago the Rev. J. Morton edited for the Camden Society a semi-Saxon tract on the life of female recluses, termed the 'Ancren Riwle' or rule of ancresses. This translation of a thirteenth-century document is now reproduced, with a few slight changes, and a good introduction by Dr. Gasquet. Several copies of the text are extant, including five at the British Museum, one at Corpus College, Cambridge, and another at Magdalen College, Oxford. Dr. Gasquet agrees with Mr. Morton in thinking that the author was probably Bishop Richard Poore, who held the see of Salisbury from 1217 to 1229, and that the Rule was written by him for the use of the nuns of Tarrent, Dorsetshire. In later times the Tarrent sisters embraced the Cistercian rule, but in Bishop Poore's days they followed the life of "Ancresses," or "Recluses," without joining any of the monastic orders. In the case of Tarrent there were three sisters living in the house at the same time, and served by out-sisters. The house was situated close to the church, with a window commanding a view of the high altar. The whole book is full of details with regard to one of the most interesting phases of religious life in England. The bishop strictly forbade such sisters or recluses to keep any animal except the domestic cat. It is somewhat curious to note that an exactly similar rule may be found on the printed regulations hung up in the picturesque almshouse or hospital of sixteenth-century foundation near the barracks at Canterbury.

An English Church History for Children. By Mary E. Shipley. (Methuen & Co.)—These 250 pages of large, clear print, notwithstanding a commendatory preface by the Bishop of Gibraltar, do not at all commend themselves to us as suitable for children. They purport to be a child's history of the advance of the Christian religion in England from 597 to 1066. In some places the language and sentiments seem intended for a child of five, whilst elsewhere it is doubtful if a youth or maiden of fifteen could grasp the phraseology. Not a little of the baby talk is done in 'Alice in Wonderland' style. Thus:

"And what is Dunwich now?
"Shall we in imagination take a drive and see?
"But why not go by train?
"Because the railway does not go so far.
"But where is the river?
"There is none."

With regard to Dunwich, interesting as are its present associations and past history, Miss Shipley has been far too credulous of mere traditions as to its former extent and greatness. The achæology of the book is not above suspicion. Is there any authority on forest trees who believes that the elm flourished in Britain in pre-Roman days?

In *The Courtships of Catherine the Great* (Lawrie) Mr. P. W. Sergeant has compiled, from various more or less authentic sources, a plain and vivacious account of what may be called "the goings-on" of Catherine II. of Russia. We cannot honestly say that it has very much historical value, for Mr. Sergeant generally accepts the statements of his authorities without question, and not a few of them are extremely questionable. Like most people who have made the acquaintance—even at second hand—of the Semiramis of the North, he is undoubtedly fascinated by the winning personality of that extraordinary woman, and is, therefore (unconsciously, of course), hardly fair to her rivals or victims. For instance, it has now been established, *pace* M. Waliszewski, that Peter III. was no drunkard, and that the Empress Elizabeth, if she inherited some of the grosser vices, also inherited not a few of the great qualities of her illustrious father. But it is unfair to criticize too rigorously a book which is written ostensibly for amusement, and is, with all its shortcomings, amusing enough.

Few recent travellers in the Peninsula have been better equipped than M. E. Martinenche, whose *Propos d'Espagne* (Hachette) includes several brilliant studies which have already appeared in *La Revue Latine*. M. Martinenche takes a romantic interest in gamblers, watchmen, beggars, and other decadent survivals of the picaroon type; he abounds in information about Spanish history, painting, and music; he is a stimulating guide through the rarely visited libraries of Valladolid and Salamanca; and he is an agreeable companion at the theatre, where he introduces us to the brothers Alvarez Quintero, who have so speedily won for themselves a prominent place among modern Spanish dramatists. All these matters are treated with judgment and ample knowledge, though we doubt if Cervantes really wrote 'La Ilustre Fregona' at the Sangre de Cristo in Toledo (p. 103); moreover, the well-known poem 'A las Ruinas de Itálica' is by Rodrigo Caro, not by Rioja (p. 28). But these are trifles. M. Martinenche seems inclined to agree with Zorrilla that the English are "los más antipáticos individuos de la raza humana," and he returns too often to this rather irrelevant point. Of England and the English he apparently knows little at first hand; of Spain he knows a great deal, and he writes so vivaciously that his book may be read with pleasure.

The Funk & Wagnalls Company publish Mr. Berkeley Smith's *Parisians out of Doors*, an illustrated volume which, though it cannot be praised for style, is readable for its gossip.

Mory & Cie., 1804-1904: Notice Historique. (Paris, H. Bouillant.)—The firm of Mory & Co. has now been in existence a hundred years, and the great-grandson of the founder, Henri Mory, has taken advantage of the centenary to write its history. This he has done in a modest and interesting way, and this book, of only fifty pages, deserves to circulate among all concerned in the progress of French commerce. The founder of the firm, Nicolas Toussaint Mory, born at Calais on the 2nd of November, 1774, was the correspondence clerk of the English Post Office, and had the exclusive appointment for the transport of English journals to the Continent and of all foreign journals to England. When, on the 25th of November, 1815, the Treaty of Peace appeared in the *Moniteur*, he at once started a courier with copies to England. On the following day he reached Calais, and arrived in London on the morning of the 28th, having accomplished the entire journey in thirty-three hours. On the same day the Treaty appeared in the whole of the London papers. This enterprise must have pleased newspaper proprietors, for the official news of the signing of the Treaty was only received in Calais the same morning, and the French ambassador in London read the text of the Treaty for the first time in the English press. In 1817 Mory added to his business that of Commissioner of Customs. He died on the 9th of March, 1824, at the early age of forty-nine, and was succeeded by his son, to whom he had given the advantage of acquiring a knowledge of English by a residence at Canterbury. Like his father, he was full of energy; and, at the age of thirty-one, was made a *Juge Suppléant*, and four years later Judge of the Tribunal of Commerce at Calais. In 1839 he established the headquarters of the firm at Boulogne. He has been succeeded by his two sons and grandsons. Two years ago the firm had the honour of starting from Boulogne the first French merchant steamship. The book contains many illustrations, including some characteristic portraits.

Messrs. Macmillan send us reprints of the first and second editions of FitzGerald's version of the *Rubaiyat of Omar Khayyám*. These booklets are cheap at sixpence, being well printed and neatly bound.

Messrs. Routledge have sent us a number of interesting volumes in "The New Universal Library," which is certainly cheap, in its neat green cloth binding, and covers a wide range of subject. Among the volumes before us are the charming idylls of *Sylvia's Lovers* and *Cranford*; vol. i. of Peacock's works, including *Headlong Hall*, *Nightmare Abbey*, *Melincourt*, and *Maid Marian*; Arnold's *On Translating Homer*, with F. W. Newman's *Reply* to his strictures, and Arnold's *Last Words*, in rejoinder, which end with a delightful tribute to Clough; Maine's *Ancient Law*;

Lowell's *My Study Windows*, a book of rare charm and scholarship; and the vivid *Records of Shelley, Byron, and the Author*, by E. J. Trelawny. It is a varied list, but we should have no hesitation in advising the addition of the books, without exception, to any set of shelves which does not contain them. Some of them no doubt imply learning and scholarship, but it could not be conveyed in a more palatable form than the humour of Peacock, the lucid mastery of Maine, or the grace of Arnold.

We have on our table *The Epistle to the Philippians*, by the Rev. F. B. Meyer (R.T.S.), — *The Appellate Jurisdiction of the House of Lords and of the Full Parliament*, by J. W. Gordon (Murray), — *The Transactions of the Honourable Society of Cymmrodorion* (issued by the Society), — *The Estate Nursery*, by John Simpson (Country Gentlemen's Association), — *Truths Leaf by Leaf*, by the Rev. Prof. David Swing (Chicago, Kimball), — *Nature Study Lessons*, by Lida B. McMurry (Macmillan), — *Socrates*, by the Rev. J. T. Forbes (Edinburgh, Clark), — *Maria Sophia, Queen of Naples*, by Clara Tschudi (Sonnenschein), — *A Memorial of Horatio, Lord Nelson*, by S. Baring-Gould (Skeffington), — *Lord Nelson's Letters to Lady Hamilton*, with an Introduction by Douglas Sladen (Library Press), — *Letters on the Simple Life*, reprinted from *The Daily Graphic* (Partridge), — *Our Industrial Outcasts*, edited by Will Reason (Melrose), — *Military Surgery in its Relation to the Science and Art of War*, by Miles (Drane), — *The Pleasant Art of Photography Made Easy*, by Camera (Pitman), — *The Poetry of the Future*, by Laurence Owen (Simpkin & Marshall), — *Rhymes of the East and Re-collected Verses*, by Dum-Dum (Constable), — *The Shadows of Silence and the Songs of Yesterday*, by Cyril Scott (Liverpool, Lyceum Press), — *Isidro*, by Mary Austin (Constable), — *Marraquitta: a Romance of Monte Carlo*, by C. Wales-Almy (Drane), — *For Love and Loyalty*, by Paul Seaton (Edinburgh, Morton), — *Mrs. Darrell*, by Foxcroft Davis (Macmillan), — *Mademoiselle Ixe*, &c., new edition, by Lanoe Falconer (Unwin), — *The Outlet*, by Andy Adams (Constable), — *The Candidate*, by J. A. Altsheler (Harper), — *The Reapers*, by Douglas Marryat (Pitman), — *My Lady Laughter*, by Dwight Tilton (Dean), — *When a Girl's Engaged*, by Hope Merrick (Chatto & Windus), — *Wissen, Glaube und Ahndung*, by Jakob Friedrich Fries (Williams & Norgate), — *Le Secret de la Franc-Maçonnerie* (Paris, Perrin), — *Die geistlichen Ubungen des Ignatius von Loyola*, by D. Karl Holl (Williams & Norgate), — *L'Expansion des Boers au XIXe Siècle*, by Henri Dehérain (Paris, Hachette), — *La Nature et la Vie*, by Henry de Varigny (Paris, Colin), — *Autorität und Staatsgewalt*, by Robert Piloty (Williams & Norgate), — *Le Roman d'un Jeune Homme Pauvre*, by Octave Feuillet (Dent), — *Études de Littérature et de Morale Contemporaines*, by Georges Pellissier (Paris, Édouard Cornély), — *Der Wortschatz des Apostels Paulus*, by Theodor Nägeli (Williams & Norgate), — and *Uirsgeulan Gaidhealach*, by A' Chomuinn Ghaidhealaich (Stirling, Eneas Mackay).

LIST OF NEW BOOKS.

ENGLISH.

Law.

Atkinson (F. W.), The Law and Practice relating to Solicitors' Liens and Charging Orders, cr. 8vo, 7/6 net.
Hall (G.), On Divorce, 35/ net.
Legal Handbook of Practical Laws and Procedure in British South Africa, 1905, ed. by W. H. S. Bell, cr. 8vo, 26/ net.
Maxwell (late Sir P. B.), On the Interpretation of Statutes, 8vo, 25/

Fine Art and Archæology.

English Lakes (The), painted by A. H. Cooper, described by W. T. Palmer, roy. 8vo, 20/ net.

Poetry and the Drama.

Janton (L.), Le Roman du Renard Modernisé, cr. 8vo, 17/

History and Biography.

Reich (H.), Select Documents illustrating Mediæval and Modern History, roy. 8vo, 21/ net.
Smythe (W. D.), An Historical Account of the Worshipful Company of Girdlers, London, 8vo, 7/6 net.

Education.

Bagley (W. C.), The Educative Process, cr. 8vo, 5/ net.

Sociology.

Dealey (I. L.), A Text-Book of Sociology, cr. 8vo, 6/ net.

Science.

Carnations, Picotees, and the Wild and Garden Pinks, edited by H. T. Cook, royal 8vo, 3/6 net.
Fidler (T. C.), Civil Engineering, cr. 8vo, 2/6 net.
Hedges (K.), Modern Lightning Conductors, 6/6 net.
Lake (C. S.), The World's Locomotives, roy. 8vo, 10/6 net.
Macgregor (M.), A Contribution to the Pathology of the Endometrium, 8vo, 10/6 net.

General Literature.

Agnus (Orme), The New Minister, cr. 8vo, 6/
Cobban (J. M.), The Terror by Night, cr. 8vo, 6/
Cockburn (Sister), A Practical Guide to Cookery in West Africa and the Tropics, cr. 8vo, 3/ net.
Hope (G.), The Lady of Lyte, cr. 8vo, 6/
Marsh (R.), The Marquis of Putney, cr. 8vo, 6/
Nicholl (E. M.), The Human Touch, cr. 8vo, 6/
Reynolds (Mrs. B.), The Man who Won, cr. 8vo, 6/
Sheppard (W. J.), The Tenderfoot, cr. 8vo, 6
Solicitor's Love Story (A), by A. C. M——, cr. 8vo, 6/
Speer (R. E.), Young Men who Overcame, cr. 8vo, 3/6 net.

FOREIGN.

Bibliography.

Steinschneider (M.), Die Geschichtsliteratur der Juden in Druckwerken u. Handschriften: Part 1, Bibliographie der hebr. Schriften, 6m.

History and Biography.

Kornemann (E.), Kaiser Hadrian u. der letzte grosse Historiker v. Rom, 4m. 20.

DRYDEN'S 'ART OF PAINTING.'

In all the puzzling bibliography of Dryden there is no unit more obscure than the original edition—the sole one published in his lifetime—of his paraphrase of Du Fresnoy's 'De Arte Graphica.' That it existed has always been known, for it was published on the 27th of June, 1695; but no recent editor of Dryden has, so far as I am aware, been able to refer to it. The text, as given in the current editions of the poet, is invariably printed from the edition of 1716; this was revised and corrected, with the encouragement of Pope, by the portrait-painter Charles Jervas. Sir Walter Scott used the 1716 text, and, although he does not positively say so, he had evidently been unable to collate it with that of 1695, for in a note he attributes to Dryden a remark which we now find to have been interpolated by Jervas. Mr. Saintsbury, in the course of preparing that admirable edition of Dryden for which all students of English literature owe him gratitude, came in 1892 to 'The Art of Painting.' But he was unable to find Dryden's 1695 text in any of our public libraries. His publisher failed to procure him one, and a diligent search, extended over a long period, left him unable to light on it. He hoped to come across it in time for the appendix of his eighteenth and last volume, but when he reached that, in the autumn of 1893, his researches were as unsuccessful as ever.

Of this work, certainly one of the rarest in the literature of its time, I have at length been fortunate enough to examine a copy. Mr. Saintsbury, with the pardonable vexation of a foiled commentator, observed, in dismissing the matter, that no doubt, when the true text was discovered, the differences would prove to be "of infinitesimal interest." His grapes were sour, but mine are sweet; the differences prove to be of very substantial interest. But I will first describe the volume. It is a handsome quarto (of lxiv+355 pp.+errata). It is headed by a symbolical frontispiece of Minerva directing the Infant Arts, designed by Henry Cooke (or Cook), and engraved by Simon Gribelin. (These two artists had been engaged together on the Cartoons of Raffaelle.) The title-page is as follows:—

De Arte Graphica.
The
Art of Painting,
By
C. A. Du Fresnoy.
With
Remarks.
Translated into English,
Together with an *Original Preface* containing
A *Parallel* betwixt *Painting* and *Poetry.*
By Mr. Dryden.

As also a *Short Account* of the most Eminent *Painters,* | both *Ancient* and *Modern,* continu'd down to the | *Present Times,* according to the *Order* of their *Succession.*

By another Hand.
Vt Pictura Poesis erit.....Hor. de Arte Poetica.
London,
Printed by J. Heptinstall for W. Rogers, at the Sun | against St. Dunstan's Church in Fleetstreet. MDCXCV.

The words given above in italics are printed in red.

The fact that this original text fell so soon and so entirely into obscurity, no doubt was connected with the dissatisfaction which practical artists, for whose use the treatise was intended, felt with Dryden's treatment of the theme. Jervas, a painter by profession, corrected what he considered Dryden's technical mistakes, and his version became that which was accepted by all English artists down to Reynolds, and through the eighteenth century was frequently reprinted. But Jervas had no respect for Dryden's nervous prose, which has now grown to be of far greater importance to us than the rhetorical æsthetics of either connoisseur. When, therefore, we come to compare the 1695 text with what has hitherto been printed in editions of Dryden, it is startling to find with what freedom Jervas has treated his magnificent precursor.

For instance, this is how one passage stands in our accepted texts:—

"The parts must be drawn with flowing, gliding outlines, large and smooth, rising gradually, not swelling suddenly, but which may be just felt in the statues, or cause a little relievo in painting. Let the muscles have their origin and insertion, according to the rules of anatomy; let them not be subdivided into small sections, but kept as entire as possible, in imitation of the Greek forms, and expressing only the principal muscles."

But what Dryden really wrote was this:—

"The Parts must have their out-lines in waves resembling flames, or the gliding of a Snake upon the ground: They must be smooth, they must be great, they must be almost imperceptible to the touch, and even, without either Eminences or Cavities. They must be drawn from far, and without breaks, to avoid the multiplicity of lines. Let the Muscles be well inserted and bound together according to the knowledge of them which is given us by Anatomy. Let them be design'd after the manner of the Grecians."

When it is added that there is hardly a page on which some sentence does not occur which Jervas thought himself justified in completely rewriting, the addition which the examination of the 1695 edition makes to our knowledge of Dryden's prose is seen to be considerable. Sometimes the object of Jervas in making his alteration can with difficulty be conjectured. When Dryden speaks of "that grave Majesty, that soft silence and repose, which give beauty to the piece," it is hard to see why Jervas thought he improved the sentence by printing "that solemn majesty and agreeable repose."

One more example may be given of the mode in which Jervas manipulated, and made almost unrecognizable, the language of Dryden. This is how the well-known passage about Correggio appears in all our editions:—

"The shining eminence of Correggio consists in his laying on ample broad lights encompassed with friendly shadows, and in a grand style of painting, with a delicacy in the management of colours."

But this is from Jervas. What Dryden really wrote was:—

"Correggio has made his Memory immortal by the Strength and Vigour he has given to his Figures, and by sweetning his Lights and Shadows, and melting them into each other so happily, that they are even imperceptible. He is also almost single in the great manner of his Painting, and the Facility he had in the managing of his Colours."

May we not say of Dryden himself that he was "almost single in the great manner of his" prose, and certainly not to be tinkered in this light-hearted way by any irresponsible Jervas?

With the other parts of the volume fewer liberties have been taken. Dryden's original 'Parallel of Poetry and Painting' has a few corrections, mainly of grammar. 'A Table of the Precepts,' which followed the preface in 1695, Jervas seems to have omitted. With the extensive 'Observations on the Art of Painting' I cannot see that he has tampered at all. But he has actively revised 'The Judgment of C. A. du Fresnoy,' with which Dryden's part of the volume closes. Wherever Dryden says "scholar" Jervas has altered it to "disciple"; another curious touch is that where Dryden wrote "landtschape," Jervas, printing twenty years later, gives the modern spelling "landscape." It is difficult to understand why, when Dryden printed correctly such names as Augustino Carracci, Ghirlandajo, and Lawrence the Fleming, Jervas should alter them to Augustine Carrache, Chirlandajo, and Denis Calvert. These, however, are trifles. What makes the recovery of the text of 1695 really of some importance is the frequency with which passages of very characteristic Dryden prose can now be restored to the paraphrase of the poem.

Edmund Gosse.

OLD MIDDLESEX RECORDS.

August 2nd, 1905.

All who are interested in the ancient county of Middlesex should be deeply grateful to the ratepayers of suburban and rural Middlesex for spending their money in calendaring and printing parts of the old records, nine-tenths of which relate to places or events in the metropolitan part of the county. It is much as if the rates of Allhallows the Less were spent in printing the records of the City of London. The act is the more heroic, since the first four volumes were printed by private subscription.

It is important to bear in mind that there is no sort of continuity between the new Local Government area called Middlesex and the old county of that name. New Middlesex is not a county, but an administrative county. The real successors of old Middlesex are the Quarter Sessions and County Council of the county of London. It is, of course, highly anomalous that records relating to London should be in the hands of a new local body not representing London. This, however, has been held to be the law by one of the judges, and the London County Council, who fought the question, had not the courage to carry the case further.

Edw. Wm. Beal,
late joint Hon. Sec. of the
Middlesex County Records Society.

JANE, THE QUEEN'S FOOL.

The only woman in this country recorded to have filled the peculiarly masculine office of the Royal Fool was a person named Jane, whose paternal name is as yet only a matter of inference. It is not insignificant that she flourished in the time of our first queen regnant, 1537–58, coming to the household of the princess, and sharing the days of the adversity, as well as of the prosperity, of her royal mistress. It is possible that Mary, with her modest nature, considered that it would be more decorous that her quiet household should be amused by a humourist of her own sex than by such jesters as awakened by their broad witticisms roars of laughter in her father's Court. But it is more likely that, from motives of kindness at first, she had extended her protection to Jane as a young girl left under some peculiar need of help, and afterwards appointed her to this office. No book of Jane's witticisms has come down to us, as in the case of her predecessor Scogan and of her contemporary William Sommers, so that it is probable her sayings were neither very broad nor very brilliant, and that she was rather one that warmed and illumined life by a genial humour than one who flashed upon it startling coruscations of wit. Dr. Doran, in his 'History of Court Fools,' does not allude to her, though he might have done so had he studied Sir Frederic Madden's published transcript of the expenses of the Princess Mary, as Miss Strickland has done.

Little is known of her except through the story of her garments, and yet, through the language of clothes, in this case we find a good deal of information on Court customs and expenditure, and on the character of the Queen who determined both. In many ways Mary showed herself liberal, but nowhere more markedly so than in the clothing of her Court Fools. Besides the girl Fool of her youth, the Queen, on coming to the throne, "entertained" her father's Fool, William Sommers, doubtless on account of his well-known kindly and charitable disposition. Arnim, in his 'Nest of Ninnies,' says of him :—

> He was a poor man's friend
> And helped the widow often in her end.
> The King would ever grant what he did crave,
> For well he knew Will no exacting knave,
> But wished the King to do good deeds great store,
> Which caused the Court to love him more and more.

But though Henry VIII. granted his Fool's requests, he did not array Sommers anything like so handsomely as Mary did. So it does not seem surprising that she liked to deck her woman Fool almost gorgeously at times. One can only wonder how Jane could wear out all the shoes that were made for her, unless she had some poor relatives to assist her! The limited gifts of Mary's early days were doubtless eked out by home-made "translations," and certainly aided by grants from the King. The earliest entry (Royal MSS. Brit. Mus., 17 B. xxviii.), December, 1537, runs :—

"Payd for housen and shewes to Jane the Foole xx*d*."

In 1538 :—

"Payd for a yerde and a halfe Damaske for Jane the Fole vii*s*.

"Item, payed to Mrs. Saundres for stuff by hir bought for Jane the Fole xv*s*."

In 1542 appears :—

"Item, for a payr of shews for Jane the Fole vi*s*."

In April, 1543 :—

"Item, paid for iij elles clothe to make Jane the Fole smocks iij*s*."

In July, 1543 :—

"Item, payd for Jane the Fole for the tyme of her seckness xxii*s*. vi*d*."

In September of that year :—

"Payd for a kirtle for Jane Foole xv*s*.

"Item, for nedles for Jane i*d*.

"Item, for vi elles of cloth to make Jane a peyre of sheets v*s*."

In June, 1544 :—

"Item, for a coffer for Jane the Foole iij*s*. iiij*d*."

In January, 1543, had appeared also :—

"Payed for shaving of Jane Fole's head viii*d*."

An expense again incurred in July, 1544, in August, and in September of that year, as if some weakness in the hair had followed her severe sickness.

In 1540 there had been a warrant issued by Henry VIII. to Sir Anthony Denny, Master of the Great Wardrobe, to deliver certain quantities of silks and stuffs to

"the nurse of Prince Edward, to Catharine Champernoone, to Ann Basset, and to Jane the Fool."—Add. MS. 7100 Brit. Mus.

In the autumn after Mary's accession she allowed William Sommers

"A gowne of blue satten, the ground yellow stripped with a slight gold, a jerkin furred, with sleeves of same, furred with conie."—427 (4) Exchequ. Acc. P.R.O.

Mary's warrants to Sir Edward Waldegrave, Keeper of the Great Wardrobe, were generally in favour of an individual or group of individuals of the same class, as the ladies of her chamber or ushers of her Court. So much was to be "delivered," either on the occasion or annually. I have not yet found a notice of Jane so early as the others, but this may arise from the fact that her expenses were always included with those of the Queen, and were apparently sometimes retrospective. Mary's special warrants included her own personal wants, with occasional references to King Philip; those of one lady, probably the chief of her "women," at first Lady Margaret Clifford, afterwards Lady Jane Seymour; but *always* those of her two fools, William and Jane, sometimes in strange juxtaposition. The earliest after her accession which has been preserved is that of April 27th, 1 Mary (427 (11) Exchequ. Acc. P.R.O.), in which is included :—

"Item, for thre yerdes of black satten geuen to Mr. Herte, being Jane our Foole's Valantyne, *all of our great Guardrobe*.*

"Item, for making of a Douche gowne for Jane our Foole of striped purple satten, the pleites lyned with frise and buckram, the bodyes lyned with fustian.

"Item, for making of a kirtle for her of striped silk lyned with cotton, the bodyes and placket lyned with lynnen cloth.

"Item, for making of a Douche gowne for her of crimson satten striped with golde, the bodyes lyned with fustian, the pleites lyned with freize of buckram.

"Item, for making of a kyrtle for her of blew silk frenged over, the bodyes lyned with lynnen cloth, the skirtes with cotton.

"Item, for making of a Dowche gowne for her of crimson striped satten, the bodyse lyned with fustyan, the plate with frieze and buckram, and for sewing silk to the same.

"Item, for making a kirtle of like crymson striped satten for her, the bodyes lyned with lynnen cloth, and the skirtes with cotton.

"Item, for making of a cloak for her of yellow cloth garded with grene clothe layde on with yellow whippe lase, and for pillow silk to stitch it on.

"Item, for making of a douche gowne for her of blew damaske chequered, the bodyes lyned with fustyan, the pleight lyned with cotton and buckram.

"Item, for making of a kirtle for her all of white satten fringed with copper silver, the bodyes lyned with lynnen clothe, and the skertes with cotton.

"Item, for making of a kirtle for her of red vared sylke, lyned with lynnen and cotton cloth.

"Item, for making of a peticoate for her all of red cloth, all out of our great Guardrobe.

"Item, for making of a Frenche gowne for the Ladye Margaret Clifford," &c.

It is a pity that the cost of the items is not given in these papers, but it is evident that there is no distinction of quality between the dress of Jane and that of the great ladies of Court, though there is sometimes in the colours or combinations, and generally in the shape. Jane seems to wear "Dutch gowns," and the courtiers "French gowns," but the material seems as good for Jane, and the number of garments greater.

The gentleman alluded to as Jane's Valentine was probably one of the sons of Sir Percival Hart, who are recorded as performing before the Queen at Court then in a device of their own. This fact seems to suggest that Jane mingled with the other courtiers on a somewhat equal footing. As to what a Valentine really implied, we cannot be sure, but it seems to have been normally conducted by an annual casting of lots. In Mary's privy purse expenses there is an illustrative entry :—

"Item geven to George Mountjoye drawing my Lady grace to his Valentyne."

And in the list of the Princess's jewels is another :—

"Item, a Broche of golde enamyled blacke with an agaite of the story of Abraham with four small rockt rubies,"

* This is repeated after every item.

while at the side is added :—

"Geven to Sir Antony Browne drawing her grace to his Valentyne."

At the foot of each page is the signature "Marye," showing that the Princess had passed the entries.

In the autumn of the same year (427, 11 Excheq. Acc.), October 17th, 1 & 2 Philip & Mary, the Queen, being at Westminster, gives her warrants :—

"Item, to the said Marie Wilkenson our Silkewoman for one riche robe lace of purple silke and golde for his saide Majestie, wrought very richly with tapheta."

Then appears an item for "trauncelating" some gowns for Lady Margaret Clifford; then—

"Item, to the saide Edward Jones, tailor, for making of a douche gowne of fustian of Naples striped for Jane our foole, lyned with buckram and freize, the bodyes lyned with fustyan.

"Item, for making of a kirtle for her of yellowe Turquey Satten, lyned in cotton, the bodyes and placarde lyned with lynnen clothe.

"Item, for making of a douche gowne for her of grene satten tyncelled with copper gold frenges, the plaites lyned with cotton and Buckram, the bodyes lyned with white Fustyan and paste Buckram.

"Item, for making of a petycoat for her of red, upperbodyed with Turquie Satten, lyned with Lynnen cloth.

"Item, for making of a Dowche gowne of cloth for Beden the foole, frenged, the plaites lined with friese and buckram, and the bodyes lined with fustyan.

"Item, for making of a kirtle for her of yellowe Turquey Satten lyned with cotton.

"Item, for making of a pettecoat for her of red, upperbodyed with yellow Turquie satten, lyned with lynnen cloth.

"Item, to the saide Marie Wilkenson, sylkewoman, for nine peire of blak knit hose for the saide Jane our foole, thirteene ounce and a haulfe of fine slaine silke employed upon two gownes and two cappes for her, and for making of the same.

"Item, for twelve handkerchevers of Holland for William Sommers our Fole, thre peyre of lynnen hosen for him, two peyre of knit hose, two ounce and a haulf of grene sylk, employed upon a grene coate for hym, and thre dossen of grene buttons.

"Item, more for him, haulfe an ounce of blew silke employed upon a coate of blew damaske, one quarter of an ounce of silke for a doublet of canvas, two dossen white buttons for the same doublet, and one ounce and a haulfe of blew and yellow silke employed upon a coat of Blew damaske garded with yellow Vellat.

"Item, for sixe and thre quarters ounce of fine slayne silke frenge of divers cullors employed by the said Edward Jones upon a gowne for the said Beden the foole.

"Item, to John Bridges, Taylor, for making of a gown of purple Damaske, for the said William Sommer our foole, with thre gardes of yellow Vellat.

"Item, for making of a gowne for the said William of Cloth and for making of a gowne of purple damaske for the said William Somer our fool with thre guardes of yellow Vellat.

"Item, for making of a jerkin for him of purple damask plaine, four caps of cloth, two russett, two of them garded with Vellat and stitched with silk.

"Item, more to the saide Henry Arnolde, our shewmaker, for seven peire of shewes to the saide Jane our fole."

This paper gives us two or three suggestive points. It shows that the knitted silk stockings, supposed to be a new experience of Elizabeth as Queen, were liberally given to the Court Fool in the previous reign. It also introduces a new word, "Beden," evidently a proper name, which can only mean one of two things: either that there was a second female Fool, and a third Court Fool nowhere else referred to, or that "Beden" was the other name of "Jane," which latter I take to be the case. I looked carefully through all the household lists of earlier years for a resembling name, and find a "John Bedon" mentioned three times as yeoman of the chamber to Henry VIII. in 1525, 1531, and 1533, who would have been a suitable enough father for her. There were also a John Beddon, master of the vessel sailing to Bordeaux for the king's wine in 1526, and a Richard Bedon on the commission of the peace for Surrey, 1541. I cannot connect "Jane" with any of these, but thought it wise to note the names, as they may later yield some clue to her parentage.

The accounts here fail us at the Record Office, but, fortunately, they have strayed no further than the Bodleian Library, whither they may be followed. Only six months later than the above list were more garments for Jane ordered ('Calendar of Charters and Rolls in the Bodleian,' W. H. Turner; see also p. xviii). In the account for 1 & 2 Philip & Mary, April 10th, at Hampton Court, we find :—

"Item, for furring of a gowne (for William Sommer our foole) with gray jennets tayles, with a peere of sleves and a caape of jennettes tailes to the same gowne, and fourtie white lambskynnes.

"Item, for furring of a gowne of grene figured vellat (for hym) with sixtene white hare skynnes and fourtie and sixe white lamb skynnes.

"Item, for furring of a jerken (for hym) of the same vellat, with seven white hare skennes and twentie white lamb skynnes.

"Item, for furring of a gowne of the same vellat with sixe white hare skynnes for Jane our foole.

"Item, for thirteene dosen and a haulf of round silke buttons of sundrie collours (for the saide William Somner), two loupe buttons of silke, and two dossen buttons of grene silke and silver, five ounces of blacke stitching silke, sixe peire of Lemon hoosen, twelve shirts of Holland Cloth, and twelve handkerchevers of Holland Cloth.

"Item, for eight peire of black knit hoosen (for the said Jane), seventeene ounces and a haulfe of Frenge of divers collors of fine Spanishe silke, for the frenging of a gowne and a cappe of divers collors, one peece* of green poynting Ribande for a gowne of grene satten and striped with golde, and for the making of two cappes, the oone with frenge, the other with Armions.

"Item, for thre yerdes of red clothe to make him a coate, and two yerdes of vellat to garde the same for lining, making and embroidering of our Letters.

"Item, for 12 peire of shewes for the said Jane."

The account of six months later, also preserved in the Bodleian, continues the story ("1st October, Philip & Mary 2 & 3, Greenwich") :—

"Item, for making of a loose gowne of greene vellat for Jane our foole tyncelled with golde of our store, lined with blacke cotton, the fore sleeves lined with friese, and bagges and staye for the same.

"Item, for making of a Douche gowne of Fustian of Naples, edged with frenge, the plaites lined with buckram and cotton, the bodyes and sleves lined with fustian, the upper sleeves lined with frise, the collor lyned with stiff buckram.

"Item, for making of a kirtle (for her) of striped unwatered Chamblet with bodyes, the nether parte lyned with blacke cotton, and the bodyes and placarde lyned with Lennen clothe.

"Item, for twelve peire of shewes for the said Jane.

"Item, for making of two grene cotes for the saide William Somner, the one garded with vellat, the other playne and lyned with cotton."

Some other accounts appear to have vanished altogether. Jane seems to have been in trouble again, as among the lists of New Year's gifts for 1556 are two,—

"Geven to a woman dwellyng at Burye for healing Jane the Foole her eye, oone guilt salt with cover.

"To Maistres Ager for keping the saide Jane during the time of the healing of her eye, two guilt saltes."

The handsomeness of these presents seems to show somewhat of Mary's appreciation of her woman fool.

A later account at the Record Office (427, (18) Exchequer Acc.), 27 March, 5 Mary, Greenwich, shows continued liberality :—

"Item, thre yerdes of blacke satten geven to Mr. Barnes, being Jane Foole her Valantyne.

"Item, for making of a petycoat for Lady Jane Seymour of scarlet.....

"Item, for making of a Douche gowne for Jane our foole of blew fustyan of Naples, the pleights lined with cotton and buckram, the bodyes and sleeves with fustian, the upper sleeves with fryse, and for making of a kyrtle for her of striped mockado, lyned with cotton, the bodyes and placard with lynnen clothe. And for making of another douche gown for her of wrought fustian of Naples, the pleights lined with cotton and buckram, the bodyes and sleeves with fustian, the upper sleeves with frise and the collor with paste buckram, and also for making of a kirtle for her of striped Russet lyned with cotton, the bodyes and placarde lyned with lynnen cloth.

"Item, for three yerdes of Russett clothe to make a gowne for William Sommers his sister.....

"Item, delivered to the saide Lady Jane Seymour six peces of blak Jeane poynting ribande, four peces of hollowe lase, one pece of girdling, and thre ownce of crimson silk in grain.

"Item, delivered for the said William Somer eyght dossen of round silke buttons, thre ounce thre quarters of sylke, twelve shirtes of holland cloth, twelve handkerchers of holland, fowre peyre of woollen hose, sixe peyre of lynnen hose, also two peyre of black buckram hose.

"Item, delivered for the said Jane foole thirty one ounce thre quarters of frenge in collours and frenging of the said two gownes and cappes of fustian of Naples, and for making of the same cappes. And for thirteene peyre of black knit hoose."

The next item is a long list of velvet shoes for the Lady Jane Seymour—so long, indeed, that one would think she had to supply the other ladies of the chamber.

"Item, for twelve peire of shewes for the saide Jane Foole.....

"Item, for the said Thomas Perrye for furring of a gowne of clothe for the saide William Somer with thre tymber of Callake [?] and thyrty and eighte white lambe skynnes.

"Item, to the said Mary Wilkenson for four elles of Holland delivered to the said William Somer," &c.

The special feature of handkerchiefs in the wardrobe of William Sommers is noticeable. Other retainers do not seem to have had similar grants. He had apparently had this year a visit from his sister, whose relatively humble position is implied by the material of her garment. It may be remembered that Arnim, in his 'Nest of Ninnies,' gives a delightful account of the visit of William Sommers's uncle to Court in Henry's days. But we hear nothing further of the sister. It is difficult to decide which "Mr. Barnes" was Jane's Valentine this year.

Then comes the last account of all, which becomes touching when we remember how Mary, crushed with ill health, and the neglect of the husband for whom she had risked so much, with the loss of Calais, with the disaffection of her subjects, with long-continued "evil weather" and the shrinking of her income, gave up gaiety and expense. Yet Mary, about to die, does not limit her expenditure more than necessary upon her Court fools, faithful among many faithless (427, (18) Excheq. Acc., 31 Oct., 6 Mary, St. James) :—

"Item, for furring of a gown of red fustian of Naples for Jane, our fole, with a newe collored furre.....

"Item, for William Somer our fole, seven ounce and a haulf of silke, one gross of buttons with stawlkes, eyght tassels of grene and yellow silke, two elles of Holland cloth, tenne peyre of Lennen hoose, fyve peire of Buckram hoose, haulfe a dossen of Handkercheivers and thre dossen of round buttons.

"Item, for the said Jane our foole, thirteen ounce and a haulfe of silk frenge to frenge a gowne and two cappes, for making of the saide two cappes, and for thre ounce of grene silke for another gowne of grene damaske, one pece of crimson ribande and twelve peire of woollen hose.....

"Item, for making of twelve peire of lether shewes for the said Jane our foole.....

"Item, to Richard Tysdale, Taylor, for making of two grene coates for William Somer our foole, thone garded with vellat, and thother plaine, both lined with cotton, for making of two canvas doublets for him lyned with Lockram, and for making of a gowne of grene damaske garded with yellow vellat, and for making of a jerkin of same damaske, lykewise garded with yellow vellat."

And then the end came. Doubtless her two fools, after the way of their kind, knew more of the heart of their liberal mistress than many of her retainers. They do not seem to have offered their services to, or to have been invited to the Court of, her successor. William Sommers apparently gravitated eastward from the Court, to the neighbourhood afterwards so famous for

* "A piece" is not indefinite, but a known quantity of each manufacture, sometimes 6, 12, 18, or 36 yards.

players and jesters, and he was buried in St. Leonard's, Shoreditch, in 1560.

I did not know of the name of Beden when I went through the registers there, and though I have looked up the lists of the printed London registers, I have as yet seen no burial of Jane Beden, or of "Jane, a woman," as was sometimes a clerk's way of expressing the identity of the defunct. But it is possible that, through the suggestion of a patronymic, some future worker may find further details about the life of Jane, Queen Mary's female Fool.

Charlotte Carmichael Stopes.

RAMET EL-KHALIL.

August 5th, 1905.

In saying that his cubit theory is the only evidence he finds "to support the theory of Samuel's altar having stood within the present enclosure near Hebron," Mr. W. S. Caldecott is doing an injustice to several parts of his interesting book. On pp. 40-48 he, for example, appeals to "contemporary evidence of unimpeachable authority" for the purpose of showing that the site of Ramet el-Khalil answers to certain topographical features of Samuel's Ramah mentioned in the Biblical narrative. These and other corroborative details fully justify the opinion expressed in *The Athenæum* for July 29th that the identification of Ramet el-Khalil with Samuel's sacred enclosure may possibly stand, even if the new cubit theory had to be largely modified. If the independent evidence in favour of the proposed identification should receive some further weighty topographical and historical support, the measurements would no doubt in any case be found to fit in with the requirements of the case. The remarks made by Mr. Caldecott at the end of his communication do not touch the point at issue, and there is, therefore, no need to discuss them here. The Reviewer.

MR. JOSEPH FOSTER'S 'INDEX ECCLESIASTICUS.'

Thornton Vicarage, Horncastle, August 7th, 1905.

In the obituary notice of the late Mr. Joseph Foster in *The Times* of July 29th last it is stated that his "greatest work, comprised in eight volumes," was his alphabetical list of the 150,000 institutions to livings since the Reformation, taken from the Bishops' Certificates in the P.R.O. Did Mr. Foster ever actually complete this work? In 1890 he published through Messrs. Parker & Co., Oxford, and Messrs. Macmillan & Bowes, Cambridge, his 'Index Ecclesiasticus'; but this volume only comprises the institutions of the beneficed clergy from 1800 to 1840.

In this volume, however, he gives two specimen pages, one of clergy alphabetized, Abadam-Abell, the other of index of parishes, Abbas Combe-Abinger. If he completed his work, where is the MS. of the alleged seven unpublished volumes to be seen?

J. Clare Hudson.

TENTH INTERNATIONAL CONGRESS OF THE PRESS.

Part II.—Past and Present.

I reported last week most of the technical work of the Tenth Congress of the Press, held at Liége; to-day I shall try to catch some of the side-lights significant of the importance of this great meeting, with which Belgium's creative energy has been, from the first, closely connected.

"To the hardest worker and the best friend in the kingdom, His Majesty the King of the Belgians!" was one of the toasts which the visitors drank with enthusiasm. They had an opportunity of judging how thoroughly King Leopold does all that he undertakes as they watched him standing for more than two hours at his reception of three hundred journalists at Brussels on July 28th. Endurance is one of the characteristics of his Majesty's striking personality. I remember how he impressed me as he stood towering above his guests of the press at Laeken at the inception of the Congress movement in 1894. In the years that have followed King Leopold (whose seventieth birthday is dawning as these lines go to press) has gained in personal force, especially in that quality of sincerity of interest for the small details of large issues with which he inspires all those who come in contact with him. Not a journalist of all the party assembled at Brussels last week but felt that he had received an individual welcome and recognition.

Before closing my account of the Liége celebration (from which the royal reception has caused me to diverge), it is worth remarking that the opening of the Congress in the palace of the prince-bishops drew from M. Demarteau (*doyen* of the Liége press) an interesting *résumé* of the connexion which for centuries existed between that splendid building and the local press. In the eighteenth century already fifteen printing presses were at work there, and when, in 1830, the national union of Belgium was achieved, it was a Bishop of Liége who, with his purse and his influence, upheld and established the pioneers of Belgian press freedom.

The visit to Antwerp was naturally reminiscent of the first Congress, and it is pleasant to record the names of many eminent men who assisted at the inaugural welcome at the Cercle Littéraire et Artistique in 1894, and again found themselves the guests of the city and the local press in 1905. The veteran President of the Federated Associations, Herr Wilhelm Singer (Vienna), is still surrounded by a number of valued colleagues: Victor Taunay of ever-ready help and nimble tongue, Schweitzer the exact, Janzon the humourist, Hébrard an orator of France, where all men are eloquent, and Hugh Gilzean-Reid, whose old boast that broad Scotch spoken heartily enough is always understanded of the people of Flanders has lost none of its weight!

Among Belgian men of renown M. de Beernaert, M. de Mey, M. Heintzmann-Savino, are still here to welcome us; if we miss from our ranks the dear and familiar faces of such colleagues as Goemaere de Keyser, Torelli-Viollier, P. W. Clayden, Alonso de Berasa, Albert Bataille, we realize that their work lives after them in the completed organization, the wide sympathies, the growing usefulness, of this annual Press Congress. As year by year this movement grows and spreads, let me recall these words of M. Hébrard, spoken to a little band of earnest men and women in 1894:—

"N'oublions pas qu'avec notre force grandit notre responsabilité; faisons notre possible que la paix soit un jour apportée au monde par des journalistes de bonne volonté!"

Several invitations for the Congress of 1906 are before the General Committee; the choice probably lies between Marseilles and Bucharest.

G. B. Stuart.

THE CROWN OF ANNE BOLEYN.

44, Via degli Alfani, Florence.

Among the papers in the State Archives in Milan (Pot. Est. Inghilt. dal.....al 1550) mentioned in my communication to *The Athenæum*, No. 3806, there are also some lines in Italian, without date, but from internal evidence written in 1533, of which I think your readers may like to have a translation. The title is 'Avisi di Londra e di Vienna,' the sub-title, 'Aviso III. di Londra.' The information preceding this, and that probably following it, I could not find.

"An account is given of the great rejoicings made by the King of England in celebration of this marriage with the new bride. He gave 300,000 golden ducats—100,000 out of his own purse—and 700,000 were given by the City of London. He had summoned the 'old' queen to plead and say what case she would offer in opposition to the divorce upon which the three bishops had decided, but she answered that these were not her recognized judges, that the cause was being tried in Rome, and that the sentence was to come from there. She was again summoned before the Parliament by the Duke of Hereford and by the brother of the 'new' queen, under penalty of losing her property and life. She answered that she did not fear such a command, his Majesty being the lord of her life and of all that she possessed, and she did not appear. The king, full of anger, sent for the gentleman who keeps the crown of the queen, and is called Mr. Saddock (or Sabbock), and is a great man in the island, and told him that he wanted the crown to crown the new queen. But this gentleman decided that he could not give it, because of the oath which he had sworn to the said queen, to be faithful in keeping for her the said crown. And the king became angry and threatened him; so the gentleman, who is a person of an advanced age, took his cap and threw it on the ground, without saying a word. The king, seeing this, said that he would compel him to do it, and the said Mr. Sabbock (or Saddock) answered that, rather than give him that crown, he would suffer his own head to be thrown where his cap had been. And he being a great personage, and having a son who is very valiant and has a great many followers in the island, the king did not say anything further, but had another crown made, with which the new queen will be crowned—she is expecting her confinement in four months. And for this divorce, the emperor's ambassador in residence with the said king has left in great dissatisfaction."

Eugenia Levi.

VOYAGE TO THE EAST INDIES.

I picked up lately, in Calcutta, a delightful little book of travel, describing the voyage of a certain Capt. Symson to East India. Here is the title with the contents:—

A New | Voyage | to the | East-Indies | viz.

I. To *Suratte*, and the Coast of *Arabia*, containing a compleat Description of the *Maldivy*-Islands, their Product, Trade, *etc.*

II. The Religion, Manners, and Customs of the Inhabitants, never before related by any *English* Author.

III. Many curious Observations concerning *Arabia* and *India*, not to be found in any other Books of this Nature; with Directions for Travellers.

By Capt. William Symson.

To which is added, | A peculiar Account of the *French* Factories in those Parts, and of the general Trade throughout all *India*. With many Excellent Remarks by the Sieur Luillier. | Adorned with Cuts. | London, | Printed by *H. Meere*, for *A. Bettesworth* at the *Red Lyon* in *Pater-Noster-Row*, and *E. Curll* at the *Dial* and *Bible* against St. *Dunstan's* Church in *Fleet-street*, 1715. Price 13*s.* 6*d.*

I can find no trace of this book in any library catalogue. Apparently there is no copy in the British Museum. Perhaps some reader of *The Athenæum* may be able to give information on the subject.

E. D. Ross.

Literary Gossip.

Messrs. Hodges, Figgis & Co., of Dublin, will publish shortly Mrs. Dickinson's history of her brother, Charles Stewart Parnell. The truth of every word being guaranteed by the author (who is now revising her book on the Anglesey coast), the book is likely to be of great interest. Mrs. Dickinson's Conservatism in politics adds piquancy to the history.

Messrs. Routledge & Co. are about to publish, as a volume of their "New Universal Library," James Thomson's translations of the prose works of Leopardi. Their publication has long been desired by all those who were aware of their existence. Some of them were printed as long ago as

1867-70 in Mr. Bradlaugh's *National Reformer*, but the greater part of them have remained in manuscript up to the present time. The volume is edited by Mr. Bertram Dobell; it is more complete than any previous English translation of Leopardi. It comprises a memoir of the author, the whole of the 'Operette Morali,' a complete rendering of the 'Pensieri' (of which only some selections have hitherto appeared), and several minor pieces, of which there are no other translations.

Mr. Fisher Unwin will publish this month a novel by Mrs. Dorothy Summers, entitled 'Renunciation.' It is a love story of the present day.

'A History of Abberley Manor, Worcestershire,' is being written by the Rev. J. Lewis Moillet, and will be published by Mr. Elliot Stock during the coming autumn. It will contain interesting notes on the history of the parish, and the families connected with it, from early times to the present day. There will also be many illustrations of local buildings and objects.

It is hoped that the memorial of John Knox by Mr. Pittendrigh Macgillivray will be erected in St. Giles's Cathedral, Edinburgh, this autumn. The monument will be eighteen feet high. The statue is a little over six feet, and is cast in bronze, finished with a green patina. The estimated cost is 1,400*l.*, which is borne by public subscription.

We hope to publish shortly some fresh notes on the Doone traditions, made at first hand by an old resident in the country which Blackmore made famous.

There is no doubt that William Laidlaw, the friend, factor, and amanuensis of Sir Walter Scott, had great opportunities for journalizing and note-taking in connexion with the actual writing of some of the Waverley Novels, as also in connexion with the guests at Abbotsford when it went like an hotel. A delicate sense of what was due to his friend and patron and his own sensitive feelings prevented him from making copy out of distinguished visitors, who did not in turn show the same regard for the feelings of their host. Laidlaw, however, kept a journal of the visit which Scott and Leyden paid to his home at Blackhouse in Yarrow in search of material for the 'Minstrelsy,' as also the visit to James Hogg in Ettrick. Robert Carruthers made partial use of Laidlaw's journal in two magazine articles which he wrote about him after his death, as also in his 'Abbotsford Notanda.' The manuscript of the journal, which lies in Edinburgh University Library, has been copied and edited by Mr. James Sinton, and will be printed entire shortly in the *Transactions* of the Hawick Archæological Society.

The papers to be read, or taken as read, at the meeting of the Library Association at Cambridge on August 22nd, 23rd, and 24th, include: 'After Fifty Years,' by Mr. John Pink, librarian of the Free Library at Cambridge; 'Organization and Methods of the Cambridge University Library,' by Mr. H. G. Aldis, its secretary; 'A Central Cataloguing Bureau,' by Mr. J. Y. W. Mac Alister; 'Sunday Opening of Libraries,' by Mr. A. C. Shaw, with discussion for and against; and, under the heading 'Joint Conference on Library Planning,' papers by Mr. H. T. Hare and Mr. F. J. Burgoyne, representing the views of the architect and the librarian respectively.

Mr. J. Hamilton Wylie writes:—

"From an account in the June number of *The York Diocesan Magazine* relating to the five-hundredth anniversary of the execution of Archbishop Scrope, I find that an inscription has been placed in the great hall of the palace at Bishopthorpe, stating that it was here that the archbishop was 'a rege suo Henrico Quarto *iniquissime* damnatus.' But the superlative adverb seems to indicate that the author of the inscription has overlooked the fact that the archbishop was taken in red-handed rebellion against the king whom he had helped to crown and whose authority he had recognized from the first. Fortunately, the matter is merely one of historical interest, and not likely to stir political passion nowadays, but the question is certainly begged when we are asked to believe that the condemnation was 'most iniquitous,' without any further word of comment."

Mr. Eneas Mackay, of Stirling, is about to publish a monthly Gaelic magazine at threepence, *An Deo-Ghréine* (*The Sunbeam*). The first number is to appear about the time of the Annual Mod, which is to be held in Dingwall in September next. The Gaelic body which is responsible for the magazine has been in existence for fourteen years, and during that time the want of an organ through which to report its doings has been much felt. It has now resolved to overcome this want by the publication of a bilingual magazine—Gaelic and English—in which subjects of interest to the Gaelic people and others friendly to their cause will find a place. The management and editing of the magazine have been entrusted to Mr. Malcolm Mac Farlane, 1, Macfarlane Place, Elderslie, by Johnstone.

Mr. Lionel G. Robinson writes concerning the recent edition of 'Lady Fanshawe's Memoirs':—

"I have no wish to find fault with Miss Beatrice Marshall's reprint of these memoirs, but it would have been courteous, as well as satisfactory, if she had stated more clearly her indebtedness to the volume edited by Sir N. Harris Nicolas in 1829, of which 'a new edition,' published by Colburn & Bentley, appeared in 1830. So far as appears from a careful collation of Miss Marshall's edition with that of Sir Harris Nicolas, the text, the notes, and the introductory memoir are reproduced verbatim, and without any acknowledgment of the labour bestowed on them by the original editor. It is true that Mr. Allan Fea, to whom the illustrations are due, does mention Sir H. Nicolas by name, but not in a way which would suggest that it was his work which Miss Marshall has reprinted. The writer (in your issue of July 15th) of the notice of the discovery of a lost portrait of Lady Fanshawe was apparently aware of the editions of both 1829 and 1830, but he makes no mention of the editor."

A course of weekly lectures, commencing on October 11th, is to be given this autumn in New York on 'How to Print and Publish.' Each subject is to be treated by a competent expert; and we notice that Mr. Frank Doubleday, of the house of Doubleday, Page & Co., has consented to set forth his ideas upon the comprehensive theme 'What to Publish, and how to Merchandise It.'

The Parsi for July contains, among other interesting matter, some curious documents taken from the Portuguese records of Goa, showing how Parsi volunteers fought for the Portuguese against the Marathas at Bassein and Damaun in 1738–9, and gained a considerable reputation for courage and loyalty.

Scribner's Magazine will publish a selection from the letters and diaries of Bancroft, the historian, beginning in the September number, in which an account appears of his conversations with Goethe.

M. Henry Maret makes out a very strong case in *Le Rappel* for the erection of a suitable monument to Camille Desmoulins. Desmoulins fell a victim to the people whom he served, and whatever may be thought of the part which he played in the French Revolution, there can be no doubt that many less deserving men than he have been honoured with public monuments. M. Maret suggests that the most suitable place for such a memorial would be in the Palais Royal Garden, the scene of one of Desmoulins's most impassioned orations. *Le Rappel* has opened a subscription list.

French misprints are often a source of joy, on account of their peculiar gaiety. We have seldom met with a more complete and more obscure printer's error than one to be found in a strong political article by M. de Pressensé in the current number of *L'Européen*. Among the few distinguished British politicians who are mentioned in it is "M. Grilles." It is only after some labour at the context that we are able to form the unhesitating opinion that it is the late Speaker of the House of Commons who is intended.

The only Parliamentary Papers likely to be of interest to our readers this week are one containing Suggestions for the Consideration of Teachers and others concerned in the Work of Public Elementary Schools (8*d.*); and the Annual Report of the Postmaster-General (5½*d.*).

SCIENCE

BOOKS ON BIRDS.

The Geese of Europe and Asia. By Sergius Alphéraky. With Twenty-four Coloured Plates by F. W. Frohawk. (Rowland Ward.)—The present folio, as we are informed in the preface, is a translation, by Mr. John Marshall, of Mr. Alphéraky's 'Gussi Rossii,' which was published in 1904. Inasmuch as it is a history of nearly all the geese of the Palæarctic region, a change to the present title became expedient; but the author modestly says that there are so many defects in our knowledge, and so many questions left open, that he does not yet venture to consider it as a complete monograph. Whatever may be its title, we have no hesitation in considering the book worthy of high — and perhaps the highest — rank as regards the specific distinctions, geographical distribution, and life-history of a group of birds about which, from the scientific point of view, comparatively little is known. Should this statement cause surprise, the reader may be reminded that wild geese breed in extensive open areas, usually in the north of the Old World, and consequently

to reach their haunts the student must start while the soil of the tundras is still frost-bound, for during the spring thaw locomotion is impossible. Again, geese are excessively wary, and, as the author observes,

"In some places one may see them in hundreds of thousands for several weeks at a stretch without the possibility of securing a single specimen."

And even after success, the bird is often in such urgent request for food that there is scant time for making a skin, and it is much if the head with the bill is preserved. Now the adult colouring of the "soft parts," namely, the bill, legs, and feet, is not assumed till the bird's third or fourth year—the colour being probably influenced by food—and the bill is more vivid, as well as larger, in the adult than in the immature, while it is upon the colour and the size of the bill that several so-called species are based. Of course there are characteristics in plumage which amount to valid specific distinctions, but, for the reasons mentioned, there is a great want of specimens with records of date and sex. Even our own Natural History Museum was very poor in this respect only ten years ago, though richer now. In these circumstances there need be no surprise that differences of opinion exist between the "splitters" and the "lumpers" with regard to the number of "species" deemed worthy of that name. Hence the great value of the present work, written by a naturalist of wide experience, with the aid of many excellent ornithologists — and one ōologist — who have explored the breeding-grounds of the geese as no Englishman could hope to do. For himself, Mr. Alphéraky is the least dogmatic of men. Be the species indisputably distinct, or be it, according to some writers, merely a sub-species, the author tells us all about its life-history, migrations, and characteristics, after which he sums up judicially, and asks us to form our own opinion upon the facts adduced. This is not the place for the discussion of such technicalities as the nomenclature of genera and species, but room may be found for a few remarks on some of the geese which occur more or less every year in the United Kingdom.

The only species of goose which still breeds in the north of Great Britain is *Anser ferus*, which formerly nested in the fens of Cambridgeshire and Lincolnshire, and is often spoken of as the "grey-lag goose" or the "grey lag-goose," according to the position of the hyphen. To unite "grey" with "lag" seems meaningless—for "lag" cannot really be a corruption of "leg," though it is true that Montagu lent his sanction to this — since the legs are certainly not grey. Some years ago Prof. Skeat suggested that the name arose from the fact that this species "lagged" behind, to breed in our fens, after the other species had passed northward; but this, although ingenious, did not carry conviction with it. Reading Dr. William Turner (1544) 'On Birds,' recently translated by Mr. A. H. Evans, we find the following (p. 195), which seems suggestive:—

"The Britons of old, as also the Scots, called all the geese—whether of the sea, marshes, or lakes—'Clakes,' though at the present day we corruptly say Fenlakes and Fenlagges, when we should say Fenclakes."

That is to say, "Clak" (corrupted to "lag") was simply "goose," and Fenclakes were the grey clakes as distinguished from the black "sea-clakes" which we now term brent-geese.

But to return from names to the birds themselves. The foregoing species and the white-fronted goose have a characteristic white nail at the tip of the bill, and are, therefore, easily distinguished from the members of the section which have a black nail on the bill. These are, in the main, the bean-goose and the pink-footed goose, but they have several offshoots, and to the discussion of these a considerable portion of this work is devoted. The arrangement of colour in the respective bills of these birds is admirably shown in Mr. Frohawk's plates, and from the same hand we have full-page coloured illustrations of all the geese which are recognized as species, twenty-one in number. Reproduced in Moscow by chromolithography, the outlines in these seem rather hard, and the same must be said of the frontispiece after Dr. P. Sushkin, illustrative of an assemblage of geese on the Kairan Lake. The index is ample, and the bibliography is especially valuable as regards Russian authorities. A good map would have been of great service; but, on the whole, very high praise must be bestowed upon this work, and not only is it essential to the general student of ornithology, but it can also be recommended to the sportsman and country gentleman.

Home Life in Bird-land, by Oliver G. Pike (Religious Tract Society), is, we are informed on the paper cover, "a fascinating book" by "an enthusiastic naturalist," and contains "over eight charming illustrations (four of them coloured)." At the price of six shillings this photographic scrap-book is certainly cheap, and it is with pleasure that we confirm, in the main, the good opinion of the publishers respecting their wares. As a series, the illustrations of the dabchick and nest deserve special mention, owing to the difficulties to be overcome by the photographer, and also to the fact that the pictures have reference to the accompanying text. This is not always the case; for instance, in a chapter entitled 'The Partridge at Home' not one of the three cuts has the remotest connexion with the bird in question. Mr. Pike is unmistakably a lover of birds, and we do not suppose that he would willingly do harm; but it could be wished that he had been less explicit, with pen as well as with camera, respecting the kite. The fact that a remnant frequented some of the valleys of Wales had been long known to a few discreet ornithologists; but ever since attention was drawn to the fact and the locality in print, there has been a rush to worry the birds. The trees in which the nests were situated have been climbed again and again, the eggs handled and also damaged, and the neighbouring trees disturbed in the search for a convenient place for photographing. And, strange to say, in one case the birds did not hatch the only sound egg of the two! Some of Mr. Pike's experiences of kites and buzzards were acquired in the company of Mr. Walpole-Bond, whose 'Bird Life in Wild Wales' was noticed in our columns for January 23rd, 1904. In both works appears the photograph of three eggs of the merlin in an old nest of a crow, and this Mr. Pike considers "a unique place," which it certainly is not. Later, he modifies the expression to "rather unique," and after that it is not surprising to find Pope misquoted as to the danger of a little "knowledge." There is no index; but in the place where it might be expected is an advertisement of Mr. Pike's "popular lectures" and the address of his agent.

British Bird Life, by W. Percival Westell (Fisher Unwin), is another of the cheap illustrated books which are now so much in vogue, but many of the cuts are of poor quality, though the photogravures are fair. The work purports to be "popular sketches of every species of bird now regularly nesting in the British Isles," and it is on the plan of a dictionary, like that adopted by Montagu. The personal experiences of the author form, very properly, a considerable portion of the volume; but signs of weakness are perceptible with regard to unfamiliar species and especially respecting migrants. For instance, to give "India and Ethiopia" as the winter quarters of the swallow—a bird found all over Africa—is very feeble. The account of some experiments made with young cuckoos is distinctly interesting, as exemplifying the tender mercies of a certain class of observers, and although the details are spread over several pages we will attempt an abstract. In a nest of the meadow-pipit were two eggs of the cuckoo with three of the fosterers'; but inasmuch as these were not allowed to hatch they may be disregarded. Soon after the two cuckoos emerged from the shell a severe struggle took place, and subsequently one of the cuckoos was found outside the nest. Thereupon a young pipit was procured and placed with the cuckoo which was "in possession," and the latter made many efforts to hoist out the pipit, which "always got jammed near the top" of the nest. Then the expelled cuckoo was replaced in the nest, whereupon round after round took place, "the birds fighting at such a terrible rate" that the plates of the many snapshots were "blurred." The failure to secure photographs was sad, but we are not told the fate of the nestling pipit. Subsequently the weaker cuckoo was again found outside, and, having been duly replaced, it was again ejected; so, in order to give it a chance, the stronger cuckoo was taken out of the nest and the weaker was put in for about an hour. Then the stronger bird was put back, and more rounds were fought. On the fifth day the weaker cuckoo had disappeared; but, in order that these *scientific* experiments should not languish, a nestling yellow bunting was placed in the nest with the strong cuckoo, and was, of course, ejected over and over again. Six snapshots of these performances were taken, "two of them most successful," and after that the nestling bunting died! No index is required for a work which is on the plan of a dictionary, but at the end there is an advertisement of Mr. Westell's terms for lectures, prices of books, &c.

RESEARCH NOTES.

So far as I have seen, neither Mr. Butler Burke nor C. W. S. has attempted to answer the questions put to them in these Notes (*The Athenæum*, No. 4056), although the first-named has written to a contemporary that he was not aware of M. Raphaël Dubois's previous discovery of the effect of radium on gelatine at the time he made his own announcement. I think, therefore, we may fairly take it that neither he nor C. W. S. had then heard of M. Stéphane Leduc's experiments, and that there is no essential difference between the "radiobes" and M. Leduc's gelatine cells. It is human to err, and much may be forgiven to one who for the first time fancies himself to have hit upon an original discovery; but it is a little awkward for our national reputation for sobriety that one or other of these gentlemen did not look into the history of the subject before the appearance of the sensational articles for which they are more or less responsible.

In the meantime M. Leduc has been led to communicate to the Académie des Sciences his further experiments in cytogenesis. He finds that if a drop of solution of saccharose containing merely a trace of ferrocyanide of potassium be allowed to fall into a diluted solution of sulphate of copper, the drop becomes covered with a membrane of ferrocyanide of copper. This model cell, which he compares to the cell of Traube, will not only swell and increase permanently in size, but will throw out prolongations which also slowly increase. This he accounts for by supposing that the containing membrane is permeable to water, but impermeable to sugar. It can therefore receive assimilable material, but cannot dissipate its original contents. But mark the sequel. As the osmotic pressure within the drop increases, a slight protuberance appears at some point of its surface, which gradually developes into a bud covered also with a membrane of ferrocyanide. This, in its turn, gives birth to a second, the second to a third, and so on, until

XUM

there is thus constructed a stalk or cylinder which may be ten times the length of the parent drop. It takes this particular form, says M. Leduc, because the osmotic pressure within the drop seeks for the point in the membrane where the resistance is least, and this, one may add, seems to be always placed in one direction. Sometimes, even, the pressure is so great that the bud parts company with its parent altogether, and then begins to send forth buds and to form cylinders on its own account. It is difficult not to see in this a perfect analogy with the phenomena of nutrition, growth, and reproduction as exhibited by the more elementary forms of what is called "living" matter.

In these circumstances the importance of the study of colloids, often here alluded to, becomes more and more evident. The membranes of all living cells are formed of colloids, and it has lately been thought that the part which they play in allowing certain solutions to pass through them and others not may not be entirely mechanical. Thus Pasteur's successor, Duclaux, in an article on 'The Osmotic Pressure of Colloidal Solutions,' published in June last, thinks it certain that "the cellular membranes of living organisms have not, with regard to osmotic interchanges, the inertia generally attributed to them." And now some brilliant experiments made at the Sorbonne by M. Larguier des Bancels show how such colloids may possibly work. It has long been known that the pancreatic juice, which plays so predominant a part in the digestion of the food of man, is, nevertheless, incapable by itself of digesting albumen. For it to be effective for this purpose, it is necessary that some ferment — such as, for instance, trypsin, a negative colloid—be mixed with it, and such a ferment has hitherto never been found save in the bodies of living animals. M. Larguier des Bancels, however, inspired by the recent investigations made by him into the interaction of colloids of the same and different signs, was induced to soak cubes of albumen in solutions of certain positive colloids, such as toluidine blue, methyl violet, and the like, until they had absorbed a small quantity of the solution. On then plunging them into pure pancreatic juice with which a small quantity of an electrolyte, such as the nitrate of barium, calcium, or magnesium, had been mixed, he found that the greater part of the albumen was digested in a few hours. Neither colloid nor electrolyte was, he found, capable of acting by itself, but it was the addition of both to the pancreatic juice which set it to work, or, as M. Victor Henri, who has recorded the fact, prefers to put it, caused the positive colloid to operate as a "kinase."

Yet another means of producing either complete or local anæsthesia in the human subject has been developed from the researches made by M. Leduc into the physiological effect of intermittent currents of low tension. According to Dr. Gradenwitz in the *Revue Générale des Sciences*, a machine has been constructed by Messrs. Reiniger, Gebbert & Schall, at Erlangen, which consists virtually of an electric motor carrying a disc of insulating material furnished with four metallic sectors. Two brushes are arranged so as to press lightly on these last, and these brushes are connected with the electrodes applied to the patient. The interruptions of the current thus produced are from 4,000 to 5,000 a minute, while the current has an intensity of two to four milliamperes, and a potential difference of thirty to fifty volts. A large positive electrode applied to the back while the smaller negative rests on the forehead will, it is said, produce complete unconsciousness in a few minutes. Local anæsthesia can be produced in, say, the hand by surrounding the arm with the positive electrode, while the negative is applied to any of the nerves of the wrist. Immediately, that part of the hand ruled by the particular nerve loses sensation, and remains in this condition so long as the machine continues in operation. It is said that the chief drawback to the production of complete anæsthesia by this means is the contraction of the muscles of the face and neck, and the sensation of "pins and needles" which for a short time is present in the hands and feet. On the other hand, the patient is restored to consciousness immediately the machine is stopped, and it is claimed that, so far from suffering any ill effects, he then experiences a feeling of lightness and pleasure. If this can be substantiated in practice, the process may eventually supersede the use of narcotics administered subcutaneously or by the mouth, which, as Prof. Traube has lately pointed out in the Royal Society's *Proceedings*, can never fail to have disagreeable secondary effects, from the fact that some of the lipoid substances (cholesterine, lecithine, and the like) of the cells attacked dissolve in the narcotic.

Prof. Sommer, of Giessen, draws attention to the fact that if a new incandescent lamp without metallic conductors be quickly rubbed upon a large surface of living human skin—as, for instance, the forearm—it will become luminous on touching another part of the body, such as the cheek, or even on being breathed upon. The luminosity thus produced will, according to him, affect a photographic plate, and he seems to consider that it is evidence of some peculiar quality of the human body. Any one, however, who has passed a winter in high latitudes, such as Canada, knows how easily the human body may be made to display most of the phenomena of static electricity. The reason of this seems to be the high resistance of the human skin when not perspiring perceptibly, and it may be added that it appears to vary with different individuals.

Dr. Blumstein, of Strasburg, in the same number of the *Revue Générale des Sciences*, records the triumphs of serotherapy, or the treatment by serums, with which the name of Pasteur is generally associated. He claims that it has proved virtually efficacious in cases of tetanus, of puerperal fever, of broncho-pneumonia, of cerebro-spinal meningitis, of diphtheria, and of croup, while it has alleviated the ills of smallpox and the bites of serpents. The article, which is well "documenté," gives the history of many of the discoveries, and does not blink the inconveniences of the process. Curiously enough, it does not appear to mention hydrophobia, with the cure for which by serotherapy the name of Pasteur is perhaps most often associated in England. F. L.

ANTHROPOLOGICAL NOTES.

In the issues of *Man* for July and August there is much controversial matter, mainly relating to Egypt. Prof. Arthur Thomson replies to the challenge of Dr. Keith, and maintains that the evidence adduced in Thomson and MacIver 'On the Ancient Races of the Thebaid' justifies the distinction drawn by those authors between a negroid and a non-negroid race there. Prof. Karl Pearson dissents from both Dr. Keith and Prof. Thomson. Mr. T. A. Joyce, in an interesting paper on steatite figures from West Africa, enforces Prof. Thomson's argument by reference to certain points of correspondence between civilized Egypt and savage Africa, which may be explained by the assumption of a common ethnographical element. Prof. Flinders Petrie furnishes a photograph of a model of the temple at Serabit-el-Khādem, and enumerates the characteristics of Semitic worship which are to be found there. Mr. H. R. Hall reports the progress of the excavation at Deir el-Bahari, and appeals for further support. M. Chantre's work on 'Anthropological Researches in Egypt' is criticized as unscientific by C. S. M. Mr. B. H. Mullen describes a man's and woman's fetish from Landana, in South-West Africa, the one a male figure, the other a double-headed figure of a dog, both studded with nails, sent to the Salford Museum by Mr. Clare, who states that, owing to the great abuses of the fetish priests, the Portuguese Government about six years ago determined to destroy all the fetishes; but notwithstanding the destruction, fetishism is just as it was then. Mr. O. M. Dalton describes some experiments showing that "eoliths can be produced by mechanical means and as a result of purely natural forces." This may very well be, but does not destroy the inference that there must have been steps of human workmanship on the way to the complete palæolithic type of implement. Mr. C. A. Sadleir supplies, through Mr. Thomas, a collection of animal superstitions among the Araucanians of South America.

In the second part of the Vienna *Vierteljahrsschrift für körperliche Erziehung* is a thoughtful article by Prof. Dr. Leo Burgerstein, one of the editors, entitled 'Vorbengendes gegen sexuelle Verirrungen der Kinder in Schulalter.' The other contents, especially the reports as to practice and as to the teaching of swimming, are also of interest.

Prof. Cunningham, of Dublin, and Mr. Holmes, Curator of the National Anthropological Museum at Washington, have been elected Foreign Associates of the Society of Anthropology of Paris. Dr. Marcel Baudouin has described to that Society a fallen menhir, discovered at St. Hilaire de Riez (Vendée). M. Yves Guyot has contributed a memoir on population and subsistence, in which he arrives at the conclusions that the production of wheat and meat in the world is much below the necessary ration as determined by Atwater and other physiologists; that the increase of population in Europe during the last sixty-six years has been so great that, without importations of food from other continents, it would be in a condition of famine; that many of those who have the greatest need for recuperative alimentation can only obtain an insufficient supply; that the countries which are the greatest exporters of wheat do not offer any certainty of being able permanently to continue to be so; and that the only means of assuring food for future generations is the adoption of methods of intensive culture. Two communications by Dr. Paul Roux relate to the ethnography of the peoples of Upper Tonquin. A paper by M. Arnold van Gennep seeks to correlate the painted shields of the Germans and Cimbri, referred to by Tacitus and Ammianus Marcellinus, with the marks of property referred to in the ancient laws of Germany, and thus to account for the origin of heraldry. M. Th. Volkov drew the attention of the Society to a work in Russian, by Dr. Yachvili, on popular medicine in Transcaucasia, containing much information as to the folk-medicine practised there.

Science Gossip.

A third report of the Mediterranean Fever Commission, issued by the Royal Society, and now available, contains communications on various branches of the investigation that is in progress. Those, however, which transcend all others in importance at this stage of the inquiry are accounts by Dr. Zammit, Major Horrocks, and Capt. Kennedy of experiments relating to the susceptibility of Malta goats to the disease, and proving the presence of the infective organism (*Micrococcus melitensis*) in the milk and other secretions of these animals. In an introductory note Col. Bruce, F.R.S., the chairman of the Commission, remarks that it may be assumed with safety that the disease in man is propagated through the drinking of goats' milk, and that no time should be lost in removing such a grave and insidious danger to the public health.

Prof. Charles Augustus Young, who has during the last twenty-six years occupied with great distinction the Chair of Astronomy at Princeton, New Jersey, together with the directorship of the Halstead Observatory there, has recently retired and been nominated Professor Emeritus. The number of *The Popular Science Monthly* for July gives a sketch of his career with portrait. Born at Hanover, N.J., on December 15th, 1834, he became Professor of Natural Philosophy and Astronomy (a post formerly held by his father) at Dartmouth, Mass., in 1866, from which he removed to Princeton in 1879. His researches in solar physics are well known, and he took an active part in five expeditions to observe total eclipses of the sun, the first in 1869, and the last in 1900. This is not the place to make any detailed reference to his works, which are all of great interest and value; probably few books are more cherished than his 'Text-Book of General Astronomy,' the first edition of which appeared in 1888, and was noticed in *The Athenæum* of April 6th, 1889 (p. 442).

Prof. W. J. Hussey, having been appointed Professor of Astronomy at the University of Michigan and Director of the Detroit Observatory, will take up his residence there on the 1st of October, resigning his position at the Lick Observatory, where he has especially distinguished himself in the department of double-star work and discovery.

In *Bulletin* No. 21 of the Lowell Observatory six prints of photographs are given of Mars, which show not only the general features of the planet with much detail, but also several of the so-called canals. The photographs were taken by Mr. Lampland on the 11th of May last with the 24-inch telescope, its aperture being reduced to 12 inches or less, and a contrivance introduced for diminishing the effect of atmospheric tremor. It requires a very careful examination of these prints to feel sure as to what they do contain, and Prof. Turner remarks that those who have seen them differ a good deal in their interpretations. Mr. Lampland claims that they show eight of the "canals," and Mr. Wesley, who has made a careful drawing from them, which is reproduced in *The Observatory* for the present month, states that he is able to identify these objects. But with regard to the subsequent remark that

"the negatives thoroughly confirm the eye, in showing not only the existence of the canals, but the fact that they are continuous lines, and not a synthesis of other markings,"

a point on which there has been very much recent discussion, Mr. Wesley comments thus:

"Doubtless a photograph has no imagination, but imperfect definition applies equally to photographs and visual observations. That which is seen or photographed imperfectly as a smooth continuous line *may* be full of small irregularities, and may not be strictly continuous."

It is hoped that a further series of these photographs will shortly appear.

Another small planet was discovered by Dr. Götz at the Königstuhl Observatory, Heidelberg, on the 27th ult. A second was announced on the same day, but it subsequently proved to be identical with No. 216, which was discovered by Dr. Palisa at Pola on September 10th, 1880, and afterwards named Cleopatra. No. 494, discovered by Dr. Wolf at Heidelberg on September 3rd, 1902, has been named Virtus.

FINE ARTS

The Etchings of Rembrandt. By P. G. Hamerton. With Fifty Facsimiles in Photogravure, and an Annotated Catalogue by Campbell Dodgson. (Seeley & Co.)

This introduction to the study of Rembrandt's etchings was published as a *Portfolio* monograph in 1894, and is here reprinted with a few minor corrections of dates. Though ten years have passed since it was written, Hamerton's essay remains an excellent introduction to the subject. How much, even in that short time, thanks in part to Hamerton himself, the appreciation of Rembrandt has grown may be judged by a certain tone of apology for his enthusiasm which the author evinces, and which would now no longer be necessary. The general note is that Rembrandt was inspired, though faulty, and the ancient academic bogy of correct drawing is allowed to appear at times, so that Hamerton's instinctive preferences are not always in accordance with, since they are really truer than, the general æsthetic theory which he accepted from his contemporaries. This comes out particularly in his treatment of Rembrandt's nudes. The author admits ugliness in features and hands if that ugliness is made expressive of beauty of character or mood, but he considers that the nude is only of value for its formal beauty; whereas it is in the work of Rembrandt more than anywhere else that we recognize that the nude, and more than that, any object whatsoever, may become the vehicle for the expression of the artist's own beautiful and imaginative attitude to life by the communication of certain primary ideas about matter.

But, indeed, whatever reservations one may make in detail, the reader could not have a better guide to the first study of Rembrandt's etched work than Hamerton's, so that we welcome this reprint. Its value for such a student is, of course, immensely increased by the addition of fifty reproductions in photogravure of plates that are on the whole excellently chosen as typical of various periods and phases of Rembrandt's style. We might have liked one or two of the plates exchanged for others. The large 'Raising of Lazarus' is so popular and so much discussed that its inclusion was doubtless inevitable; but we confess to agreeing with Sir Seymour Haden's strictures upon it, though it is impossible to argue, as he did, from its theatrical conception that it was not Rembrandt's invention. It belongs to a period when Rembrandt showed himself capable of such terrible lapses into the vulgarly melodramatic as the Schönborn 'Samson,' now in the Städel Institute at Frankfort. Then the 'Uytenbogaert, Receiver-General,' is a thoroughly unsatisfactory work, though its inclusion may be justified as a lesson on the effect produced when Rembrandt handed over his "important" commercial plates to pupils for their completion. As to the reproductions themselves, they are admirable. We have compared them very closely with Amand-Durand's magnificent 'Œuvre de Rembrandt,' and in almost every case the superiority is on the side of the present publication. Generally the print from which the gravure is made is earlier and darker, and a more serious effort has been made to keep the burr of the dry-point. The French publication has aimed at even biting and clearness of line, the English at full depth of tone and richness of colour. Sometimes this leads to a slight clogging and confusion, but where it is quite successful the result is incomparably more artistic and much nearer to the quality of an original etching. The printing, too, seems to us better and less mechanical, though the paper is not nearly so agreeable in quality and texture as that employed by Amand-Durand.

Finally, the value of the book is greatly increased by Mr. Campbell Dodgson's annotated catalogue of Rembrandt's etched work. This is the first complete catalogue in which a chronological arrangement has been adopted, and it is notable for its conciseness, the clear definition of its titles, and its excellent, though rare notes. It is not pretended that it is an original work, since in almost every case the conclusions of Dr. von Seidlitz are adopted. But the reader has these put before him in the most convenient and useful form. This leads us naturally to the tangled question of the authenticity of the disputed plates, which needs a far greater space and a far more specialized knowledge than are here available. As a rule, the artist is inclined to be more lenient in his acceptance of disputed works of the great masters than the art historian, but in the case of Rembrandt the reverse has occurred. The destructive criticism has come from men who practised the same art themselves—notably from Sir Seymour Haden—and their contentions have been gradually accepted, though with many reserves, by the specialists. The result of this contrast of views is seen in the present work. In the introductory part Hamerton adopted in great measure Sir Seymour Haden's views, especially with regard to the elaborate plates; while Mr. Dodgson, following Dr. von Seidlitz, though he excludes much that found favour in earlier catalogues, still retains such works as the large 'Raising of Lazarus,' the 'Christ before Pilate' (large plate), the 'Good Samaritan' (B. 90), and the 'St. Jerome' at the foot of a tree (B. 100). In all these we confess our inclination is to the side of the artists who would allow only two large and highly finished plates, the 'Christ healing the Sick' and the 'Death of the Virgin,' as undiluted Rembrandt. But, in any case, the reader has placed before him in this sumptuous book the problem and a number of aids to its solution.

History of Scottish Seals.—Vol. I. *The Royal Seals of Scotland.* By Walter de Gray Birch, LL.D. (Stirling, Eneas Mackay; London, Fisher Unwin.)—This is a work of such a desirable character and of so attractive a title that we wish we could give it less qualified praise. It seems to consist, with omissions, of the first forty-four pages of the British Museum Catalogue of Seals, written in narrative form. It is a great pity, however, that the author has not bestowed more pains upon it, choosing finer examples of the later seals on which to base the illustrations of his book. The narrative is written in an unnecessarily full style. We find phrases like "the king appears in his majesty enthroned and paramount," "a sceptre with foliated summit," and "a dress of tight proportions." The book shows lack of care and accuracy; misprints such as "septre" may be passed over, and also several instances of *u* for *v* in the legends on the great seals themselves. The mistake in David Laing's suggestion that the legend on the seal of Duncan II., the earliest in the series, should read "Regis

Scotorum," when it was without doubt *Rex Scotorum*, like the seals of his successors, is not corrected. We doubt, also, if an incurving tail is a peculiar characteristic of the Scottish lion, as definitely stated on p. 33. We think that the author has gone astray in regard to the interesting seal of John Balliol, and that the two shields upon it are not those that he suggests, but those of the king's father and mother, the latter, as that of Devorgilla of Galloway, bearing a lion rampant; and we think this mistake is repeated in the description of the seal of Edward Balliol. The plates of the seals of Robert III. (plates 30 and 31) have the name Robert II. appended to them. We may point out to Dr. Birch that his description of the small mullet, "probably for a cadency mark," on the seal of James I. is an impossibility, as the king was not a cadet; and that Murdach, Duke of Albany, Regent of Scotland, bore the arms not of the kingdom of Scotland quartered with those of Stewart, as he states, but those of the Earldom of Fife, which he held, as did his father Duke Robert. We are told that James II. reigned "nearly thirty years," though the dates given show that he held the crown for less than twenty-four. The same want of care causes on many occasions confusion between obverse and reverse; and on p. 92 what we think are the arms of St. Margaret are given as the arms of the town of Dunfermline.

The heraldry of all the seals is by no means satisfactory. In the arms of Queen Mary there is some confusion as to the meaning of the word "dimidiated." The description should read, not "Per pale.....France.....dimidiated with Scotland," but "France dimidiated, impaled with Scotland." We suggest also that on p. 77 the word "label" should read "escroll," that the lion on the seal of Alexander II. is not really contourné, and that Queen Mary's seal bears a St. Andrew's cross, not raguly, as stated.

There is little information given of the Privy Seals, and it is unfortunate that the interesting seals of the Queens Consort should have received such meagre treatment. In short, the book—although *faute de mieux* it must have a real value—is disappointing.

ILLUSTRATED BOOKS.

Sketches on the Old Road through France to Florence. By A. H. Hallam Murray, accompanied by Henry W. Nevinson and M. Carmichael. (Murray.)—Mr. Hallam Murray must feel himself in the danger of him of whom all men speak well, for his sketches have not only received praise from fellow-artists chary of their commendations in general, but they have also been enthusiastically received by people devoid of any artistic sense, yet charmed to recognize the distinctive characteristics of the places represented. His book is beyond doubt the best colour-book yet issued, and the excellent process employed hardly needs the apology made for it. Beyond an artistic sense of character and of the picturesque, the chief charm of these sketches is the feeling of the Southern atmosphere—the sun is there. The route taken through France, which is not precisely the Old Road, as that ran through Lyons and Mont Cenis, leads the reader through the Loire country to Cahors and Toulouse, thence to the Rhone Valley, Nice, Carrara, Pisa, and Florence, a drawing or two of Verona and Venice being added. We could wish for no better interpreter of the holiday frame of mind than Mr. Nevinson. Differing from him just enough to keep the dull times off—on the merits of Beauvais, for example—we should take full advantage of his unrivalled powers of getting at once to the essential and unusual. Witness the fact that he was able to find one of the Arlesian beauties, whom we have always regarded as a vanished race, and his extraordinary good fortune in meeting M. de Granbouche, who had eaten every local dainty in its place of origin. One dainty indeed is omitted, but as Edinburgh "bun" has to be eaten there on New Year's Day, we approve Mr. Nevinson's goodness of heart in not suggesting it. One would hardly send an enemy there on that day, much less a kindly Frenchman from Touraine. Mr. Nevinson appears to have missed the controversy as to the so-called relic of St. Edmund, no longer at Toulouse. Mr. Carmichael's account of the Italian part of the journey, if not so entertaining, is certainly instructive. He devotes much space to the narrative of the cremation of Shelley's body, and is in general a mine of information on matters ranging from Tuscan history to orris root.

Ireland. Painted by Francis Walker. Described by Frank Mathew. (A. & C. Black.)—This very distinctive book professes to be the subjective views of the country taken by an artist in colours and another in words, and, while disclaiming rightly to be a vulgar guide to the vulgar traveller, cannot be regarded as less than a sentimental guide to more delicate minds. For it records the impressions of men who, by recording them, seek to interest and influence others. But the convictions of an artist, though perfectly genuine as such, may not be historic truth when conveyed to others, and so it happens that the authors' evident sincerity fails to convey a picture of the country which can be called faithful or accurate. The writer and the painter do not even agree among themselves. The one tells us that the Green Isle is a misnomer, that Ireland is rather a symphony of browns and purples, and that England is a far greener country. As a matter of fact he is wrong. Any one who will take the trouble to visit the southern Midlands of England either in late summer or in winter may find the grass dried with either heat or frost, and green crops of a miserable aspect, while during the same seasons he will find fresh grass all over Ireland. The present writer, landing at Queenstown from America in October, was amazed at the greenness of Ireland in comparison with the States. But, supposing Mr. Mathew were right, we find in Mr. Walker's illustrations a land glowing in almost tropical colour, not excepting the brightest green. If the country, according to one, is sombre and gloomy—'Il Penseroso' of landscapes, the pictures represent 'L'Allegro.' There is occasional truth in both, but in this case poetry is not more philosophical than history. Mr. Mathew desires to avoid all controversial topics, and does so most honestly—but is that giving us a true picture of Ireland? Where are the priest and the gombeen-man, the horse-dealer and the squireen, the agitator and the Jackeen, the County Councillor and the Buckeen? Without these the peasant life may indeed be dull, and the island an island of gloom. But very few Irishmen would endorse such wild statements as the following:—

"There is something uncanny about Ireland..... one is apt to be conscious of some unnatural chill, as if the place was haunted."

"There was a time when all classes in Ireland were pious; but with the increase of civilization, sanctity was left more and more to the peasants."

[The epitaph on Swift] "may remind you that Dublin has always been a city of pain. There is some shadow over it. In its indifferent peace there is something sepulchral."

If we were to quote more of such stuff our readers would exclaim that this is mere making of phrases, and that the author was not recording his impressions, but posing about them. That is not our estimate. He has plenty of real observation in him when he drops his "mooning." Here is an excellent specimen:

"Half of the bitterness and bigotry on both sides in Ireland is caused by the memory of massacres and other atrocities that never were committed

He ruins, indeed, this excellent sentence by inserting an explanatory clause on the word "memory" ("that is the belief in the occurrence"). Such an addition is worthy of an Englishman, and yet Mr. Mathew tells us he is Irish. He must have English blood in him; for what man with a sense of humour would write thus?—

"The Gaelic language has, like the Greek, an indefinable suggestion of piety. Like Greek, it has a white and austere tenderness, and some incommunicable thrill. Just as there are in Greek poignant phrases that cannot be rendered in any ordinary language, so there are in the Gaelic."

So there are in every language, "ordinary" or not. It is a "Monmouth and Macedon" likeness. A cynic would probably infer that the author knew neither Greek nor Gaelic.

But in spite of these curious vagaries of sentimentalism, the book and the pictures are very attractive, and will interest many readers who are not over-critical. We find a sympathy with the poor, a love of wild nature, an appreciation of modest perfections, an absence of all ill-temper or rancour, which are rare and refreshing in a book about Ireland. Many of the pictures are very pretty, and we may easily infer from the sketches of fishing that the painter knows how to kill a salmon. By way of corrections which may serve for a new edition, we ask, Why is the Greater Killery (between Galway and Mayo) alleged to be the only fiord in Ireland? What definition of a fiord would exclude such inlets of the sea as Ballysodare or Mulroy; or, indeed, many others? Gougane Barra is not in co. Kerry, nor is Ballynahinch Castle in the middle of Lough Corrib. Slieve League is far from being the loftiest steep headland in Europe. Tramore, on the North Donegal coast, should be distinguished from the far better-known place in Waterford. But on the whole the geography is accurate, and the painter's sketches are in their outline so also. The colours can only be true in exceptional moments, but such are probably what he proposed to give us. Still we cannot lay down this interesting book without the feeling that it is in many senses over-coloured.

Abbotsford. By the Rev. W. S. Crockett. Illustrated by William Smith. (Same publishers.)—Mr. Crockett's book on Abbotsford contains almost nothing that is new except twenty-four plates in colours by Mr. William Smith and some pages about Abbotsford in the time of Mr. Hope Scott. Of the plates, 'The Cross, Melrose,' and 'Sandyknowe Tower' are perhaps the best; and 'Cauldshiels Loch' shows a mere which few visit. There are, we believe, only perch in this loch. Mr. Crockett, as a rule, merely arranges appropriate parts of Lockhart's biography of Scott, adding his own reflections. We remark that "Clarty Hole" ("Dirty Hole"), which Lockhart gives as the previous name of the Abbotsford site, was really Cartleyhole; Newarthaugh was another name—the best of all. If Mr. Crockett's financial estimate is correct, the lands of Abbotsford must have cost at least 30,000*l.*, and the house and plenishing 25,000*l.*, while Sir Walter is said to have offered 30,000*l.* for Faldonside. Washington Irving says that he thought of buying Smailholme or Sandyknowe. As the purchases of land were all paid for, it is clear that Constable's gold was not wholly "spectral," as Scott wrote that all of Constable's affairs were. Scott's Abbotsford was anything but a large house. Mr. Crockett calculates that Mr. Hope Scott's additions make a third of the existing edifice. An interesting chapter might have been compiled on the library by aid of the excellent catalogue. It is a club book, and rare. Some readers would like to know what are the chief treasures of Scott's collection. It is new to us (though Lockhart is cited) that the dark, villainous Cristal Nixon of 'Redgauntlet' is a portrait of that excellent fellow Tom

Purdie, Sir Walter's gamekeeper. Mr. Crockett says that Hogg was "a true friend of Scott, notwithstanding Lockhart's farrago." How does he translate "farrago"? Lockhart was a good friend to the Shepherd, but was naturally annoyed by some passages—perhaps especially by the viperous notes from a Whig hand—that hiss in Hogg's 'Domestic Manners of Sir Walter Scott.' It contains, however, several interesting passages; but the Shepherd's memory was not so accurate as his fancy was exuberant, and we "must give him but a doubtsome trust," as Lockhart shows in one case. We are unaware that Dickens forgot a part of one of his works, as Scott forgot the whole of 'The Bride of Lammermoor'; but this accident occurred to Thackeray after the illness which interrupted the writing of 'Pendennis.' To "soar into the arena" is a novel phrase; people more usually descend into arenas. As to the "gabions" or curios, the portrait of Queen Mary's decapitated head is the reverse of what it is called, and we are not aware that "leave was granted for such a picture," a statement probably due to Miss Strickland, though no authority is given. The inscription on Montrose's sword, if correctly reproduced, is odd nonsense. The book is well adapted to the drawing-room table; it will be full of novel interest to students who have not had time to read Lockhart, and Mr. Crockett has the right kind of Tweedside sentiment.

The West Indies. Painted by A. S. Forrest. Described by John Henderson. (Same publishers.)—The latest addition to Messrs. Black's handsome series of colour-books is worthy of a place among its picturesque fellows. Mr. Forrest's work is impressionistic throughout—too much so, at times. But it always has meaning, and, even where one might cavil at its detail, one finds atmosphere. Upon the whole, Mr. Forrest has done better in this volume than he did in its predecessor, 'Morocco.' There, with the richest of material, his pictures, though spirited, were scarcely up to the level of his collaborator's letterpress. Here the position is reversed, and Mr. Henderson's text falls considerably short of the artistic level of its illustrations. Indeed, in this comely and desirable volume the text is little more than a running commentary upon the pictures. Mr. Henderson writes in high spirits, and is an agreeable companion enough. But in a book of this sort one wants something more than high-spirited tourist jottings. One would like real impressions, recorded with delicacy. So much from the literary standpoint. From the point of view, however, of the tourist, of the intending visitor to the West Indies, particularly of the visitor who goes there for the first time, Mr. Henderson's jovial small talk and superficial reflections regarding all that he has seen will form a pleasant enough guide to the islands of the Caribbean. The paper and printing of this colour-book are all that could be desired, and the reproduction of the artist's sketches is a revelation of the advances recently made in this class of work.

Fine-Art Gossip.

Another work by G. F. Watts has been added to the collection on view at Leighton House. The interest of the picture lies in the fact that it was painted certainly not later than 1834, when the artist was only seventeen years old. The picture is a portrait of Mr. Richard Edmonds, of New Cross, Surrey, to whom the father of the artist had "predicted that his son would become not a star, but a planet in the world of Art." Mr. Edmonds, wishing to encourage the young artist, gave him a sitting. The painting was not signed at the time, but five years ago Mr. Watts recognized it as his work, and affixed his signature to it. It is now in the possession of Mr. Edmonds's granddaughter, who kindly lends it for exhibition.

At the Lyceum Club, 128, Piccadilly, the Members' Arts and Crafts Exhibition remains open till September 14th, including a collection of Italian laces from the schools of the Countess Cora di Brazza-Savorgnan Torreano.

A correspondent wishes to know how the Bembo portrait by Titian came to England. There seems to be some mystery about it, and he would be glad to have information which will clear it up.

At Venice an International Congress of Art will be held from September 21st to 28th. The committee includes, as English representatives, Sir W. B. Richmond, Mr. Edmund Gosse, Mr. W. M. Rossetti, Sir Aston Webb, and Lord Windsor. The Congress will be divided into four sections: 1. International Exhibitions and Competitions; 2. Artistic Tuition; 3. Public Art in Relation to Modern Life; 4. International Agreement for the Protection of Valuable Works of Art. The proceedings, which are under the presidency of Prof. A. Fradeletto, will include a commemoration of the work of Ruskin.

Signor Tullo Massarani, who died last week at Milan, was in many respects a remarkable man, being a poet, an artist, a politician, a philanthropist, a scholar, and an excellent writer on art matters. He was born in 1828, of Jewish parentage, and took an active part in the Italian revolutionary movement from 1848 to 1870. In addition to many political pamphlets and books, he was the author of 'L'Arte a Parigi,' of which editions appeared in French and Italian. He was a member of the International Committee for Fine Art at the Paris Exhibition of 1900. He was a Senator in the Italian Parliament.

A number of important panels of Gobelins tapestry are in hand at the famous French workshops. The Senate is about to receive a second panel, 'Venus lamenting the Death of Adonis,' from the design of M. Maignan. This, with the 'Venus and Adonis' already placed, forms two of a series designed by the same artist for the decoration of the Senate; and the third panel, which represents 'Jupiter and Semele,' has been in hand for some months. A second series will consist of five panels of subjects taken from the 'Metamorphoses' of Ovid, and when these are finished and hung the Senate house will have a superb decoration. A very large panel, 7 metres high by 11 metres broad, is also in hand for the Mairie of the Thirteenth Arrondissement, the subject of it being 'The Glorification of Colbert,' after a design by M. J. P. Laurens, exhibited at the Salon some years since.

The new gallery of the Musée de l'Armée, Paris, will, it is expected, be opened after the vacation. It is composed of six rooms on the second floor, and will be illustrative of the military history of the Second Empire and of the War of 1870. The feature of the new rooms will be a very extensive exhibition of the works of Detaille, to the number of about two hundred. The military costumes of the period will form an important section, as well as a complete collection of the proclamations relating to the war which emanated from the Imperial Government and from the Government of the Défense Nationale.

MUSIC

MUSIC OLD AND NEW.

Church Cantatas: Christ lay in Death's dark prison; Praise thou the Lord, Jerusalem; How brightly shines!—Motets for Double Choir: The Spirit also helpeth us; Come, Jesu, come; Sing ye to the Lord. By J. S. Bach. Vocal Scores. (Novello & Co.)—Many efforts have been made to spread a knowledge of Bach's works, yet there is still much to be done, especially with regard to the church cantatas, of which there is a large number. These works in their original form are not easily accessible, while to many the reading of the scores would be a difficult matter; hence the convenience of these vocal scores. The first cantata, 'Christ lag in Todesbanden,' to give it its German title, seemed to Spitta more or less modelled on a setting of the same words by Johann Kuhnau, Bach's predecessor as cantor of St. Thomas's, which has been preserved in the Berlin Library. Talent fears lest imitation should weaken individuality; genius, however, finds it the surest means towards healthy development: Bach made himself acquainted with the art-work of all his important predecessors. Despite any traces of influence, the cantata is a fine specimen of the master's sacred music. The next one, 'Preise, Jerusalem, den Herrn,' was written in the year 1723 for the service which took place before the election of the Town Council at Leipsic. It was Bach's first year in that city, and he evidently determined to give a striking proof of his great gifts: the imposing instrumental introduction is scored for four trumpets, drums, two flutes, three oboes, strings, and organ. The work was not intended for general church use; hence its somewhat secular character. The opening chorus contains some solid workmanship; it is, nevertheless, full of life and fire. There are two delightful arias—one for tenor, the other for alto voice: the opening of the second recalls, though only for a moment, a well-known piece by Domenico Scarlatti. The opening chorus of the third cantata, 'Wie schön leuchtet der Morgenstern,' is long, but fresh and beautiful.

The first of the three motets, 'Der Geist hilft unserer Schwachheit auf,' is a grand work. Bach was a prolific composer, and though one can always find points of interest in his music, inspiration was not always, as it is here, at white heat. The 'Komm, Jesu, komm,' opens with music stately, yet emotional. Fugal writing tends with many composers to dryness. Here the phrase set to the words "My strength is gone, my hour is nigh," is full of pathos, while the descending notes after the word "strength" offer a touch of realism as natural as it is expressive. The repetition of the "come," followed by a pause, in the earlier pages, forms another impressive point. The third motet, 'Singet dem Herrn,' is one of the noblest specimens of Bach's genius. It needs no recommendation, but it is most interesting to know that it excited the admiration of Mozart. When that composer visited Leipsic in 1789, Doles, then cantor of St. Thomas's Church, assembled his choir and let the master hear that work, hitherto unknown to him. These cantatas and motets have been carefully edited by Mr. John E. West; the pianoforte parts in the former are clever reductions from the scores.

Joh. Seb. Bach: Der Streit zwischen Phoebus und Pan. Drama per Musica. Für den Konzertgebrauch eingerichtet von Felix Mottl. Klavierauszug mit Text von Otto Taubmann. (Breitkopf & Härtel.)—The name of Bach is associated with fugues, clavier suites, and especially with sacred music. But there were times, as the list of his secular cantatas shows, when he was engaged on works of a lighter order. One of these, bearing the above title, was composed in 1731, and performed at the Leipsic Musikverein, most probably under the direction of Bach himself. Picander, the librettist, adopted in free fashion the version of the Grecian fable in which the ears of Midas are changed into those of an ass for preferring Pan's playing to that of Phœbus. The poem makes clear that Pan's music is typical of a pleasant but superficial order, whereas Apollo's stands for that in which beauty of melody is combined with depth and nobility. There is also an element of satire; Midas is supposed to

represent Johann Adolph Scheibe, who criticized unfavourably Bach's music in *Der kritische Musikus*. There is an interesting matter connected with this cantata. In 1748 Johann Gottlieb Biedermann, rector of Freiburg, celebrated the hundredth anniversary of the Peace of Westphalia, on which occasion a Singspiel was performed, the music, by the cantor Doles, Bach's second successor at St. Thomas's, Leipsic, attracting great notice. In the following year Biedermann, annoyed at the excitement caused, referred in a Latin speech to Horace's classification of musicians among quacks and beggar priests; also to the objections of the early Christians to the art. Bach read the speech, and persuaded one Schröter, of Nordhausen, to write a reply. But he did more. He looked up his 'Phoebus und Pan' cantata, written eighteen years previously, and it was performed by the Leipsic Musical Society. One of the original text-books has been preserved. Picander's lines

> Ergreife, Phöbus, nun die Leyer wider
> Es ist nichts lieblichers als deine Lieder,

are changed into

> Verdopple, Phöbus, nun Musik und Lieder
> Tobt auch Hortensius und ein Orbil darwider.

Orbilius was, of course, Horace's schoolmaster. Quintus Hortensius was a contemporary of Cicero, an orator of renown, and the name points evidently to Ernesti, rector of St. Thomas's, by whom Bach twenty years before had been badly treated, and who had published a complete edition of Cicero's works. Bach, therefore, railed at two rectors in one line. We have referred to events connected with this cantata rather than to the music itself, for detailed description would not give any idea of its skill, spontaneity, and wonderful contrasts. It is a work which Dr. Davies might well introduce at one of the Bach Choir concerts.

Jean Sibelius: Sanger, Lieder (*Songs, Melodies*). 15 Numbers. (Breitkopf & Härtel.)—Of Finnish music little is heard at our public concerts, but the name of Sibelius is known, and some of his music has been given by Mr. Wood at the Promenade Concerts. The composer, born in 1865, studied at Helsingfors, then at Berlin under Bargiel and Becker, and finally at Vienna under Fuchs and Goldmark. He is at the present day Professor of Composition at the Helsingfors Institute of Music. For the moment we have to consider him as a song-writer. In some of his melodies the folk-song element is prominent, while as regards unaffected charm he occasionally recalls Schubert; there is, however, nothing which shows direct imitation. His pianoforte accompaniments are extremely interesting; by variety of rhythm and rich harmonic colouring he produces striking effects. Taken as a whole, these songs are original; the composer makes one feel that he is a genuine tone-poet.

No. 1, 'The War Song of Tyrtæus,' has breadth and character, and though outwardly simple, it is always dignified. 'Sunrise' offers an example of naïve writing. Sibelius, however, seems to take special delight in the setting of poems of a romantic, impassioned, or mournful character. In 'Was it a Dream?' the melody moves along calmly, while at times it is broadened out, producing by syncopation and other rhythmic means a peculiarly mystic effect. The characteristic accompaniment, for the most part played softly, creates just the kind of atmosphere appropriate to the words. As a specimen of an impassioned song we would name 'Fricka.' Here the important accompaniment almost appears to be a reduction from an orchestral score; not many players could grasp the chords with stretch of a tenth, while to play them in arpeggio would clearly spoil the effect. The English versions of the original poems are by Mr. William Wallace, the French by M. J. d'Offoel.

Six Pieces for the Organ. By Arthur Foote, Op. 50. (Joseph Williams.)—In Mr. Elson's 'History of American Music' the composer is said to have never written anything trivial, and if the organ pieces in question are representative of his art-work generally, the opinion is sound. The 'Meditation,' No. 1, is based on a smooth theme, which cannot, perhaps, boast of great originality, but it is developed in unobtrusive, yet skilful manner. The impressive 'Paternoster' (No. 2) has a quaint ecclesiastical theme with harmonization well in keeping. No. 3 is a quiet 'Offertory' in which the composer shows that from a simple figure he can evolve an interesting piece. No. 4 is an 'Intermezzo,' effective both in the matter of rhythm and modulation. The 'Prelude' (No. 5) seems to us the least attractive of the set. The concluding 'Nocturne' is very tasteful, however; it owes nothing to Chopin.

Musical Gossip.

The eleventh season of Promenade Concerts at Queen's Hall will begin next Saturday evening, and continue until October 27th. It has been decided to banish from the programmes the operatic fantasia, and the second part of the concerts will this season be devoted to light music—ballet suites, overtures, and marches being varied by vocal and instrumental solos. The entire concert, save the final item, will be conducted by Mr. Henry Wood. On Mondays the first half of the programme will be drawn up from Wagner's compositions, while on Wednesdays Tschaïkowsky and Richard Strauss will furnish the music, and on Fridays the classical masters will have their turn. Strauss's 'Symphonia Domestica' and 'Ein Heldenleben' will be played several times in the course of the season. Beethoven's Ninth Symphony (without the choral finale) and several of Liszt's symphonic poems are also set down for performance.

The Norfolk and Norwich Twenty-eighth Triennial Musical Festival will be held at Norwich from October 25th to 28th inclusive. The programme of the opening concert, on Wednesday, October 25th, will include Sir Charles Stanford's 'Te Deum' in B flat, Mendelssohn's 'Hymn of Praise,' and Bach's Violin Concerto in E major, the soloist being Herr Kreisler. In the evening will be presented Mr. Joseph Holbrooke's new work, 'Five Bohemian Poems,' for baritone (Mr. Andrew Black) and orchestra, Sir Frederick Bridge's overture 'La Mort d'Arthur'; Sir Alexander Mackenzie's ballad 'La Belle Dame sans Merci'; 'Five Ballads,' by Mr. Coleridge-Taylor, for baritone, chorus, and orchestra; the Masque from Sullivan's 'Merchant of Venice,' and Max Bruch's Violin Concerto in G minor (Herr Kreisler). Sir Edward Elgar will conduct the performance of his oratorio 'The Apostles' on the Thursday morning, and his Introduction and Allegro in G minor at the evening concert. Sir Hubert Parry will direct, at the second concert on Thursday, the rendering of his new setting of Browning's 'Pied Piper of Hamelin' for tenor and baritone solo, orchestra, and chorus; and the programme also includes Mr. Arthur Hervey's tone-poem 'In the East,' and two part-songs for female voices by Mr. F. Corder. Signor Luigi Mancinelli's new cantata, 'Saint Agnes,' will be produced on the Friday morning, the programme likewise comprising the Overture to Dr. Walford Davies's 'Everyman,' and the Grail scene from 'Parsifal.' In the evening Dr. Cowen's 'John Gilpin,' Mr. Edward German's 'Welsh Rhapsody,' and Tschaïkowsky's Symphony in E minor figure in the scheme. 'The Messiah' will be given on Saturday morning; and for the evening a Popular Concert has been arranged.

Under the presidency of Lord Aberdare, the Welsh National Eisteddfod was held last week at Mountain Ash. In the chief choral competition the first prize of 150*l.* was awarded to the Brynaman Choral Society. Sir Walter Parratt, the King's Master of Music, was the adjudicator.

Miss Marie Hall, who is at present touring the provinces, will sail for New York on October 28th. The young violinist has arranged to give sixty concerts in America and Canada. She returns to England to play at the London Ballad Concerts in April.

Mr. Joseph Ivimey has been appointed conductor of the Strolling Players' Amateur Orchestral Society, in place of Mr. William Shakespeare, who has resigned.

Herr Wilhelm Backhaus, the well-known pianist, has been awarded the Rubinstein Prize, which was competed for at the Salle Erard, Paris, on the 8th inst. He studied the pianoforte under Alois Reckendorf, and appeared in public when he was ten years old. His more advanced training was obtained from Mr. Eugen D'Albert at Frankfort. Appointed principal Professor of the Pianoforte at the Royal College of Music, Manchester, before he was twenty, he attained his majority on March 26th last.

At a recent sale of musical autographs at Berlin a Schubert quartet, 32 pp. in folio, fetched 44*l.*; Schumann's F minor Sonata, Op. 14, 34 pp., 30*l.*; a cadenza by Mozart, 27 bars, 14*l.* 10*s*; a chorus by Wagner, written in 1843 for the inauguration of the monument to King Frederick August, 27*l.* 10*s.*; and a fragment of 'Lohengrin,' 21*l.* 5*s.*

Among the lists of visitors preserved in the municipal museum at Carlsbad, there is one dated August 19th, 1835, containing the following:—

"August 16, 2250.—Mr. Nicolas Chopin, professor, with his wife from Warsaw.

"August 16, 2251.—Mr. Frederick Chopin, professor, from Paris. They are staying at the 'Golden Rose' in Sprudel Street."

The above is translated from *Le Ménestrel* of August 6th. The original is, of course, in German.

It is announced that Madame Sigrid Arnoldson will appear next season, and that one of her *rôles* will be Tamara in Rubinstein's 'Demon.'

Joseph Merklin, the well-known organ builder, who established his business at Brussels in 1843, died at Nancy last month at the ripe age of eighty-six.

DRAMA

THE WEEK.

Wyndham's.—*What the Butler Saw: "a Farcical Problem" in Three Acts.* By Edward A. Parry and Frederick Mouillot.

A conviction, wholly modern in growth, prevails that the lightest order of theatrical entertainment is best adapted for the period of summer heats. This is so far true that with a playgoing public such as we now possess the lightest entertainment is at all seasons the best—in the sense that it is the most likely to prove remunerative. Nothing much lighter than the programmes at Wyndham's and the Criterion is to be conceived. The only "problem" in the new piece of Judge Parry and Mr. Mouillot is how to find the butler, who is credited with exceptional powers of vision or opportunities of observation, since there is in the piece nothing in the shape of or corresponding to

a butler. Against his absence we have no disposition to protest. The piece is simply designed to show the humours of a hydropathic establishment, run by an impecunious baronet, who has in his time, with a view to a livelihood, been many things, including the driver of a hansom cab. Possibilities of romance seem to have crossed the minds of the dramatists, who have, however, dismissed them, contenting themselves with depicting the adventures of a husband and wife, who, concealing their joint relationship, indulge in promiscuous and not very compromising flirtations with other occupants of the house. The action is restless rather than bustling, and the jokes, of which there is no lack, jostle one another, as do the characters. Much amusement is, however, caused, and the whole, as a travelling entertainment, for which it seems destined, is a success. It is possible, though scarcely necessary, to trace in the action a slight indebtedness to 'Le Monde où l'on s'ennuie.' Mr. Graham Browne plays brightly as the hero, and Mrs. Mouillot as the heroine seems capable of rendering service to the stage when she has conquered stiffness of movement and has acquired a method. Mr. C. M. Lowne is good as a soldier rewarded for his incompetency with a generalship, though as yet unpromoted to the War Office.

Criterion.—*Lucky Miss Dean: a Little Comedy in Three Acts.* By Sidney Bowkett.—*Time is Money.* By Lady Bell and Arthur Cecil.

'Lucky Miss Dean' shows the shifts of an impecunious young couple, who have married on the strength of the wholly delusive prospects of the husband, a portrait painter, and a modest and eminently uncertain allowance made to the heroine by an aunt, anxious only to get rid of her. Here, again, rather curiously, the title is a misnomer, since there is no Miss Dean, lucky or otherwise. Frederick Ware, the painter, hits on the device of inserting in the press a statement to the effect that a portrait of the heroine, which he has painted and exhibited at the Royal Academy, has secured for its subject a bequest of 300,000*l*. Wholly disastrous are the effects of this bold effort at self-advertisement, and the end discloses the husband and wife starting for Paris in pursuit of a chimerical fortune, and leaving their respective flats in possession of the brokers' men. There is little of sense or reason in all this, though perhaps enough for a piece the aim of which, so far as it is not purely farcical, is to furnish opportunities for satire. Thanks to good character-acting the piece secured a favourable reception.

'Time is Money,' a one-act comedietta by Lady (then Mrs. Hugh) Bell, was first seen at the Theatre Royal, Newcastle-on-Tyne, on September 5th, 1900. On April 21st, 1902, with alterations by Arthur Cecil, thenceforward associated with the authorship, it was given at the Comedy, with Mr. Charles Hawtrey as the hero, and with Misses Lottie Venne and Vane Featherston in the other parts. For her benefit Miss Venne revived it at the Prince of Wales's with the same cast on April 25th, 1903. It is a moderately bright trifle, showing the perplexities of a man who, calling on a widow with the purpose of proposing, finds he has left his purse at home, and is constantly interrupted in his wooing by appeals from a cabman who refuses to wait. Mr. Hawtrey we see to less advantage than previously as the hero, and the other parts are indifferently played.

PLAYS.

Plays. By Leo Tolstoy. Translated by Louise and Aylmer Maude. (Constable & Co.)—In a smaller and more convenient shape we have here a reprint of the well-known Aylmer Maude translation of Tolstoy's 'Power of Darkness,' 'The First Distiller,' 'The Imp and the Crust,' and 'Fruits of Culture,' issued a couple of years ago as vol. xx. of the revised edition of the works. The portrait of Tolstoy by Répin, painted in 1887, and the photograph of a performance in Moscow of 'The Power of Darkness,' are retained, and the prefatory and supplementary matter is unchanged. In little but its reduced dimensions is the new edition to be distinguished from the old.

Iris: a Drama in Five Acts.—Letty: an Original Drama in Four Acts and an Epilogue.—A Wife without a Smile: a Comedy in Disguise in Three Acts. By Arthur W. Pinero. (Heinemann.)—The latest works of Mr. Pinero added to the list of his printed plays represent three different facets of his talent. 'Iris' is wholly serious in aim, and belongs to the same category as 'The Second Mrs. Tanqueray.' 'Letty' is a blend of the serious and the satirical, and has much in common with 'The Gay Lord Quex'; while 'A Wife without a Smile' is virtually a farce, and seems an attempt, but half successful, to recapture the gay extravagance of early pieces such as 'Dandy Dick' and 'The Amazons.' If the earliest in date is at once the most ambitious and the best, the responsibility for the declension rests with the dramatist's self-elected critics and counsellors. Pleasant and brilliant as are Mr. Pinero's social satires, they are not to be counted with his so-called problem plays, which constitute his highest accomplishment, and entitle him to a place with, if not in front of, the greatest contemporary dramatists of France, Germany, and Scandinavia. In technique Mr. Pinero may possibly have to yield to one or two modern French masters; in boldness of treatment and in psychology he may "speak unbonneted to as proud a fortune" as any of his rivals has attained. It has been Mr. Pinero's fortune of late years to be much chidden, and to have seen let slip at him the noisy, if not very formidable, pack of Mrs. Grundy. English writers have long been subject to similar treatment. In one of his more ebullient moments Thackeray declared that if he had had a less Philistine public for which to cater he would have been an English Balzac. At any rate, Mr. Pinero has yielded to discouraging influences, and has, apparently, in 'Iris' closed a line of pieces which comprised 'The Profligate,' 'The Second Mrs. Tanqueray,' and 'The Notorious Mrs. Ebbsmith.' As a study of feminine temperament 'Iris' strikes us, on perusal, as one of the most relentless works of recent times. We have to go back a century and three quarters to find in Manon Lescaut a prototype for Iris Bellamy, a being so captivating, so well-meaning, so irresponsible, so devoid of moral sense. More clearly than in witnessing the performance do we perceive that the issue is tragic, and that all that remains for the fair frail creature is "endless weeping," and probably self-inflicted death.

In 'Letty' Mr. Pinero seems to have yielded to remonstrance. In herself Letty Shell is as feeble-minded as Iris. She belongs to a lower social grade, and her surrender to her wealthy lover is so commonplace an incident as to attract no attention outside that primitive form of melodrama in which rustic innocence is the normal prey of the aristocratic spoiler. The dramatist has, however, chosen to snatch her out of the pit at the moment when she is on the point of being swallowed, and to enable her to look down from the cliffs of marriage upon those who run the risk of being engulfed. The play is clever, but inconclusive, and the contrast between fashionable vice, as exhibited in that "rotten bad lot" the Letchmeres, and plebeian rectitude as shown in the participants in the heroine's festivities on the leads of the houses, inspires us with no keen wish to enlist in the ranks of the virtuous.

'A Wife without a Smile,' meantime, is admirable as satire, but introduces no character for whom it is possible to feel a shred of sympathy. It is distractingly funny, and overflows with humour and wit. We would give, however, a score of pieces of its class for one more 'Iris.'

The Manœuvres of Jane: an Original Comedy in Four Acts.—Mrs. Dane's Defence: a Play in Four Acts. By Henry Arthur Jones. (Macmillan & Co.)—Two plays have been added to the collection of Mr. Jones's published dramas. Both were successful, though in different ways, on their stage production, and both deserve the honours of print now assigned them. One which, if we may credit report, enjoyed a triumph its author neither anticipated nor wholly desired, and grew, so to speak, immortal in its own despite, is the more directly satirical, and by far the less sympathetic. We are not therefor disposed to condemnation, and can but pity the state of the dramatist who, the moment he tries to free himself from the environment of conventionality, finds himself regarded as irreverent and iconoclastic. That a heroine needs not be absolutely sympathetic has been proved, among others, by Mr. Jones himself, whose Vashti Dethic in 'Judah' is an impostor; whose Lady Susan Harabin is something more than a daring experimentalist in morals; whose Lady Jessica Nepean might, as regards the fatality that attends her actions, be a second Belle Hélène; and whose Audrie Lesden in 'Michael and his Lost Angel' is a designed temptress of her ascetic lover. Seldom, however, has sympathy been more directly repelled than it is by Jane Nangle, who in wilfulness and petulancy, as in some other respects, might have stepped out of Restoration comedy; or by Constantia Gage, who possesses more than one attribute of Becky Sharp.

Neither less ingenious nor less designing than either of these maidens is Mrs. Dane, who is, moreover, the possessor of a past as compromising, if not so notorious, as that of Doña Clorinde in 'L'Aventurière,' with whom she has something in common. No attempt is made in her case to repel sympathy, which is, indeed, challenged and conceded. So much is this the case that we are disposed to resent the scrutiny to which her life is subjected by Sir Daniel Carteret, and to plead, with Bassanio, "To do a great right do a little wrong." That this is the safer course for the dramatist to adopt is proved by the reception of the play, which sprang at a bound into popularity, and has since counted as one of the most undisputedly successful of its author's works. The moral of these things is that in the case of pieces of serious interest it is expedient to keep the heroine within the pale of our sympathies, and assign her such faults only as are pardonable on the ground of impulse or passion. A rule such as this will scarcely exclude Ann Whitefield in 'Man and Superman,' whom, however, in spite of all Mr. Bernard Shaw's cajolery, we refuse to accept as serious. We are glad to welcome the expanding row of Mr. Jones's plays, and find them

XUM

acceptable and stimulating reading. A contrary view prevails; but we opine that a perusal of these works, in itself a pleasurable task, should qualify a capable reader to pronounce upon their fitness for stage presentation. In every case the weaknesses which strike one afresh are the same that were evident during performance. In some cases these are not to be removed, since they enter into the very spirit of the conception. Were the obstinacy of authorship less than it generally is, it is difficult to believe that some first nights' miscarriages might not be avoided by judicious consultation.

Mahasena: a Play in Three Acts. By Maurice Baring. (Oxford, Blackwell; London, Simpkin, Marshall & Co.)—Not very easy to grasp is the symbolism with which Mr. Maurice Baring's new play is filled and inspired. The scene, the Island of Lanka, may be assumed to be Oriental, perhaps Indian, though the feast of the blossoming bough on which the action opens has a suggestion of Japan. So far as the profane may venture upon interpretation, the lesson to be drawn is that only through mists of pain is to be seen the face of Peace. This not wholly unanticipated teaching is darkened by the fact that the suffering may be, or, indeed, must be, vicarious. The sin of Mahasena, King of Lanka, is that precisely of David with Bathsheba. In love with Chandra, the child wife of a famous warrior, he dispatches her husband upon an errand necessarily fatal, and, after her period of mourning is over, invites her to share his throne. In unwise expiation he tells her of the crime he has committed, and in so doing forfeits her love, since, though she remains by his side to sustain him in bearing the weight of empire, she regards him henceforth with coldness and aversion. What is most ingenious in story is the manner in which the penalty springs from the offence, since it is through his inability in consonance with the laws of Lanka to pardon a crime kindred with, though more venial than, his own, that the atonement itself, as well as the apparent need for atonement, is evolved. This obscure and nebulous story is told in language, the beauty and vigour of which constitute the chief attraction of the piece. In the lyrical passages supposedly sung without the palace by maidens the highest point is reached. Of the two following stanzas, the second and lovelier, chanted in the first act, is repeated in the third :—

Like far-seen palms in the desert air,
Like phantom isles hung over the seas,
Like glistening haze in the noontide's glare,
Or webs of silver on twilight trees:
So thou seemest, a film of light,
A baseless dream which at dawn must die;
Like dew of the morn or the snowflake bright,—
Child of the moon, descend from the sky.

Come, for the darkness has risen from earth,
And the moon has breathed o'er the sleeping sea;
We are weary of toil, we are sated with mirth,
We are fain to dream, and our dream is of thee.
The moon and the stars and the lotus flower,
The lilies and dusk are of no avail,
For thou art the dream of the twilight hour
And lotus and lily, O fair! O frail!

Mr. Baring is singularly happy in the use of interjections as expressions of rapture :—

O Miracle! O Wonder! O sweet hour!

We could, indeed, select line after line of grave and solemn beauty, and others, though less frequent, the *liaison* in which is admirable. The verse generally strikes us as being that of a sonneteer.

Speaking of Chandra, Pritha, one of her handmaidens, says :—

She is not wrought of perishable clay,
But of some delicate essence thin and rare,
Some texture whereof iris-dews are made,
Or wings of dragon-flies or petals of foam,
Or the frail, iridescent, floating shell.
In vain we liken her to star or flower;
Fairer is she than earthly semblances,
She is a spirit wandered from the moon;—
A sigh, a melody made palpable.

One further extract must serve in place of comment. This also is sung without :—

The day breaks and the darkness taketh flight,
The north wind blows upon the rippling sea;
My locks are dripping with the dews of night.
My Dawn, my Daylight, open thou to me.

The spices of thy garden fill the air,
The blossom glistens on thine apple-tree;
Sweeter than spice art thou, than flowers more fair.
My Dew, my Blossom, open thou to me.

Come, let us seek the mountains of the myrrh,
The hills of frankincense, the fragrant sea;
The north wind blows, the leaves, the water stir.
My Dove, my Springtide, open thou to me.

Short as it is, the play is hardly fitted for presentation. With an adequate mounting and acting of the highest order it might have a measure of such success as attended 'La Princesse Lointaine.'

Dramatic Gossip.

'The Taming of the Shrew' has been revived for a few weeks' performance at the Adelphi, and is over-acted in a style more popular and regrettable than before. The attempt to fight against the ignorance and vulgarity of the public is hopeless, and may be abandoned, even though the Lord of the Induction, in enjoining the trick on Christopher Sly, says :—

It will be a pastime passing excellent,
If it be husbanded with modesty.

The persistence in the mispronunciation of the name Petruchio is not a matter of special consequence, except as showing how little knowledge is now brought to the mounting of Shakspeare.

As now fixed, the production at Drury Lane of 'The Prodigal Son' will take place on the 7th of September. Enough of tradition attaches to the house to make the date of its reopening mark, under normal conditions, the beginning of the autumn season.

Before its production at the Duke of York's Theatre on the 11th of September, 'Clarice,' a drama by Mr. William Gillette, will be given at the Shakspeare Theatre, Liverpool, with the author in the principal part.

The death is announced from Vienna of Herr Paul von Schönthan, the well-known dramatist and theatrical manager. He was responsible for innumerable plays, chiefly of the lightest order, many of which have been seen in recent years in London. Among his most popular works were 'Die goldene Spinne' and 'Der Raub der Sabinerinnen.'

To Correspondents.—A. J. B.—M. J. H.—J. H. R.—received.

G. & G.—Too late for this week.

H. B.—F. C. N.—Many thanks.

H. W.—No vacancy.

No notice can be taken of anonymous communications.

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LITERATURE

Bushido the Soul of Japan. By I. Nitobe, Professor in the Imperial University of Kyoto. (Putnam's Sons.)

Young Japan: the Story of the Japanese People, and especially of their Educational Development. By James A. B. Scherer. (Kegan Paul.)

Our first volume is the tenth edition of Prof. Nitobe's exposition of what certain latter-day Japanese and some of their well-intentioned Western admirers exalt as a particular quality or virtue which new Japan has inherited from the Japan of the Shogunate—Bushido. The book is a signal proof of the reaction—now, apparently, in full swing—from the ideas of the seventies and eighties, when the completest Westernization was the ideal, and the Tokugawa system the abomination of Japanese reformers. Time has brought about its revenge; the faith of the Shinto revivalists is abandoned, and it is to the military caste of the Shogunate, to whose predominance Rai Sanyo, the one philosophical historian Japan has produced, ascribed all the evils of his country, that modern Japan is taught to look for the source of its national virtues. In a word, the *ishin* (restoration) government—if Prof. Nitobe's views are correct—is nothing more than the Shogunate enlarged by the abolition of the daimiates, and dignified by the presidency of the Mikado.

To our mind the whole thesis is singularly destitute of historical support. The history of old Japan is not a record which the Japanese can regard with much satisfaction. If one ignored history it would be easy to draw a picture of Napoleon as a good-natured man of genius who was kind to his relations and evolved order out of chaos.

In the same way the ideal people of Prof. Nitobe's pages is presented to the Western reader, to whom the literature of Japan is a sealed book. But a study of the histories of old Japan, from the 'Nihongi' to the 'Nihon-gwaishi,' the author of which latter work was the Rai Sanyo just mentioned, shows a record of coarse, brutal, and essentially unmeaning ambition. The truth is, and the numerous readers of the volume before us ought to be told it, that the history of old Japan, more or less authentic, from the sixth to the seventeenth century, is a mere welter of blood. The so-called *yamato-damashii* (soul of Japan) there displays itself in the concrete form of continuous slaughter—of Japanese by Japanese. In the thirteenth century the Mongol fleet of Kublai Khan was destroyed, mainly by the winds and waves. At the close of the sixteenth century the Taiko's invasion of Korea came to a disastrous conclusion. These are the only occasions on which Japan came into collision with the foreigner. It is not necessary to include Japanese piracy in the Eastern seas, the entire abolition of which was one of the best, though not directly intended, results of the policy of Iyeyasu. That policy crystallized, so to speak, the Brahmanic militarism, the worst conceivable form of that most destructive spirit, of the age of Nobunaga and Hideyoshi, in the meaningless quasi-military formalism of the Bakufu, under which the sword, undrawn from its scabbard, came to be almost worshipped, a system of merciless vendetta, often based upon trivial forms of injury, was established, and suicide, more often intellectually silly than sentimentally admirable, was made the guardian of the "honour" of the *samurai*. Here, according to Prof. Nitobe, is to be found that virtue of *bushido* which he regards as the very soul of his country. The discovery is quite recent. Neither Sir E. Satow nor Dr. Aston even mentions the word *bushido;* Prof. Chamberlain, in his 'Things Japanese' (1898), does not refer to it; the word is not contained in the admirable dictionary prepared by Capt. Brinkley, the able but intensely Japonicized correspondent of *The Times;* nor is it to be found in the principal native dictionary, the 'Kotoba no Izumi' ('Source of Language'). *Bushido* in literal Chinese is the "way of the executioner," and those who were eyewitnesses of the tyranny of the Samurai in the last years of the Bakufu—amply illustrated in Viscount Hayashi's touching story 'For His People'—will not regard the name as altogether inappropriate. The *bushi* (a Japano-Chinese but not Chinese form) or *samurai* were neither knights nor knightly; they were "followers" merely, many, if not most of them, petty officials, few of them for two hundred and fifty years possessed of any military experience whatever. Executers of the will of irresponsible petty princes or their councils, they were the instruments of oppression and themselves the victims of a pedantic and absolutely merciless ceremonialism. Of this rigid discipline contempt of life was an essential element, together with unquestioning loyalty, rather to a system than persons, and these qualities, exemplified in a worthier cause, are all that the modern Japanese soldier or sailor can be said to owe to his predecessors. The Japanese people—in a word—owe infinitely more to the social, ethical, and mental freedom for which they have acquired a Western taste than to the formalism of the Bakufu (Shogunate), which was both pedantic and pitiless, despite some pretty and touching stories which illustrate the humanity no despotism can wholly efface. What they do owe to that system is the foundation of a code of education with a formative preparation of society that was a progress towards unity of the State, and that made the *ishin* (restoration) government capable of the great achievements our own day has witnessed.

The whole of the modern advance of Japan has been upon European lines; in no single particular has the government reverted to any of the pre-*meiji* systems. It is impossible to endorse Mr. Meredith Townsend's assertion, quoted on p. 175, that the changes in Japan were entirely self-generated, except in a sense that has no meaning, for no form of civilization has ever been imposed by any other force than that of external circumstance, which operated even more powerfully in Japan than elsewhere. But Japan has understood what she has adopted, and this cannot be said of the Semites or the Hindus, who are hampered by social and religious prejudices from which Japan has always been free.

What a belief in this *bushido* may lead to is shown by Prof. Nitobe's admiration of Russian despotism as explained by M. Pobyedonostseff—an admiration that wears a wonderfully anachronistic air at the present moment. The arguments of the Russian statesman, he adds, "are doubly true of the Japanese." His ideal seems to be "a free exercise of monarchical power" (like that of Tsar or Kaiser), to be "generally moderated by paternal consideration for the feelings of the people." Such an ideal is the exact opposite of that of the best political thought of the West—which recognizes that the welfare of the people can be safely left only to the people themselves.

The present reviewer is obliged, then, to declare that Prof. Nitobe's book is a misleading piece of special pleading. He makes out his case by partial statement and wholesale suppression. Some doubts as to his own conclusions appear to beset him, for he declares that, in comparison with Christianity, "Bushido, it must be confessed, is like a dimly burning wick." Its knell, he adds, was tolled when feudalism was abolished in 1870, and "it is time for it to prepare for an honourable burial." Nevertheless, though "it will disappear as an entity," its influence will remain. But we may safely say it is not the supposed Bushido of old Japan, but that of new Japan—the military virtues shown on the plains of Manchuria and in the seas of Japan, the σωφροσύνη exhibited by the Japanese army and navy, the sincere and magnanimous, but thoroughly competent diplomacy of the Japanese Government—that reads a lesson to the West.

President Scherer's book does not call for an extended notice. It is a useful pendant to his former work, 'Japan To-day,' and is, in effect, a sort of short philosophic

history of Japan, which, however, is not treated critically. The philosophy, in a word, accepts the current history, and is, therefore, valuable just so far as the current history is true, and no further.

The almost total absence of advance, even upon Chinese lines, from the seventh to the seventeenth century is scarcely adverted to; nor is any explanation given of the sudden change from the bloody sixteenth century to the unruffled political quietism of the next two hundred and fifty years. Prof. Scherer takes rather a pessimistic view of Japan, which is in strong contrast with that of his Japanese compeer. He admits to the full, as every one must, "the five noble qualities of Japanese character: bravery, loyalty, alertness, thoroughness, and self-control," to which list courtesy should be added; but he goes on to say:—

"The two cancers at the core of the Japanese character are deep-set dishonesty and abandoned impurity; either would be sufficient to wreck the life of any nation."

Japan, again, is the only civilized Government that deals in licensed prostitution as a source of revenue, and tolerates the sale of young girls by their parents under guise of a regard for "filial piety." "Japan is still a country," we are told, "where the word 'lie'.....is not a term of reproach, but rather implies a jocular compliment." Duplicity is masked by the "Japanese smile," nauseating conceit mars popular manners. There are, however, eminent men in Japan whose eyes are open to the national faults. A Japanese judge is quoted as saying that the material civilization of the West must be supplemented by its idealism; that so far the process (of Western imitations) has been superficial only. Count Okuma questions "whether as a people we [the Japanese] have not lost fibre as a result of the many new influences to which we have been subjected." His advice is to live the noble life held up in the Bible — though he is not himself a Christian. On the other hand, the Marquis Itô looks to "science, knowledge, culture as a sufficient religion." Even the divinity of the Mikado seems thus to be abandoned. "Shall Okuma's advice or Itô's prevail? Upon the answer to this question," says Prof. Scherer, in conclusion, "depends the future manhood of Japan." We think that there can be no doubt as to the answer; but that it will not be the one Prof. Scherer would desire.

John Knox and the Reformation. By Andrew Lang. With Illustrations. (Longmans & Co.)

No one who turns over the pages of this volume, even in the most cursory manner, will run the slightest risk of wronging its author by imagining for a moment that he is one of the admirers of the chief reformer of Scotland. In him Mr. Lang, no doubt, sees many excellent qualities, which he thus sums up:—

"That Knox was a great man; a disinterested man; in his regard for the poor a truly Christian man; as a shepherd of Calvinistic souls a man fervent and considerate; of pure life; in friendship loyal; by jealousy untainted; in private character genial and amiable, I am entirely convinced."

But he finds grave fault with him as a reformer, as a politician, and as an historian. In dealing with him he has certainly put many of the facts and incidents in a new light; but his interpretation of the documents does not always seem to us allowable, and his reasoning is frequently more ingenious than convincing. Moreover, his chronology is not above reproach; and in his quotations words or clauses are occasionally altered, omitted, or inserted. In one case about five hundred words are left out of a quotation, without any indication of omission. The spelling is usually modernized, but once, at least, the Scotch form of a word is substituted for the English.

While Mr. Lang admits that Knox did as much as any man to forward a permanent political league between Scotland and England, he charges him with leaving the seeds of many sorrows by resisting a religious union, and with disuniting the two countries by rejecting the English Prayer Book. If it was wrong to set up a Church in Scotland which differed in many ways from that of England, the wrong-doing has been cordially approved, and is still applauded, by the bulk of Knox's countrymen. On such a matter there may be room for differences of opinion as to the expediency, the wisdom, or the sense of duty by which the leaders of the two Churches were guided.

Mr. Lang says that Knox spoke with two voices, and alleges that he used a Bible precedent in two absolutely contradictory ways. In 1556 he convinced the Scotch Protestants that they ought not to countenance the Mass. The principal argument of the temporizers was that Paul, by James's advice, had feigned to pay vows in the temple. Knox not only held that the cases were entirely different, but also greatly doubted whether the advice of James, or the obedience of Paul, proceeded from the Holy Ghost. And yet, according to Mr. Lang, Knox was inconsistent enough, in 1568, to bid the English brethren follow the example Paul had shown at Jerusalem. Unfortunately, neither the letter of advice to these brethren, nor any copy of it, is known to exist; and its nature is only known from the copy of a reply to it by an unnamed correspondent. A careful reading of that reply does not bear out the charge of inconsistency, for, although Paul's purifying at Jerusalem had been referred to by Knox in his letter, it is by no means clear that his conduct on that occasion was either justified or held up for imitation. The Scottish Reformer, in urging English Nonconformists not to refuse to hear the message of salvation from the mouths of men who did not please them in all things, produced, as usual, Biblical illustrations. Paul had reproved Peter sharply, but did not bid his hearers forsake his preaching. Paul and Barnabas had quarrelled; should their message, therefore, not have been heard? Again, there was "Paul, his purifying at Jerusalem." Why was this referred to? The natural inference seems to be not that they should imitate Paul's example in that respect, but that they should not withdraw from hearing the message of salvation from the lips of those who were doing wrong in following that example. This inference is supported by the whole context.

In a proclamation, which in *The Foreign Calendar*, is dated July 1st, 1559, the Queen Regent of Scotland said that the Reformers sought to subvert the sovereign authority, and to usurp the crown, and that this was manifest by, among other things, their daily receiving Englishmen with messages, and sending "siclyk" into England. Knox said that this was untrue. Mr. Lang admits that messengers may not have gone daily into England, but affirms that it would be a "babyish quibble" to stand on the Regent's words, when "five letters were written between June 21 and June 28." Five letters may have been sent to England in that short period, but Mr. Lang does not prove it; and he does not even affirm that the Congregation received English messengers before the date of that proclamation. But he insists that, if the approach of the Scots to Elizabeth at that time was to be successful, it "implied a change of 'authority,' an upsetting of 'authority'"; and that "Knox himself was intriguing with England against his queen at the very moment when in his 'History' he denies that communications were frequent between his party and England, or that any of the Regent's charges are true."

Knox had, indeed, written to Cecil in June; but that letter did not reach its destination, and is not known to exist. Again he wrote to him on the 28th of the same month; but that letter, instead of supporting, is opposed to the idea that the writer, or those with whom he was acting, desired to usurp the authority. Nevertheless Mr. Lang says:—

"What Knox wanted is very obvious. He wanted to prevent Mary Stuart from enjoying her hereditary crown.....Presently, as we shall see, he shows his hand to Cecil."

Here is the passage in Knox's letter of July 12th or 19th, 1559, to Cecil, in which he is said to show his hand:—

"Yf the most part of wemen be such as willingly we wold not thei should reing over us; and yf the most godlie, and such es have rare giftes and graces, be yitt mortall, we aught to tak head, least that we, in establissing one judged godlie and profitable to hir countrey, mack enteress and titill to many, by whom not only shall the treutht be impugned, but also shall the countrey be brought to bondaige and slavery. God geve unto you, and otheris favorars of your countrey, eis to forsee, and wisdom to avoid the dangeris appearing."

After quoting part of this passage in a mangled form, Mr. Lang labours to prove his thesis from it, but unsuccessfully. By "enteress and titill," he understands "entrance and title"; and asserts that the "many," to whom these "are not to be given, manifestly are Mary Stuart, Queen of France and Scotland," but admits that—

"it is not very clear whether Knox, while thus working against a woman's 'entrance and title' to the crown on the ground of her sex, is thinking of Mary Stuart's prospects of succession to the throne of England or of her Scottish rights, or of both."

It is not at all obvious how it could possibly refer to her "entrance and title" to the Scottish crown, since she had been crowned in Stirling sixteen years before. Yet, in a subsequent chapter, Mr. Lang

unhesitatingly affirms, as if there had been no dubiety, that in this letter, before she returned to her own country, Knox had tried to trouble her "estate," and had suggested that she should be discarded on the ground of her sex.

One of Mr. Lang's charges against Knox as an historian is that he has given a partial and one-sided account of the assurance, or truce, agreed upon at Cupar-Muir on June 13th, 1559. It is true that Knox only quotes the bond signed by the Queen-Regent's representatives. Either he or his transcriber had the original before him as he wrote. The counter-obligation was, no doubt, in possession of the adversaries, and he might not have access to a copy; but he does not hide the fact that there was such a paper: "We send unto thame our handwrittis, and we lykwyis receaved thairis." Mr. Lang lays great stress upon a statement, which is evidently imperfect and which occurs in the 'Historie,' by an unknown author, the existing transcript of which belongs to the latter half of the seventeenth century, and was made by one who was unfamiliar with the old handwriting. It runs thus:—

"At the last, it wes appointed in this manner, that the Frenchmen should incontinent remove forth of Fyffe, and that the Congregation should enterprise nothing, nor make no invasion for the space of six dayes following, for the Lords and principalls of the Congregation read the rest on another peece of paper."

Mr. Lang understands the word *read* as in the past tense. It makes much better sense to regard it as imperative, and to substitute a full stop for the comma after *following*. The terms which the Congregation were to observe were, no doubt, given more fully, and also more distinctly, on the other piece of paper. Mr. Lang evidently infers that the Protestants were bound to "enterprise" absolutely nothing, and to make no invasion of any kind for six days. The enterprise and the invasion, however, may only have respected the Queen Regent's forces, which were outnumbered; and if this were so, Mr. Lang's contention that the Protestants broke their word, by reforming Lindores Abbey during the truce, falls to the ground. This interpretation is favoured by Knox's statement to Mrs. Locke, that the lords and whole brethren had previously declared that "the feare of no mortall creature sould cause them.....to suffer idolatrie to be maintained in the bounds committed to their charge." But even although the other interpretation could be proved to be the genuine one, it would not necessarily follow that the Protestants were truce-breakers in the matter of Lindores.

Here is a specimen of Mr. Lang's exaggeration:—

"Mary landed at Leith in a thick fog on August 19, 1561. She was now in a country where she lay under sentence of death as an idolater. Her continued existence was illegal."

Neither at her landing nor at any subsequent time did the queen lie under sentence of death as an idolater. She was never at the bar for hearing, or being present at, Mass; and, besides, the Act of the Scottish Parliament did not prescribe death for the first offence or conviction.

The book is exceedingly lively in tone and style, but is, we think, rather spoilt throughout by the apparent desire to make points.

Texts and Studies.—Contributions to Biblical and Patristic Literature. Edited by J. Armitage Robinson, D.D.—*A Study of Ambrosiaster.* By Alexander Souter. (Cambridge, University Press.)

This book deals with two works. The first is a series of commentaries on thirteen Epistles of St. Paul attributed in ancient times to St. Ambrose, and the second bears the title of 'Quæstiones Veteris et Novi Testamenti,' which was ascribed to St. Augustine. Mr. Souter describes his own production as "the work of a philologist, not a theologian," and he is right. By far the most valuable portion of it consists of philological inquiries. He has been asked to examine the language of the commentaries for the new 'Thesaurus Linguæ Latinæ,' and he prints here a list of words, with the passages in which they occur, which throw light on the meanings in which they are used and their grammatical constructions, reference also being occasionally made to the usage of writers contemporary or nearly contemporary. He has also examined many of the MSS. containing the two books, has prepared a catalogue of these and other MSS. of which he has heard, adding notes in regard to them. He has, moreover, taken great pains to compare the text found in the books which differs from the Vulgate with the later version, and he has supplied a full collation of Pauline quotations in Cyprian's 'Testimonia' and the two books with the Latin of 'Codex Claromontanus.' This portion of his book deserves the warmest commendation, and merits the thanks of all scholars.

Mr. Souter has, besides this, undertaken to discuss the literary questions which have arisen in connexion with the two books, and here his results are of unequal value. The principal of these questions are two in number. The more important relates to the authorship of the books, and the other is whether the two books have been written by the same person, or whether they have been composed by two or more individuals. These two questions form the portion of Mr. Souter's book not dealing with MSS. and the language of the two works.

The external testimony in regard to the authorship of the commentaries is very strong. In the earliest MS. the name of the author is not recorded, but

"all the other MSS. of the commentaries, in number about seventy, attribute them to S. Ambrosius, with or without the designation *episcopus mediolanensis*."

Cassiodorus mentions commentaries on the Epistles of St. Paul as left by Ambrose, though he was not able to obtain a copy of them. In subsequent times the work was quoted as Ambrose's by a series of well-known writers. "Erasmus, in the year 1527, was the first to suspect the accuracy of this ascription." And Mr. Souter adds to this statement:—

"At the dawn of modern scholarship, as it is still more clearly at the present time, Ambrosian authorship was seen to be an impossibility."

Mr. Souter's assertion is calculated to mislead. The last editor of the entire works of Ambrose—Ballerini—devotes a considerable number of pages of his work to showing that the objections to the authorship of Ambrose are not well founded. He takes up all the arguments which the Benedictines had employed against their genuineness, and he disposes of them one by one in an able manner. His reasons have been considered by some who have written on Ambrose as being of great weight. Mr. Souter neglects Ballerini entirely, though he seems to know his edition, and follows Dom. Morin, who has endeavoured to discover an author for the work. Dom. Morin is one of a few, like Harnack and Dräsake, who feel great pleasure in discovering authors for works that they believe pseudonymous. These discoveries are mere conjectures, though their inventors often solidify them into facts. In this case Dom. Morin proposed Isaac, a converted Jew, and several scholars at once followed him. But he has now abandoned Isaac, and he suggests Decimius Hilarianus Hilarius, a man who occupied a high administrative position. He has chosen this Hilarius because Augustine quoted a part of the 'Commentaries on the Romans' as being the production of St. Hilarius — doubtless Hilarius of Poitiers—and because Hilarius appears in a few Irish MSS. as the name of the author of a work on the Romans. Mr. Souter agrees with Dom. Morin in this attribution, but he mentions objections to the conjecture which seem to us fatal. "There is," he says, "not a scrap of evidence to prove that this Hilarius wrote books. Of course, there is also no evidence to show that he did not." In other words, there is no document written by him by which it could be proved that the author of the 'Commentaries' and Hilarius were identical. And Mr. Souter points out that if this Hilarius had written the work there is no reason why this fact should not have been noticed by Jerome in his 'De Viris Inlustribus.' On the other hand Mr. Souter's labours supply materials for supporting the authorship of Ambrosius. He works out in full detail the opinion expressed by some before him, that the author was not a clergyman, and that he must have been a public official well practised in the administration of the law. This exactly suits the circumstances of Ambrose before he became bishop. And if Ambrose wrote the work, or a portion of the work, before this event, this may explain why he did not publish it, for he regarded himself as a learner during the period of his life anterior to his bishopric, and not a teacher. Probably Ambrose would add to it after he became a bishop, especially at the time when he delivered addresses on St. Paul's Epistles, and he may have embodied in it remarks made by St. Hilarius of Poitiers on the Romans.

The second work, the 'Quæstiones,' is attributed to Augustine in the MSS. Mr. Souter argues against the correctness of this attribution. He allows that it is a collection of 'Quæstiones' which may not all have proceeded from the same hand. He even suggests that the entire work, as an anonymous production, may have been found among the books of St. Augustine at his death, and thus become attributed to him

He also thinks that one of the 'Quæstiones' "looks like genuine Augustine." He, moreover, notes that one of the MSS. of the 'Quæstiones' ascribes a section of them to St. Ambrose. These and similar statements deserve more consideration than Mr. Souter has given them. For it may be found that St. Ambrose, St. Hilary, and St. Augustine had really something to do with the books.

The second question which Mr. Souter discusses is whether the two books were written by the same author. His arguments on this point are weak. He says that if

"the Gospel quotations were found to be almost identical in text, a very strong presumption of common authorship would be established, even in the absence of any other evidence."

Both the 'Commentaries' and the 'Quæstiones' make their quotations from a Latin version of the New Testament different from the Vulgate. Mr. Souter argues that if it was the same version that both employed, the authorship of the two works must be the same. But surely many others must have used this version. If several books cited our Revised Version it would be no proof that they were by the same author.

His second argument is that the style and language are very similar. But here again he goes on too narrow a basis. He has depended solely on the collection of words and idioms which he has made for the Berlin Thesaurus, and has not investigated the Latinity of other contemporary writers completely. So far as he has dipped into the subject his observations rather go to confirm the traditional opinion. He says: "Ambrose and Jerome seem to be nearest this author in vocabulary." And in a note written subsequently he mentions other words that might have added to his list, and asserts in regard to them, "These are all favourites with Aug[ustine]."

Mr. Souter expects much new knowledge from the editions of the 'Commentaries' and the 'Quæstiones' which are to appear in the Vienna Corpus. We think he might suspend his judgment in regard to the authorship until he has concluded his studies of the MSS. and the new texts. He ought to be careful not to come to negative conclusions from the absence of complete accordance in opinion between works written by an author at different periods of his life. The experience of the present age will bring this home to him. A critic of Carlyle in future ages may well doubt, in consequence of style, whether it was the same Carlyle who wrote the 'Essay on Burns' and the 'Life of Frederick the Great,' whether the Gladstone who wrote 'Church Principles' was the man who made the speech on the Affirmation Bill, or whether the Mr. Chamberlain who formerly recommended the Radical programme was the great advocate of his present fiscal ideas. No doubt men in early times changed their opinions as readily as in the present day, and active administrators like Ambrose would be peculiarly liable to forget what they had said or done in various periods of their career.

Mr. Souter deserves every encouragement in the investigations which he is now pursuing.

James Macpherson: an Episode in Literature. By J. S. Smart. (Nutt.)

So much has been accomplished in Celtic philology within the last decade and a half that there seems room for yet another book on the subject of Ossian. The criticisms of modern Celtic scholars have thrown a new light upon Macpherson's work which justifies, perhaps, what might have seemed an unnecessary posthumous cruelty. But his severest critics acknowledge his unique influence in giving an impetus to Celtic studies, and the entire impregnation of his style by the lonely spirit of his native hills has impressed all who have come under their spell. Of such was John Campbell Shairp, who, with Matthew Arnold, has been the most eloquent apologist of Macpherson, and no more Highland-hearted apologist could be found. Yet, as Mr. Smart observes, Macpherson's truth to nature proves nothing as to the date of his poems. The other subjective argument, the Celtic melancholy of which we hear so much in these days, the pervading presence of which in "Ossian" was thought a proof of antiquity, has, we think, been very fairly discounted by the present writer.

Melancholy, like other emotions, is expressed in very ancient Celtic poems. 'Oisin an déidh na Féinne,' the old blind bard who has survived his brother warriors, is sad enough. 'Deirdre,' too, might have been mentioned, and many another tragic tale.

"But when war was every one's occupation and violent deaths were common, honour and safety depending on the vigour of a man's frame, old age was bitter everywhere, and the vicissitude of things was painfully felt.....no other note is so frequently struck by the Anglo-Saxon poets."

Arnold was moved by Macpherson's line: "They went forth to the war, but they always fell." Mr. Smart says wisely:—

"So far as anything in history can be spoken of with certitude, we may declare that [these] words were not repeated by dejected bards in the army that followed Donald of the Isles to Harlaw; that they were not muttered in the camp of Montrose; that they were not thought of by the clansmen who hewed the Covenanters to pieces with the broadsword, and charged at Killiecrankie."

And he cites for the Highland temper Mac Mhaighstir Alaisdeir's lines to the Lion banner of Clandonald:—

If violence should assail thee
From strangers' bounds and seek thy hurt;
If foemen should draw near thee,
With ill will, and strife, and sturt;
Many an Islay hilt then,
With a strong, smooth blade in it,
Beneath thy silken stream would gleam,
To fight for thee and succour thee.
Thine are men who would not bend
In showers that pierce the body through,
Nor yet be slow to rise and go
Where heads were hack'd and fury grew;
When, over all the tumult spread,
The thundering pipes were heard afar,
That might put spirit in the dead
To rise for gallant deeds of war.

The translation is Pattison's.

The Celt of "the Forty-five" was not a mooning misanthrope, and his predecessors' outlook upon nature was clear and quick, with a love of her brightest phases. Caoilte's song on 'The Hunting of Arran,' Ossian's on 'The Land of Gold,' have nothing in common with the gloom that pervades Macpherson. Macpherson, indeed, whose childhood saw the ruin of his race and country at the hands of Cumberland, had a bias towards melancholy which was as much personal as racial, and its expression in poems "calculated to please persons of exquisite feelings of heart" at the appropriate moment when Rousseau had shown the way of naturalism and emotion, and Young's 'Night Thoughts' was just ready to "make the tour of Europe," was the secret of world-wide success. Goethe, Herder, and Klopstock, Chateaubriand, Madame de Staël, and George Sand were as enthusiastic as Napoleon over his snuffy, scented copy of the bard.

We speak of Macpherson as the poet who stirred Europe. There is no longer any "Ossianic controversy." When we reviewed in these pages (*Athen.* No. 3481, July 14th, 1894, p. 56) Mr. Bailey Saunders's 'Life and Letters of James Macpherson,' the only question was how far the "editor of Ossian" was justified in writing an epic on the fragmentary foundation at his disposal, and further, how far his critics were biassed by national prepossessions and ignorance of the materials for judgment. Since then 'The Dean's Book' and other collections included in Dr. Cameron's 'Reliquiæ Celticæ' (which appeared in the same year as Mr. Saunders's 'Life') and redactions by other Celtic scholars have put us into possession of many ballads of varying dates, ascribed, according to the bardic convention, to Ossian. The results of comparison show that the amount of genuine antique poetry in Macpherson's work is infinitesimal. It is clear that he committed various anachronisms as to the manners and customs of his heroes, and mingled in confusion the cycles of heroic myth, thus making their approximations to history (as in the case of the defeat of Magnus) even more vague and unsubstantial than they are in authentic tradition. Further, being well aware that the Ossianic fragments which survived in the Highlands agreed in giving the Fenian champions an Irish domicile, he deliberately invented the idea of an older and more genuine group of sagas which attributed their origin to Scotland. This astute method of enlisting the patriotism of his countrymen, his prefaces and notes, the contempt poured on such genuine fragments as he was able to obtain, are really the worst traits of his conduct. In the eighteenth century old ballads and the like were never regarded as other than materials for the decorative artist; it was an age of imitations, and had the mystification of the reading world not been supported by such a tissue of falsehood it might well have been condoned, and probably the reaction against the poetry itself would never have been so complete.

The translation of the English into bad Gaelic, which Macpherson undertook reluctantly, to satisfy his too zealous friends, completed his literary fall. Mr. Macbain (*Celtic Magazine*, February, March, April, 1887) and Dr. Stern, of Berlin (*Zeitschrift für vergleichende Litteratur-geschichte*, 1895), have examined the text of the Gaelic Ossian. They find that, in contradistinction to genuine extant MSS., with their elaborate metre, Macpherson's text has no fixed number of syllables, no alliteration, no

assonance, no rhyme. He omitted inflexions and particles, being wrongly of opinion that time should add to the niceties of grammar; he placed polysyllabic adjectives before the nouns, and monosyllables after them; he distorted the meanings of words, with results sometimes wholly unintelligible; and he made the sun masculine. Macpherson's Ossian is like no known Gaelic, new or old.

Mr. Smart has brought forward these and other considerations in a timely and very readable book. But what will interest more readers, perhaps, than the strictures of indignant philologists whose pet theories Macpherson trod on, is the justification of Johnson as a reasonable critic. He was ignorant, like the rest of the world, of the existence of old Scottish MSS., but he was no foe to Celtic literature. His letter to Charles O'Conor on the early history of Ireland, and his encouragement of Shaw's 'Gaelic Grammar' and 'Dictionary,' show the stout old friend of letters as well as of veracity.

Diary and Letters of Madame d'Arblay. Edited by her Niece [Mrs.] Charlotte Barrett. With Preface and Notes by Austin Dobson. 6 vols. (Macmillan & Co.)

"I COULD inform the dullest author," says Coleridge, "how he might write an interesting book. Let him relate the events of his own life, not disguising the feelings that accompanied them." The diary of Madame d'Arblay fulfils as far as may be these theoretically simple yet actually most difficult conditions; it is just such a transcript as Coleridge here prescribes of the author's life and feelings; just such a faithful register of her outward and inward, her intellectual and emotional experience. But it is also something more than this. It is a panorama reflecting with an extraordinary plenitude and variety of detail the social environment and career of one whose pencil was as facile as her powers of observation were rapid and minute, and who—whether she dashes off a thumbnail sketch of Miss Kitty Cooke ("Fat Kit Square") of Chessington Hall, or adds a final touch to the careful full-length of her royal mistress, Queen Charlotte, still shows the same unerring eye for the picturesque, the same happy gift of projecting and vitalizing her subject. Yet there are critical stalwarts who profess to find this delightful book, with its gallery of breathing portraits, flimsy in structure and merely relative in its appeal! Some of us—can it be that we are not yet out of our swaddling clothes, or else, haply, the second time come to them?—will, notwithstanding, be fain to confess a hearty relish for this simple fare, unsatisfying though it prove to the *dura ilia* of a sensation-loving age. For ourselves, far from consigning the 'Diary,' along with 'Camilla' and 'The Wanderer,' to the top shelf of our bookcase, we shall find room for it, not, indeed, beside Boswell's immortal work—this, in truth, its epical scale, alike of subject and treatment, places in a category by itself—but beside the 'Journal' and 'Familiar Letters' of Sir Walter Scott, who, amidst many points of difference in mind and character, possessed in common with the author of 'Evelina' a veritable genius for friendship, and a rare intensity and tenacity of family affection.

Of the taste and special knowledge of Mr. Austin Dobson this reissue of the 'Diary and Letters' affords pleasant evidence. The text, which is here arranged in six, instead of the original seven, volumes, is printed in bold, spacious type on good paper, with a degree of accuracy nowadays, unhappily, rare. Each volume has its own index, which in vol. vi. becomes a general index to the whole; on this side the book is disappointing.

The illustrations, in nearly every case contemporaneous with the narrative, have been chosen with practised judgment. The portraits include those of Johnson, Dr. Burney, Mrs. Montagu, Mrs. Crewe, and the artist himself, after Sir Joshua; profiles by George Dance of Dr. Burney and Mrs. Thrale; Opie's delightful picture of Mrs. Delany; Queen Charlotte by Gainsborough and King George by Allan Ramsay; Edmund Burke (Romney), Windham (Reynolds) and Warren Hastings (Tilly Kettle). All these have been more or less frequently engraved before, and the originals of many are in the National Portrait Gallery. Amongst the portraits new to the reader are a crayon drawing of M. d'Arblay, lent by the present owner of Camilla Lacey, and a painting by Sir Thomas Lawrence of Fanny's brother, the eminent Greek scholar, Dr. Charles Burney, reproduced by permission of Archdeacon Burney, of Surbiton. The portrait of Fanny herself, painted in 1782 by her cousin and reputed lover, Edward Francis Burney—the E. B. of Lamb's charming anecdote in 'Valentine's Day'—and prefixed to the original 'Diary and Letters' of 1842-6, forms the frontispiece to the first volume of the present edition also. While gratefully acknowledging what is given, one cannot but regret the absence from the family portrait gallery of "Admiral Jem," and of Fanny's best-beloved sister Susan, Mrs. Phillips. William Locke, of Norbury, and his wife, the "dearest Fredy" of the 'Diary,' might also have been represented; and one other at least of the bevy of fair women whose charms are so generously celebrated in Fanny's pages—Goldsmith's "Jessamy Bride," Mary Horneck, later the wife of Col. Edward Gwyn, equerry to George III.—who sat both to Reynolds and to Hoppner, and of whom Fanny testifies that in her thirty-seventh year "she is still in her first bloom—soft, pleasing, and as beautiful as an angel," adding significantly that, after ten years' experience of marriage, she "still idolizes her husband, and seizes every opportunity to see him when he is in waiting."

If the portraits are too few, not so the views, of which more than thirty interpret and adorn the story. Here one may travel with Johnson from his "seraglio" at No. 8, Bolt Court, to Streatham Place, thence back to his "little Burney's" home in Leicester Fields, to the stately mansion built by that attenuated but majestic muse Mrs. Montagu in Portman Square; or, once more afield, to Wick House, Sir Joshua's pleasant villa on Richmond Hill. Those, again, who prefer to follow Fanny's personal fortunes may hie to Chessington Hall, the den of her literary lion *manqué*, Daddy Crisp, or post down to Mrs. Delaney's house at Windsor, or to Norbury Park with its ring of dependencies — spots hallowed by dear and solemn memories; Mickleham Church, where Fanny plighted troth with her "partner-in-all" (as Talleyrand called him); the Hermitage (now Fairfield), where her son was born; and Camilla Cottage (now Camilla Lacey), planned and built by d'Arblay with the money gained from her third novel. Of yet livelier interest to many will be the prints accompanying Fanny's account of the visit of the Court to Oxford in 1786, and, again, of the King's progress to Weymouth after his recovery in the summer of 1789. These number views of Nuneham Courtney, the seat of Lord Harcourt, visited by the diarist in the days of her official noviciate; of Lulworth Castle, the fortress of the Welds, where, erstwhile, Mrs. Fitzherbert had played the stately *rôle* of chatelaine; of Mount Edgecumbe, with its woods and seaward vistas; of Longleat, the palace of the Thynne family, whose head, Thomas, third Viscount Weymouth, had recently (August, 1789) been elevated to the Marquessate of Bath; of Weymouth itself, with Gloucester Lodge; and, lastly, of the Royal Lodges in Windsor Castle (demolished in 1823), of Frogmore, and of the Queen's Lodge and the Prince of Wales's House (now the Palace) at Kew. Amongst a full score of place-illustrations yet remaining may be named the print and sketch-plan, after Dayes, of Westminster Hall during the trial of Warren Hastings; views of Juniper Hall and of the house of Richard Owen Cambridge — Walpole's "Cambridge the Everything"—in Twickenham Meadows; a sketch of the Capstan Rock at Ilfracombe, where in 1817 Madame d'Arblay narrowly escaped drowning; and a bird's-eye view, dated 1830, of Brussels, where, with many a British wife and mother, she waited, and watched, and wept through the long hours of that fateful Sunday of Waterloo, praying for the triumph of the allied arms and for the safety of the beloved partner, then absent from her side at the call of duty.

In the notes to this reissue "conciseness has," it appears, "been carefully considered." Had the editor aimed at compactness, to that there could be no demurring; but in the case of a chronicle so leisurely, so desultory, so frankly pleasurable as the present, concise annotation is, we conceive, out of place. Fanny Burney's affluent confidences, designed originally for the ear of her sister Mrs. Phillips, and of her bosom friend Mrs. Locke, are never "read through," save by such as, liking this easy, intimate style of writing, have ample time to give to it, and prefer to read deliberately, a page or two at a sitting, and to find at hand in the foot-notes all that they can possibly need for the full understanding of their author. For the man of scanty leisure there is always Vizetelly's epitome of the 'Diary' or Mr. Seeley's 'Fanny Burney and her Friends.' Mr. Austin Dobson may perhaps feel tempted to rejoin, as Mrs. Thrale once quietly observed to Johnson, when he rated her for banishing the young ones to the nursery, "It is difficult to please everybody." That our criticism, however, is not merely idle or

captious will appear from the fact that, of the many who delight in the 'Diary and Letters,' hardly one shall be found whom these notes fully satisfy. "It has been held," writes the editor,

"that to give some idea of the position or achievement of the persons named at the precise moment when they come under the pen of the diarist, is more useful than to recount their histories from the cradle to the grave."

This sounds plausible enough; but let us see how the principle is carried out in the case, say, of Madame de Genlis, a personage of some importance, both in herself and in relation to Madame d'Arblay. "During the spring of 1785 Dr. Burney and his daughter," runs the 'Diary,'

"became acquainted with the celebrated Madame de Genlis, who was then for the first time in England, and who 'warmly, and with predetermined partiality, sought the friendship of Miss Burney.'"

This passage Mr. Austin Dobson annotates as follows:—

"Stephanie-Félicité-Ducrest de St. Aubin, Countess de Genlis, 1746–1830, a fertile writer, who was entrusted with the education of the children of the Orleans family."

Just that, and nothing more! Yet here, surely, was a case demanding a brief *résumé* of the lady's life, if but to revive the possibly fading impressions of the reader. Examples of this unwise parsimony abound, and take not a little from our enjoyment, since they compel us either to lay down these pleasant pages in order to consult some dry book of reference, or else to read on, albeit labouring under a painful sense of confused ideas, and with a feeble grasp of the author's meaning. "A prompting whisper at the page-foot" may be very well in its place, but its effectiveness necessarily depends on the responsive agility and alert vigilance of the reader—virtues which, however admirably he may have developed them, are not usually in evidence when one surrenders oneself to the luxury of lazy reading in a favourite lounge-book.

On that hotly disputed question—how far the lengthy dialogues in the 'Diary' may be regarded as *bonâ fide* reports of actual conversations—Mr. Austin Dobson writes so much to the purpose that we cannot do better than reproduce his observations at length:—

"Madame d'Arblay was painfully short-sighted. A very natural result of such a defect would be to concentrate her attention upon what she heard; and this, coupled with the bird-lime memory her father attributed to her, accounts in a measure for the marked prevalence in her work of those long conversations which, when they were reported of real people, roused the watchful incredulity of Croker. They serve also to accentuate the superiority of the 'Diary' to the novels. Burke, it is known, commended the way in which her fictitious personages made 'themselves known by their own words'; and what they do in her books they do in her 'Diary.' Having invented a character, she proceeds to make it talk itself into being, carefully contriving not to make it resemble any living original. She does much the same, though without restrictions, in the case of the living Mr. Windham or the living Col. Digby. Their mere looks she neglects; but, having mentally noted their tricks of speech, their favourite topic, their line of argument, she sets about what she calls 'theatricalizing a dialogue,' in which they reveal themselves. In one case fiction operates upon fiction; in the other, fiction operates upon fact, with manifest advantages. The outcome of the latter has not the literal precision of shorthand, but, at least, its calculated disclosure of individual traits is vivid and conceivable. And it is probably far more convincing than history, for, however imagination may have coloured the picture, the artist's intention was to be veracious. 'I never mix Truth and Fiction,' she writes to 'Daddy' Crisp in 1779; 'all that I relate in Journalizing is *strictly*, nay, *plainly*, Fact: I never, in all my Life, have been a Sayer of the Thing that is not, and *now* I should be not *only* a Knave, but a Fool also in so doing, as I have other purposes for Imaginary Characters than filling Letters with them.'"

Of all women who have handled a pen, Fanny Burney was the one best fitted by nature to find her happiness within the four walls of home: could temperament control destiny—were character alone the arbiter of fate—her way of life had lain along the *fallentis semita vitæ*. But circumstance, ever stronger than the bent of nature, led her at first through a train of brilliant social successes, only to plunge her later amidst a series of "perplexing labyrinths, abrupt precipitations, and untoward straits." The changes and chances of her life, unfriendly to her peace, have lent a vivid and sustained interest to her story. But through all vicissitudes she kept herself pure from every taint of worldliness, and remained to the end the same single-minded creature of the affections to whom, in her early womanhood, the rugged Johnson had opened once for all his heart and his arms. "Cling to those who cling to you," he once solemnly admonished her; and she had locked his lesson in her memory, and acted upon it in her daily life. The indiscriminate flattery of the world never subverted her judgment, or alienated her loyalty from those whom she held to be her best counsellers and sagest critics. With a quick sense of the absurd and a wholesome love of laughter she united a genuine respect for virtue and, as we have said already, a veritable genius for making and keeping friends. "She could be cheerful," writes her latest editor, "in the most unpromising circumstances; she could be content with what to most people would be grinding poverty; she could be generous when others would be asking alms."

And of her 'Diary and Letters' we may truly say—what Southey, with a pardonable leniency, said of the 'Memoirs of Dr. Burney':

"Except Boswell's, there is no other work in our language which carries us into such society, and makes us fancy that we are acquainted with the persons to whom we are there introduced."

NEW NOVELS.

A Jay of Italy. By Bernard Capes. (Methuen & Co.)

Mr. Bernard Capes has hitherto never received his due, because he has never done justice to himself. But in his latest work he has put himself, beyond a possibility of doubt, in the front rank of romantic writers. There is, indeed, left in the reader's mind, after finishing this remarkable novel, a vague comparison between the author and Mr. Maurice Hewlett. Both have the same vehemence, often the same violence, and usually the same richness of language and generosity of phrase. In both the style tends to be exuberant, although in 'A Jay of Italy' Mr. Capes is more restrained than he is wont to be. This change is altogether for the better, as he tended oftentimes to become unbridled, to ramp through his pages in a riot of epithet. Greater decorum is displayed in this, his masterpiece, which would have excused a licence better than any of his previous works; for the scene is Italy, and the time that of the atrocious Sforzas, the tyrants of Milan. Mr. Capes's scheme is audacity itself. He conceives the introduction into the abominable Court of the Duke Galeazzo of a young saint and reformer, determined to win the world from evil. This has the air, as thus announced, of extravagance; but Mr. Capes renders the plot astonishingly real. In the first chapter we make the acquaintance of Bernardo Bembo, pretty youth, lutist, and improvisator, also of Messer Carlo Zanti, the bullying but not ignoble lord, and his paramour, Beatrice, Countess of Casa Caprona. The encounter strikes the characteristic note of the story. The saint emerges from the tavern, and comes face to face with the Jay of Italy, "whose mother was her painting," and who should betray him, and this picture met the eyes of the wanton!

"The soft umber eyes of the youth looked into hers. They were round and velvety as a rabbit's, with high, clean-pencilled brows over. His nose was short, and pretty broad at the bridge, and his mouth was a little mouth, pouting as a child's, something combative, and with lips like tinted wax. Like a girl's his jaw was round and beardless, and his hair in a golden fleece, cut square at the neck, and its ends brittle, as if they had been singed in fire. His doublet and his hose were of the palest pink; his bonnet, shoes, and mantlet of cypress-green velvet. Rose-coloured ribbons, knotted into silver buckles, adorned his feet; and on his shoulder, pendent from a strand of the same hue, was slung a fair lute. He could not have passed, by his looks, his sixteenth summer."

There is Mr. Capes at his most characteristic. Generally he visualizes graphically and with particularity. But this tale is wonderful in that way. Not even Mr. Hewlett has so successfully reproduced the mediæval atmosphere. This tragedy (for tragedy it is) beats with blood and life. Beatrice steps out of an Italian canvas, a veritable woman! Or might we say that she is worthy of Boccaccio? The whole characterization is of a piece with the swing and virility of the style. It is a fine work, and reaches the high-water mark of living romance.

The Storm Centre. By Charles Egbert Craddock. (New York, the Macmillan Company.)

The consoling feature about this book for the critical reader is that its author shows a distinct feeling—a kind of groping—after style. Here and there the fact stands out clearly, suggesting that Stevenson's dangerous advice as to playing the sedulous ape has been acted upon, with Stevenson himself for model. This sincere feeling for style, though occasionally it is overdone, is

certainly the best thing about a story which barely misses being exceedingly dull. The period is that of the war between North and South in America, and the Storm Centre of the title is the mansion of an old Southern judge, whose lands are surrounded by the Federal forces. The sons of the house are away fighting for the South, and in the house the master, with his niece and little grandchildren, entertains a Federal officer, the son of an old family friend, who is stricken down by a severe illness. Very much of the story is told in retrospect, a fact which naturally does not contribute to its force or liveliness. The author displays some talent for the sketching of character. 'The Storm Centre' suffers from a general vagueness and faulty construction.

The Parish Nurse. By Mary E. Mann. (Methuen & Co.)

Emily Geldart, the orphan daughter of an English general, goes to nurse the sick poor in a country village in order to forget a fancied sorrow—and finds real happiness. The author of 'Olivia's Summer' has again set herself to analyze, with skill and delicacy, the effect of love that comes to a woman after the years of girlhood are past, and by unwonted ways. The heroine is influenced in turn by men who represent weakness and strength, each displayed in a crude form. In making strength gain the day Mrs. Mann shows a shrewd knowledge of human nature, although many modern critics would indignantly repudiate the suggestion that such a woman as Emily Geldart, with grace, distinction, and force of character, could submit for a moment to the overbearing behaviour of Everard Vorst, the big self-made man from South Africa. He is, perhaps, unnecessarily brutal, and on his first introduction is detestable; but there are redeeming traits which are ably indicated by degrees. In regard to the other man, Edward Tyrrell, the heroine feels "in intensity, the desire to protect, to console," but she feels more keenly the fascination of yielding to a will stronger than her own, and as the story progresses the reader sees that this is inevitable. Nurse Emily's incidental experiences among her rustic patients are well described, the plot, which we forbear to disclose, is ingenious, and among the clearly drawn characters there is a clerical female whose final discomfiture affords us sincere gratification.

Alton of Somasco. By Harold Bindloss. (John Long.)

Those who know Mr. Bindloss only in connexion with West African tales will probably admit, after perusal of the present stirring story, that Our Lady of the Snows has inspired him to better purpose than did the dreaded Guinea Coast. 'Alton of Somasco' is of no particular literary importance; indeed, one occasionally feels in it—what should never be felt in a novel—the tired if practised hand of the bookmaker who has set himself to turn out his ordered tale of literary bricks at every sitting. The fact remains, however, that, even though the stage properties may creak a little, and momentary lapses afford unrehearsed glimpses of the work going on in the wings, the play is yet rattling, full of strong human interest, and capable of carrying its audience over halting moments to the desired haven of a very effective and appealing *dénoûment*. Alton of Somasco is a pioneer rancher, townmaker, and silver-miner, in the back-blocks of British Columbia. He is a fine—if somewhat exaggerated—type of the class that make up Mr. Kipling's "legion that never was 'listed"; a good and useful type, whose portrayal in English fiction cannot but be wholesome, even when, as in the present case, an occasional too heavy stroke of the pen suggests Bret Harte's 'Guy Heavystone.' There are two distinct love interests in this tale, which, in view of the fact that they have to be subordinated to the main interest of strenuous pioneering and a long struggle between honest ranchers and rascally speculators of the cities, are really managed very deftly. There is something genuinely heroic about the ranchers' bitter, plucky fight with Nature and with men's villainy among the wild mountain gorges of the untracked Columbian back ranges. Mr. Bindloss has handled the rugged scenic effects of his chosen background with force and feeling. We have no hesitation in pronouncing this his best story, nor in recommending it particularly to the attention of adventurous Young England.

The New Minister. By Orme Agnus. (Ward, Lock & Co.)

This book looks as if it had been written in parts for serial publication. Whether this be so or not, it is impossible to commend the form it takes, as the various chapters are merely episodic—strung together by the personality of the minister. There is nothing either very new or very interesting in this figure. He is a Methodist parson in a Dorset village, and his labours among his people are sympathetically described. One looked for better work from the author of 'Sarah Tuldon.' This seems perfunctory and sentimental. The titles of some of the chapters will give an indication of the temper of the book—as, for example, 'His Only Son,' 'Mrs. Plissell's Cross,' and 'The Conversion of Hosea Fream.' How far Mr. Agnus has studied verisimilitude in his latest book may be judged from the story of the prodigal son, who has been driven into evil courses by the lack of sympathy of his father. He has been sentenced to prison for assault, and is met by the minister as he is discharged. The minister wrestles with the ne'er-do-well, but all is in vain. He will continue his bad ways. But, behold, some time later the prodigal puts in an appearance at a love feast, and testifies and repents. Mr. Agnus handles the Dorset dialect successfully.

Alix of the Glen. By Curtis Yorke. (John Long.)

It is difficult to feel a great deal of sympathy for a hero who "fears his fate" so much that he twice lets his happiness slip through his fingers, even though his pusillanimity may arise from the highest and most conscientious of motives. It is probable that Jem Lessingham lost less than he imagined when he failed to make Alix of the Glen his wife, for she was evidently incapable of any deeper sentiment than the sisterly affection she felt for her oldest friend. But the latter's selfless devotion was put to a hard test when he had to give shelter to her first worthless husband, who so inconveniently survived the railway accident which was supposed to have killed him, and turned up after Alix's second and more prosperous marriage. It was apparently the same spirit of self-renunciation which led Jem to marry Alix's very young daughter, when he might easily have found real happiness in Nan's lifelong devotion to himself. But this is a story in which everybody is doomed to be at cross purposes, which is not saying that it is at all less readable than Curtis Yorke's novels usually contrive to be. There is plenty of incident of a sentimental order and some good character-drawing, notably in the case of Alix herself.

The Exploits of Jo Salis. By William Greener. (Hurst & Blackett.)

Even in fiction it is difficult for a spy to be successful as a hero. His occupation is against him, especially when, as in the case of the resourceful hero of this story of the Russo-Japanese war, he transfers his services from one side to the other, and is none too careful to end the old employment before beginning the new. Jo Salis has all the courage and ingenuity of the most fearless of his race. He contrives to get into Port Arthur as a Japanese spy and to leave it in the service of the Russians. There is no enterprise too dangerous for him if only the pay is good enough, and not one of his astonishing exploits but is followed by a still more astonishing escape. His adventures, as numerous as they are daring, fail, however, to excite one's keen interest, because, with one's sympathies untouched by their central figure, one cares but little how they end. Perhaps the strangest of all Jo Salis's performances is that he succeeds in winning the affection of a beautiful American girl, who, with her father, is exhibiting a novel taste in holiday-making by endeavouring "to see the war." Mr. Greener has a bright and easy style, and his picture of life in Tientsin—the headquarters of his hero—is full of movement and colour. He would appear to be far better acquainted with Manchuria than with Wordsworth. "The ancient plan, that he takes who has the power and he shall hold who can" is his version of some famous lines.

The Rebel Prince. By Seth Cook Comstock. (John Long.)

A tale of daring and hairbreadth escape in the days of Good Queen Bess can never fail to find an appreciative public, even though it run to upwards of five hundred pages and its manner of narration be much decorated with such cumbersome if forcible epithets as the braves of that glorious period may be supposed to have employed. The scene in this instance is laid in the Netherlands, where two young Englishmen are sent by Walsingham to spy upon the movements of

Don John of Austria, and incidentally to intercept the correspondence of the Duke of Anjou, a would-be suitor of the English queen. The rebel prince, at whose hands they receive much help and encouragement, is Prince William of Orange, and is a good portrait of that single-minded patriot. Sir Philip Sidney's *protégé*, the hero, Dick Harrod, is a typical Elizabethan of romance, with a stout heart, an unquestioning loyalty to his sovereign, and a sword-arm he is not afraid to use, while his colleague, the fat Hugh Douglas, has a charming personality. The blood-curdling adventures of these two, their many escapes from the machinations of two evil Spaniards, their chivalrous protection of Mlle. De St. Bris, the suspicion which they have to suffer of having betrayed their trust, are all clothed with an ingenuity of detail and recounted with a vigour which does not relax from the first page to the last.

The House of Cards. By John Heigh, sometime Major U.S.V. (New York, the Macmillan Company.)

Few novels have come recently from America that have deserved a warmer welcome than this story of the struggle between the North and the South. Linsey Cards, when we first see him, is a great American financier, despising the self-seeking politicians and other sycophants who surround him, but yet unwilling to sever his connexion with them. Apart from the introductory chapters, in which modern life in the United States is sketched with a strong satiric touch, the story is concerned with the romantic part played by Cards's youthful friends in the Civil War. The style is epigrammatic without being laboured, the dramatic situations are handled with artistic restraint, and a vein of quiet humour runs all through the book. Waltham Eliot, the priggish student who developes into a high-minded soldier, is a particularly good piece of portraiture; Cards's early career, with its subtle suggestions of his subsequent achievements, is drawn with real insight and skill; while Kriemhild West, who touches intimately both their lives, is a delightful specimen of American girlhood. One may regret that the author was not content to tell his romantic story without encumbering it with the introductory chapters. There is, too, an irritating suggestion of an allegorical meaning in the closing scene, in which the narrative returns briefly to the point from which it started.

LOCAL HISTORY.

Shrewsbury: a Historical and Topographical Account of the Town. By Thomas Auden. "Ancient Cities" Series. (Methuen.)—The writer's endeavour, as set out in his preface, has been to produce a readable book, not unduly technical, which may be acceptable to the general reader, yet include nothing as history which cannot be relied upon as accurate. We congratulate Mr. Auden in having succeeded in a remarkable degree in his self-imposed task. The book is pleasantly written, and the facts are presented, on the whole, in such an attractive form that even those not keenly interested in the history of Shrewsbury will find the book worth reading. Mr. Auden also appears to have been at great pains to verify his facts, and when any doubt exists he has cautiously adopted an attitude of reserve.

Perhaps the best section of the work is that which deals with ecclesiastical history; and if ever a guide was needed certainly Shrewsbury churches need one. The changes that have befallen some of the buildings and their contents render them almost unintelligible to an average visitor, unless the key is supplied, either by a guide well versed in their story or by such a book as the one we are reviewing. Take, for instance, the well-known case of the glass in St. Mary's. The great east window, which came from St. Chad's when that church fell into decay in the eighteenth century, is glass which traditionally is said to have been formerly in the church of the Franciscan Friars in Shrewsbury. On the north side of the chancel is some early sixteenth-century glass from Altenberg, in Germany; while elsewhere is to be seen fifteenth-century Flemish glass, taken, so Mr. Auden tells us, from the dissolved abbey of Herchenrode in 1802; and in the vestry and south porch later work, also from the Low Countries.

Mr. Auden is very fair in his treatment of the vexed questions that arise in dealing with church history during the sixteenth and seventeenth centuries; but we are not sure that it is altogether a sign of "good feeling" that so few changes took place among the Shrewsbury clergy during the Reformation period; and if Mr. Auden would examine and compare the lists of unbeneficed clergy, say in 1545, 1555, and 1565, he would find a very different state of affairs. A rather serious omission is the lack of any account of the early Nonconformists. When Mr. Auden finds space for a sketch of the Orthodox British Church, as the descendants of the Nonjurors styled themselves, he might have given some account of the men who were ejected in 1662 and of the causes they founded.

The section entitled 'Municipal Life' is not quite equal to that on the ecclesiastical history. It would have borne expansion, and we should like to have seen more reference to the town records. Mr. Auden also apparently falls into the error of supposing that the grant of a charter to the town was a signal mark of royal favour, instead of being the usual indication that the royal funds were running low. The illustrations are delightful, and the book includes a useful index.

Worcestershire Place-Names. By W. H. Duignan. (Frowde.) — We noticed, with praise, a small work on the place-names of Staffordshire in 1902 by Mr. Duignan, and the same author has now produced a companion volume on Worcestershire. In this work, as in its predecessor, Mr. Duignan has been fortunate to secure the help of both Prof. Skeat and Mr. Stevenson, and by basing most of his philological work on the sure foundation of Anglo-Saxon charters—of which Worcestershire possesses an unusually large number—he has avoided the pitfalls that beset many hasty writers on local nomenclature. The preface forms a good summary of the early history of the county.

"The inhabitants," writes Mr. Duignan,

"were probably not much troubled by wolves, but the charters occasionally refer to them. Wolf-pits (*seathe*) are mentioned as existing in Bredicote and Broadwas, and a wolf (*hayan*) in Longdon. Domesday Book records also a *haia* in Kington 'in which wild animals were captured.' As late as 1167 the sheriff pays three shilling to a hunter for destroying wolves in Feckenham Forest. The price seems very moderate; but in 1233 the sheriff of Shropshire paid only 57 shillings to Richard of Myndtown for the heads of 57 Welshmen whom he caught marauding at Church Stretton—and Richard appears to have been content."

Mr. Duignan seem to consider 1167 an exceptionally late date for the killing of an English wolf; but there are various records in forest proceedings *temp.* Edward I. of damage done by wolves to sheep, cattle, foals, and deer—notably in Derbyshire—whilst the best authorities believe they tarried in some parts of England down to the reign of Henry VII.

A History of Warwick and its People. By Thomas Kemp. (Warwick, Cooke & Son.)—Mr. Kemp, who has previously done good work for his native town, notably in editing 'The Black Book of Warwick,' has now done further service by producing a general history of the town. For this there was abundant room, as no general history of Warwick has been put forth since that by William Field, which was issued in 1815. The book is based to a considerable extent on the borough records, and supplies lists of charters and of bailiffs and mayors. It would have been possible, with further research, to have made the volume more satisfactory, particularly with regard to the old religious foundations—we see no reference to the hospital of St. Thomas—but it is a praiseworthy effort in the right direction.

The History of Suffolk. Collected and edited by W. A. Copinger, LL.D. Vol. IV. (Sotheran.) — This remarkable and most laborious work, which indexes a vast amount of record and other documentary information under the different parishes, has now made another step towards completion. The fourth volume extends from L to S, and covers nearly five hundred pages with notices that should be invaluable to topographical writers. There is no falling off in the extraordinary completeness of the work. The references to several small villages occupy over a page of compact small type, whilst a place like Southwold runs to eight pages.

The Book of the Cinque Ports. (Stock.)—An index volume to the Decrees of the Courts of Brotherhood and Guestling of the Cinque Ports from 1433 down to the present time cannot fail to be useful to both local and general historians. The archives of these ancient courts or parliaments of the Cinque Ports are preserved at New Romney, as the centre port, where the largest harbour formerly existed and the chief meetings used to be held. They are contained in volumes called the Great White Book and the Black Book. The decrees passed at these courts, which are herein indexed, governed the five ports and the two ancient towns of Rye and Winchelsea in their corporate action; they afford details of the liberties or restrictions under which trade and shipping interests were carried on, and also serve as chronicles of the part taken in the naval events of those times. Many curious customs and regulations relating to the respective rights claimed by the seven towns, as well as to the privileges and duties of the Lord Warden, occur in these entries. In this volume the decrees are all entered in epitome, down to the address of congratulation on the coronation of Edward VII. and Queen Alexandra. They were carefully prepared by the late Mr. Henry Bacheler Walker, who was twelve times Mayor of New Romney. Only 250 copies have been printed.

Memorials of Old Devonshire. By F. J. Snell. (Bemrose & Sons.)—The object of this volume, says the editor, is "a history of Devon in episode." Such a book, with contributions by a score of writers, is bound to be uneven in treatment, and some of the subjects selected by the editor can scarcely claim to be episodes in the history of a great county. For instance, 'Honiton Lace,' by Miss Dryden, is out of place. Every old lace lover knows that Miss Dryden is an authority on the subject; but even if such a paper was required, the one supplied is thin and thread-

bare. 'Ottery St. Mary and its Memories' is far too brief and sketchy to have any real value; Lord Coleridge must himself have felt this as he wrote these seven pages. Another shallow paper is that on 'French Prisoners on Dartmoor.' This is certainly an episode in Devonshire history, well worth a place here, but it required more original handling. There is hardly any part of England about which so much poor stuff has been written as Dartmoor. The mere list of books and publications on the history, scenery, antiquities, and convicts of this bleak district covers twelve pages of the last edition of Rowe's 'Perambulation of Dartmoor'; but of all that has been written and scribbled about it, there are, perhaps, only two works of real value—namely, the one just cited, and Page's 'Exploration of Dartmoor.' If Mr. Snell, as editor of this volume, had asked a contributor to search the Public Record Office for material relating to the actual working of the forest of Dartmoor as the great feeding-ground of Devonshire cattle and horses, an entirely original and valuable paper might have been the result. If any other volumes of this "Memorials" series are to be produced, the publishers should do their best to secure editors who will insist on at least a few genuinely original papers on unhackneyed subjects, to serve as salt amid the re-serving of old materials.

'The Blowing-up of Great Torrington Church,' in February, 1645, is a striking incident of the Civil War in the West of England. We have no quarrel with Mr. Doe for supplying a condensed account of what he has elsewhere published at greater length; but he might have spoken with more confidence on the considerable remains of the old church which are incorporated in the rebuilding of 1651. 'The Landing of the Prince of Orange at Brixham,' by the late Mr. Windeatt, is an honest piece of history; but, unless we are much mistaken, it has appeared before. Other good papers are 'The Affair of the Crediton Barns, A.D. 1549,' by the Rev. Chancellor Edmonds; and 'Peter Pindar, the Thersites of Kingsbridge,' by the Rev. W. T. Adey. 'Reynolds's Birthplace' is the rather fanciful title of a fairly good paper, by Mr. Hine, on Plympton, though it is marred by the confusion of monks with canons, and other mistakes as to mediæval ecclesiology.

The best paper is one by the editor, with which the volume closes, entitled 'Tiverton as a Pocket Borough.' It is based on a considerable store of documents, presented to the Corporation of Tiverton in 1903 by the Earl of Harrowby, and relating to the parliamentary connexion of his ancestors with the borough before the Municipal Reform Act of 1834-5. Mr. Snell's account of Tiverton when it was an appanage of the Ryders is at once entertaining and instructive, as illustrating the almost forgotten condition of some scores of these "political tied-houses."

It is forty years now since Alexander Smith, the Scottish poet who at one time seemed likely to vie in popularity with Tennyson, published his 'Summer in Skye.' The work is always in demand, and a new edition of it was published a month or two ago. That edition has been followed by a volume on *The Misty Isle of Skye*, by J. A. MacCulloch (Edinburgh, Oliphant, Anderson & Ferrier). It has nothing of the literary charm of Smith's book, but its variety of interest is much greater; for while Smith, for the most part, sought only to record his holiday experiences, Mr. MacCulloch deals with all the general characteristics and particular features of Skye and its people—with the industries and the crofting system (a thorny question), with the climate and the geology, the folklore and the antiquities, the mountains and the lakes and the moors, and the historical and literary associations of the "misty island," which he says is not misty. He writes not only after an intimate study of all the literature (and that is by no means inconsiderable) to which Skye has given birth, but after eight years of close and sympathetic contact with the natives. The result is an informative and exceedingly interesting work on an island which is the embodiment of much that is remarkable in the history and scenery of the Western Highlands. The book is well illustrated from photographs, and there is a good index.

There is no reason why a series of volumes "written up" to illustrations should not be made interesting, and even of value. Such a series has been projected by Messrs. Valentine & Sons, the well-known Dundee photographers, under the name of the "Shire Series" and under the editorship of Mr. A. H. Millar. A beginning has been made with *Picturesque Forfarshire*, by Alan Reid. Mr. Reid is peculiarly fitted to deal with the county which holds "Thrums" within its borders, being himself a native of Forfarshire, and the author of a standard history of the county town. His style is apt to run into the "picturesque," but that is a venial fault in a work which is meant for popular use rather than for study. In connexion with Airlie Castle we should have been glad to see some attempt to reconcile the statements in the ballad of 'The Bonnie House o' Airlie' with authentic history; and perhaps the "ghosts" of Glamis Castle should have been treated more seriously. In regard to Kirriemuir we note the statement that Mr. Barrie's townsmen are "more inclined to resent than to receive" the title of "Thrums" which he has bestowed on a place they know better as "Kirrie." The book furnishes, on the whole, an entertaining and accurate account of a shire as rich in story as it is in natural beauty. It is illustrated with thirty views from Messrs. Valentine's series.

PUBLICATIONS OF THE S.P.C.K.

The progress of linguistic knowledge among Europeans, and of education among the natives of Uganda, has resulted in a revised edition of the *Luganda Prayer-Book of 1900*, reduced from 486 to 429 pages. This is owing not to any omissions, but to the fact that some parts of the new edition (*e.g.*, the Collects, Epistles, and Gospels, and the Thirty-nine Articles) are printed in smaller type. We have noticed no changes of any importance, beyond the necessary modifications in the State prayers; but there are numerous minor corrections, all tending, no doubt, towards a more precise and idiomatic rendering. Among these we may mention the frequent use of the "continued-action" suffix *nga* (*tulemenga*, *okwatulanga*, *tusabenga*, instead of *tuleme*, &c., on p. 2), and the substitution of *Ainza-byona* for *Omuinza webintu byona*, as the rendering of "Almighty," and of *Omuwereza* for *Omusabisa* (="minister" or "curate"), while *Omukade* still stands as the translation of "priest." The apostrophe before a consonant, denoting the "long consonant" (see W. A. C., 'Elements of Luganda Grammar,' p. 14) has been substituted for the signs used in the older edition. These lengthened consonants are by some (*e.g.*, in the 'Manuel de Langue Luganda,' published by the White Fathers, 1894) expressed by doubling, as, "N'abakazi bonna n'abaddu bonna, byonna ne bibula," and denote an omitted root-letter.

Pending the publication of the authoritative Luganda dictionary, we have a fairly complete *Luganda-English and English-Luganda Vocabulary*, compiled by the Rev. G. R. Blackledge. It is fuller than the tentative one given in the 'Elements' above referred to, if not, perhaps, so scientifically arranged, and should be most useful.

Of other Bantu languages represented in the publications of the Society we have this time only two to notice. A Swahili *Geography of Africa* (*Giogarafia ya nti nzima ya Afarika*) for use in the schools of Mombasa will be a welcome addition to the stock of vernacular literature.—*Atinsimu ni Wsiyimbelelo wsaka Davide Hixironga* is a book of hymns and psalms in the language of the Baronga (Delagoa Bay). The weird combination *ws* looks startling at first sight, but apparently it represents the sound rendered by M. Junod either as *ps* or *s* ('Grammaire Ronga,' p. 34), and described as a "labial sibilant."

"Les lèvres.....doivent être placées comme quand on veut souffler dans une clef ou dans une flûte. Un sifflement de nature forte (*s*) ou faible (*z*) est alors produit.....*Ps* et *bz* sont, dans nos langages, les sons qui s'en rapprochent le plus."

The labial would appear to be the intermediate sound between *b* and *w*, noted by Bantu students in various languages. The hymns (all, apparently, translations) are accompanied by tunes printed in the tonic sol-fa notation. Concerning these tunes, we read in the preface,—

"The genius of the Shi Ronga language involved a *slight* amount of adaptation in setting the music to some of the words, generally only by the addition or division of a beat, in two or three cases by a variation of rhythm."

We are glad to see so much concession to "the genius of the language"; but regret the absence of any allusion to M. Junod's most interesting studies in Ronga music. It is hard to believe that hymn-tunes and chants of a genuinely native character could not be built up on the basis of such melodies as some of those printed in 'Chants et Contes des Baronga.'

Our list of African books concludes with a *Nupe Reading Book*—Nupe being the principal language spoken at Lokoja on the Niger; a "negro" tongue, more or less allied to Ibo—and a partial version of the Prayer Book in Malagasy. This last, being a Malayo-Polynesian rather than an African tongue, forms a convenient transition to the Melanesian languages spoken in New Guinea, of which hardly any one in this country knows anything, with the exception of Mr. Sidney H. Ray. The languages of New Guinea mostly belong to the totally distinct Papuan stock, but grammatical notes have been made of about thirty-two Melanesian dialects spoken in the islands. Two of these, Mukawa and Wedau, are exemplified in the books before us, which include portions of the Prayer Book in both languages—Hymns, Catechism, and Preparation for Holy Communion in Mukawa, and a Reading Book ('Latonana') in Wedau. The last-named is the most interesting to the student, as each chapter is headed by a few words with their English equivalents, and the text includes, besides the usual translations and adaptations, a few native tales.

YEAR-BOOKS AND ROLLS.

The Great Roll of the Pipe for the Twenty-second Year of Henry II., 1175-1176. (Pipe Roll Society.)—Since 1899 the publications of the Pipe Roll Society have been suspended for lack of funds; but a vigorous effort on the part of those interested has happily resulted in the revival of this most useful society, and the present volume is the first fruit of its renewed activity. A respectable list of members affords evidence that the new series will enjoy some measure of permanence, and a revised scheme for transcribing the rolls will secure both diminished printers' bills and a larger measure of convenience for readers. The somewhat irritating "record type" em-

ployed in the first twenty-four volumes of the Society's *Transactions* has now been abandoned for the more rational plan of "extending" the rolls, after the fashion that is rapidly becoming almost universal. Well-devised "rules for copying" ensure that most real ambiguities of the text, notably in the extension of personal and place names, shall be duly recorded. When there is any doubt the transcriber is to "copy the roll and add an apostrophe." We are not told to whom the text of the present volume is due; but a short preface by Mr. J. H. Round suggests that the supervision and responsibility has been entrusted to that eminent scholar, and the work of transcription is competently and adequately performed. With commendable brevity Mr. Round indicates some of the chief characteristics of the roll, and points out some of the new information which it supplies to historians and genealogists. On one point a statement of Mr. Round's requires some amplification. Warning us not to confuse the separate treatment of honours and other exceptional sources of royal revenue by the example of the honour of Eye, he adds, "So also the Honour of Lancaster, which might here be mistaken for Lancashire," comprises Suffolk, Leicestershire, and other manors located in distant shires. This might turn the unwary reader to seek for an independent entry for Lancashire, though, of course, all that is to be found about it is recorded under the honour. There was no "Lancashire," in a formal sense, in 1175; but the practice—which, as Prof. Tait has noted, began in the Pipe Roll of 15 Henry II.—of mentioning under the head of the honour of Lancaster, a county as well as well as the honour, is here continued in the words which record the accounting for the sum of 47*s.*, "De communi assisa *comitatus* de Lancastra," and again when the same person accounts for 74*l.* 15*s.* 10*d.*, "De *comitatu* de Lancastra ut reguarda foreste ponatur in respectum." In other words, the process by which the lands of the honour locally situated round its *caput* were becoming evolved into an ordinary shire was already advanced a considerable way. For some purposes, then, there was already a Lancashire.

Year-Books of Edward II.—Vol. II. *2 and 3 Edward II.* Edited by F. W. Maitland. (Selden Society.)—The Selden Society's standard of output is admittedly so high that its members deserve warm congratulations on the flourishing state of its finances, which enable it to issue in the present work an "extra volume" for the year 1904. We are warned by the secretary that it must be regarded as an "occasional bonus" rather than as "part of a normal dividend"; but as he holds out hopes of its occasional repetition, we may wish that, as is the case with some prosperous commercial ventures, which avoid the invidiousness of a too inflated dividend by the regular distribution of a "bonus," the exception now noted may ultimately become the rule. Anyhow, it is of good augury that the increased output allows us an early opportunity to welcome the second volume of Prof. Maitland's admirable edition of the 'Year-Books of Edward II.' We wrote at such length on the first volume of this series that there is no need to say more on this occasion than that the new instalment is in every respect worthy of its excellent predecessor. We must note, however, the almost complete answer which the editor has given to some of the critics who complained that the cases in the first volume were obtained from a single manuscript. A "composite text" has always dangers of its own, especially when it has to be compiled out of independent versions of the same event. In this volume, however, Prof. Maitland has made use of many manuscripts, and has, instead of building up a "standard" text from them, preferred to go to the length of printing in some instances two or three "reports" of the same case. An examination of the curiously interesting differences brought out by this laborious process leads us to maintain confidently that Prof. Maitland's method is preferable. We should also note that the editor's researches have led to the discovery of reports earlier in probable date than those already printed by Mr. Horwood. Prof. Maitland holds out hopes of being able to assign some of these to quite the early years of Edward I.'s reign. In conclusion, attention should be called to the large proportion of new matter in the present volume. Of the fifty cases of 2 Edward II. which Prof. Maitland prints, no fewer than thirty-five have no place in the seventeenth-century edition, while new versions have been discovered of about half the remainder. Thus not only in deeper scholarship and enhanced convenience, but also in regard to the mass of inedited matter, the Selden Society's edition of the Year-Books breaks up new ground.

Calendar of Close Rolls: Edward III.—Vol. VIII. *1346-1349.* (H.M. Stationery Office.)—This is the sixth volume of this 'Calendar' which Mr. A. B. Hinds has published since 1898, a remarkable rate of progress in view of the difficulties of his task and the immense labour involved in each of the indexes. In the present instalment we have only to note that the quality of the work is well sustained, and that the index is exceedingly careful and accurate so far as we have been able to test it. A few *corrigenda* may be suggested as additions to those already prefixed to the volume. "Clerussel," given in the index as the modern equivalent of the priory "de claro rivulo," should rather be "Clair-Ruyssel com. Gaillefontaine dept. Seine-Inférieure." The priory of Noyon, which possessed lands in Berkshire and elsewhere in England, is wrongly described as "Noyon (Orne)," where "Orne" looks like a slip for Oise, the department of the episcopal city of Noyon. The Noyon in question is the place now called Charleval (Eure), which until the sixteenth century was called Noyon. The "Hogges" where Edward III. landed in 1346 should not have been identified with "La Hague," but with "La Hougue." No one could land off the high rocks of the former cape, while La Hougue is still a port, though a bad one. Some of the names of the Welsh lordships of the Hastings family might perhaps have been more clearly explained. "Bloreys" is Bloringe, the "town of Michael" looks like Llanvihangel, and "Engliston" Englishtown.

OUR LIBRARY TABLE.

Tales and Fantasies. By Robert Louis Stevenson. (Chatto & Windus.)—The second volume of the posthumous issue of Stevenson's uncollected pieces comprises three stories which have been printed only in the Edinburgh edition. It is probable that the author had not desired to put them forth in any save this limited issue, and there was good reason for his reluctance. For, to say the truth, none of these stories is at all on the level of his published work. 'The Misadventures of John Nicholson,' which was written in 1886 "to order," as he tells us in his letters, is highly Stevensonian in its atmosphere, but is indifferently constructed and unconvincing. It was obviously designed to demonstrate the favourite theory of this writer, that chance is a main factor in human events. There is in it little of real character, and the narrative strikes one as perfunctory. His own opinion was, "Some of it is passable, in its mouldy way," which is a very just estimate. On the other hand, the 'Body Snatcher' is vastly inferior to his average work, and, we should say, was actually the worst piece of fiction he wrote. It was written as "a Christmas story of the blood-curdling kind," for a magazine, after 'Markheim' had been declined, which is a pretty comment on the taste and ideals of the magazine. Stevenson showed his own good taste and judgment, as well as a rare self-denial, by refusing to take the full payment which had been offered. It is nothing short of a crude and savage welter of crime, unredeemed by any literary grace or human generosity. It merely repels and disgusts. How Stevenson could handle the horrible is demonstrated in many stories, as, for example, in 'The Merry Men,' 'The Master of Ballantrae,' and 'Thrawn Janet.' The most considerable of the tales, as it is the best, is 'The Story of a Lie,' written so far back as 1879, "in a great anxiety of mind." Stevenson apparently wrote it on his steerage voyage to America, and some years later expressed his intention of rewriting it, as it was "too weak and ragged, yet is worth saving for the Admiral." The Admiral is the salient figure in it, otherwise Van Tromp, the "shiftless, thriftless, worthless, sponging parasite," who was not, however, without a redeeming good-nature. He seems to have emerged, with certain alterations of his raiment, from Thackeray or Dickens. Yet he is neither Capt. Costigan nor Micawber, and Stevenson may claim him as his personal property. For the rest, he indicates herein his weakness in dealing with the young woman—a weakness, we conceive, derived mostly from lack of confidence. The charm of his manner is, however, already present; and what could be more characteristic or acute than such an observation as this?—

> "We have learned to think of women in a sort of symbolic transfiguration, based on clothes; and one of the readiest ways in which we conceive our mistress is as a composite thing, principally petticoats. But humanity has triumphed over clothes: the look, the touch of a dress has become alive; and the woman who stitched herself into these material integuments has now permeated right through and gone out to the tip of her skirt."

The interest of these stories lies not so much in themselves as in their value as marks in the literary education of Stevenson. He had travelled far from any of them when he died, and it is even possible that he winced at their inclusion in the "Edinburgh Edition."

Of recent years the importance of encouraging a return to the land has become apparent in this country, and researches have been instituted into the best means of stimulating an exodus from the towns. Various causes contribute to the concentration in such crowded centres. One of these is undoubtedly the lack of cheap and suitable dwellings in the country. The mediæval traditions under which village life is too often conducted in England serve to restrict or constrict the growth of the village, and thus lead directly to emigration into the freer centres of population. The movement, therefore, in favour of cheap houses in the country is of considerable value, and *Country Cottages: How to Build, Buy, and Fit Them Up* (Heinemann), is a welcome contribution to the literature of the subject. The author chooses to be known as "Home Counties"; but Mr. Henry Norman, in his introduction, declares him to be merely "a rural resident interested in cottage-building, desirous of affording practical assistance to the would-be rural resident with less experience than his own." Certainly "Home Counties" cannot lay claim to any great literary talent, for he is slipshod and careless in style; but he has a shrewd eye, and has acquired experience, and is certainly qualified to give hints. The difficulty in the way of the cheap house is, as the author points out, and as has been demonstrated by several cases in recent

months, the existence of the by-laws of the district councils. These by-laws were originally intended to apply to urban districts, where they may be regarded as indispensable. But, unhappily, the Act gave local authorities power to adopt the sections regarding building, with the result that in many counties by-laws are in force in rural districts which are suitable only for towns. The author suggests that the rural councils are often improperly interested in adopting these regulations; but it is not necessary to suppose that. Without the presence on the council of builders concerned to defend their trade, or farmers alarmed at the risk of rick fires, it is easy to see that measures of over-precaution may be undertaken by local authorities. But it is obvious that it is not essential for "dwellings" to be constructed of brick and mortar or stone in the depths of the country, whatever may be requisite in urban streets. Thus, where the building by-laws are in force, houses may not be built of stud and plaster or wood or iron. The price, consequently, is unduly enhanced, and rent becomes a heavy item for the poorer classes. The difference between 150*l.* and 300*l.* for a cottage is the margin between comfort and poverty. It is to be hoped that the present agitation will result in a wiser policy on the part of rural authorities. As it is, in some of the counties of England the disastrous by-laws have not been adopted, and in others they are ignored; but it seems ridiculous that, say in Surrey, all the rural districts should have adopted the Act, and in Essex ten out of seventeen. This book is likely to assist the builder of a cheap cottage if he be so fortunate as to escape the by-laws.

Almost every point which would occur to the builder is here anticipated. There are chapters on plans, picturesqueness, sanitation, water, furniture, and lighting. Many architects have contributed designs to the book which are reproduced, and which enable the reader to get an idea of what may be accomplished economically. It is safe to say that any amateur who is contemplating building a country cottage would do well to get this book. "Home Counties" has plenty of sound common sense, if he does sometimes leave us in the air, as in such a sentence as this: "Waring's told me lately, when I wrote up to town for something or other, that they would be pleased to send down a representative to see me." This is sheer vacuity. Messrs. Waring's and other advertisements are included in the volume.

A SIMILAR book is Mr. James Cornes's *Modern Housing in Town and Country* (Batsford). Mr. Cornes, who is a member of a provincial Town Council, deals more particularly with urban districts and the housing of the working classes. But this subject is inseparable from the larger and more comprehensive problem of cheap cottages. This volume gives particulars of many schemes undertaken by various municipal and other authorities, and Mr. Cornes points out that even these selected schemes involve an outlay of over a million, while the "whole of the schemes carried out by the bodies mentioned represent no less a sum than ten millions sterling." Mr. Cornes has himself carried out successful experiments in building, and is therefore the better qualified to speak. The authorities included here are various, and among them are the London County Council, the Peabody Trust, sundry metropolitan boroughs, Rowton Houses, Limited, Messrs. Lever Brothers, and numerous corporations. The book includes a voluminous account of the Letchworth exhibition, and Mr. Cornes gives an opinion as to the garden city which is interesting on account of his own practical experience. He says that the workmen are seldom attracted towards the garden, preferring other relaxations, and deduces therefrom this not over-sanguine view: "I do not think the attainment of its magnificent ideals would have been possible had it not been decided to make it a city in fact, by providing employment for the wage-earning classes." Yet the most hopeful sign is that cottages can be let at Letchworth at 3*s.* 6*d.* a week, and still return 5 per cent. We feel sure that possibilities in this direction once realized will lead to a great advance.

The Jewish Encyclopædia. — Vol. X. *Philipson — Samoscz.* (Funk & Wagnalls.)—The new volume of this 'Encyclopædia' reaches as high a standard as any of its predecessors. It is noteworthy that American writers have gradually been coming to the fore in the pages of this voluminous undertaking, but the 'Encyclopædia' at the same time retains the cosmopolitan character which, by its list of contributors, it from the first assumed. Prof. Emil G. Hirsch, of Chicago, writes on the Psalms; the Book of Proverbs is treated by Prof. C. H. Fry, of Harvard; and Dr. Kaufmann Kohler, of the Hebrew Union College, Cincinnati, is responsible for the article on the Book of Revelation. An interesting and refreshing mode of treatment is pursued in all the three contributions. Prof. W. Bacher, of Budapest, writes very scholarly and highly instructive articles on 'Punctuation' and the most prominent Jewish figure of the tenth century, 'Saadia Gaon.' The principal article on 'Philo Judæus' is from the pen of the late Prof. Siegfried, of Jena; Dr. J. Z. Lauterbach, of New York, adding remarks on Philo's relation to early Jewish Rabbinism. An important and thoroughly trustworthy account of the Samaritans and their literature is contributed by Mr. A. Cowley, of the Bodleian Library, Oxford. Prof. H. M. Huxley, of Harvard, who writes on the Samaritans from the anthropological point of view, arrives at the conclusion that "they are to-day the sole, though degenerate representatives of the ancient Hebrews." Among the countries and cities dealt with in the present volume are Russia, Portugal, Roumania, Prussia; Rome, Prague, Riga. There are biographies of the Rothschilds, and a large number of other people, both English and foreign. Among the further articles which will fully repay the attention of diverse readers are those on 'Plants,' 'Pottery,' 'Popes,' 'Pseudo-Messiahs,' 'Printers' Marks,' and 'Polemics and Polemical Literature.' The illustrations are as profuse as ever.

The Religion of Israel: a Historical Sketch. By R. L. Ottley. (Cambridge, University Press.)—This book is intended to supplement the same author's 'Short History of the Hebrews,' which was reviewed in *The Athenæum* for March 8th, 1902. The main strength of Canon Ottley's contribution to the now voluminous literature on the subject lies in his able and earnest effort to harmonize modern theory with Church tradition. His work must, in fact, be regarded as a direct and loyal development of some of the views advanced a number of years ago in 'Lux Mundi,' and since continued with varying success by different writers. The results of genuine Old Testament criticism are here unreservedly accepted in all their fullness. The application of the theory of evolution to religious systems is also frankly countenanced. But the spirit and substance of the traditional faith remain just where they were before either Darwin or the higher critics had made their appearance. The following sentences are part of Canon Ottley's summing up of his results:—

"The history, then, of the Hebrews was a progressive preparation for the Gospel; the prophets were inspired to lay hold of the principles at work in the history, to proclaim their tendency and to forecast their issue; the Law was at once a discipline of mind and character, and a typical presentation of truths yet to be disclosed. In a rudimentary form a theocracy was actually established on earth by Moses—a visible kingdom, in whose chequered history prophecy gradually recognized the lineaments of the kingdom of heaven revealed by Jesus Christ."

Where, then, one may ask, is the harm of criticism and evolution if a belief like this can be held by one who is quite ready to subscribe to both? The chapters of Canon Ottley's book which are likely to be read with some special eagerness are those on 'The Primitive Religion of the Semites,' 'The Contact of Judaism with Hellenism,' and 'The Final Stage in Pre-Christian Judaism.' We must point out, however, that the archæological information is clearly second-hand matter. What Canon Ottley tells us is in the main correct, but we note an entire lack of picturesqueness, and occasionally also of insight. Even the perusal of a work like Maspero's 'Dawn of Civilization' would have prevented such a mistake as the description of the moon-god Sin as a "moon-*goddess*." Those belonging to the author's school of thought—and their number is very considerable—will, however, maintain that the good points of the book far outweigh its drawbacks. We are ourselves able to commend it as an earnest and serious contribution to a perplexing and deeply interesting problem.

AMONG the numerous excellent studies in German literature which France has produced within the last few years *N. Lenau, Poète Lyrique*, par L. Reynaud (Paris, Société Nouvelle de Librairie et d'Édition), may claim an honourable place. It is not only a very satisfactory study of the poet himself, but also a valuable contribution to literary criticism in general. Certainly Lenau is a suggestive subject, and supplies plenty of food for reflection on the problem of the literary life. Few poets have been born with a richer lyric endowment than he, and few have ended more miserably. He was unfortunate no less in his temperament than in his age, and throughout his life the one acted fatally on the other. If ever in his youth he began with gladness—and in his student days, at least, he does seem to have known happiness—the despondency and madness of which Wordsworth speaks were not long in showing themselves, and thenceforth they gained ground continually. And the pitiable thing is that he assiduously cultivated these flowers of evil, and was encouraged to do so by his contemporaries. No doubt he was naturally weak—weak as a breaking wave; yet, had he been born in a healthier age, he might have overcome his failings and won to the mastery of himself. But in that astonishing era it was thought preposterous that a poetical genius should practise self-restraint and cultivate the quieter virtues. Byronism was at its height in Germany, and Lenau must needs pose as a child of melancholy, dogged by a gloomy and mysterious destiny. It was this pose, combined with a native lack of energy and a failure to obey any moral obligation, that spoilt not only his life, but his literary work. All this is admirably brought out by M. Reynaud, who has treated his subject with judgment and penetration. He does not attempt to give a detailed biography of Lenau, but none the less he succeeds in presenting a very complete picture of the man, showing by what influences, external and internal, literary and philosophical, his life was moulded, while in the second half of the volume he analyzes at some length the poet's lyric production, indicates its characteristics, and points out how intimately it is connected with his personality. M. Reynaud is never carried away by an undue enthusiasm. Indeed, he is sometimes decidedly severe, as, for instance, in his estimate of 'Savonarola,' to which, we think, he hardly does justice; but his criticism is always keen and worthy of attention. Lenau, we imagine, is little read in England; he is not nearly so well known as Uhland, for

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example, and perhaps this is natural enough. After all, he is a poet of brilliant passages, and cannot be said to have produced any great and complete work. But he is worth reading, were it only for his purple patches, and the student will find the present volume an excellent commentary on his work. The absence of an index is to be regretted.

Moral Discipline in the Christian Church. By H. Hensley Henson, B.D. (Longmans & Co.)—Canon Hensley Henson has done well in publishing his Lenten Lectures, delivered in 1904 in Westminster Abbey, not only on account of the subject, but also because he has devoted nearly a third of the book to printing extracts from works not as a rule easily accessible to the ordinary reader. It is very convenient to have in the same volume the canons of the Council of Trent on penance, extracts from St. Alfonso Liguori 'Of the Functions of a Confessor,' John Wesley's descriptive 'Confession in the Methodist Societies,' Archbishop Benson's remarks on 'Confession in Schools,' and Paul Bert's views on 'La Morale des Jésuites.'

But we are far from desirous of paying Canon Henson a left-handed compliment by praising the appendix and ignoring the main body of the book. He has chosen a subject on which few people are in agreement, and he probably does not expect many to endorse every word he writes. Perhaps the only possible way to do justice to the author of a volume like the one before us is to give a statement of his views on the subject.

Canon Henson begins by stating that the practice of private confession was "fairly frequent among strict Anglicans of the seventeenth century, and perhaps never died out in the eighteenth." Its revival in our day is a significant fact, and the author thinks it necessary to declare his own view of the matter:—

"Personally I must confess to no slight perplexity. On the one hand.....I cannot but regard with sympathy and approval a practice which seems to me both natural in itself and eminently adapted to meet some of the gravest of the distinctive needs created by the abnormal conditions under which Christianity must now be professed."

But Canon Henson cannot but regard with apprehension the signs that in the present day some English confessors are inclined to follow Roman methods, from which the dread of Rome in the seventeenth century protected the Anglican divines of that age. In order that there may be no mistake as to his meaning, our author refers his readers to the opinions held by Pascal in regard to the methods of the Jesuits of his day, to the 'Theologia Moralis' of St. Alfonso Liguori, and to Bert's book cited above.

But, nevertheless, despite scandals and exposures, as well as "strong ancestral" prejudice, the practice of confession attracts devout Anglicans; and that its merits are, indeed, great is shown by the "fact that, in the judgment of so many sincere and religious men, they can outweigh such grave and manifest evils." The source of these evils Mr. Henson traces entirely to the sacerdotal system. This, he maintains, is inherent in the Church of England as at present constituted, chiefly owing to the presence of the form of Absolution in the office for Visitation of the Sick, and the words at the Ordination of Priests. The *fons malorum* is, from every standpoint, the sacerdotal theory of the Christian ministry; and that is the theory which, in this connexion, the Prayer-Book affirms.

Of the six lectures, the first deals with the 'Moral Discipline of the Christian Church,' the second with 'The Range of Moral Discipline,' the next two are devoted to 'Ecclesiastical Discipline and Repentance,' and the fifth, 'Of the Ends of Moral Discipline,' has a very fair and able vindication of the general aims of the Church during the dark ages. The series concludes with 'Moral Discipline in the Modern Church,' in which the following sentence alone provides food for abundant thought:—

"The Christian Church must henceforth reckon with a greater moral authority than its own, an authority, indeed, which is largely its own creation—the authority of the general conscience."

Canon Henson wants a "reformed and regulated confessional; probably," he adds, "a necessary institution in the modern church." He wishes to give the clergy no monopoly in this ministration, but to throw it open to lay men and women:—

"It does not appear that any ecclesiastical principle would be violated if the Church recognized as confessors laymen and women.....The very principle of 'the confessional' is sacerdotalism, and nothing would so effectually facilitate and moralize the practice of confession as to sever it openly and decisively from the ministry as such."

But in another place he remarks:—

"The youth will then cease to frequent the confessional when, in the Church of Christ, they find the purifying confidences and joys of religious friendship.....The devout and scrupulous members of our congregations will dispense with sacerdotal direction when they find, in the society of sympathetic and like-minded fellow disciples the invigorating pleasure of exchanging counsel and comparing experience."

We have quoted the *ipsissima verba* of our author without comment, because it is no easy task to discuss his statements without expressing more distaste than we really feel for the principles which underlie them. In discussing the moral discipline of the Church of England, Canon Henson has done the cause of religion a service. The most serious charge which can be made against the modern Church is that she does not take the lead in inculcating the highest ideals of life, and that she does not advance the morality of the age. This an undisciplined body often fails to accomplish, and the great fault of the Anglican communion, especially of its laity, is that there is no effective moral discipline. The warnings against using Roman methods to introduce this appear to us to be well timed; but we wish that so able a writer and speaker as Canon Henson would refrain from starting so many subjects as he has done without following them up to some definite conclusion, or attempting to discover the logical outcome of his theories.

A Country Bunch. By Mrs. Henry Dudeney. (Hurst & Blackett.)—Mrs. Dudeney's "bunch" of country characters cannot be accused of any resemblance to the conventionally virtuous Arcadian of sixteenth-century poets. In at least four out of these twelve tales murder, under conditions of peculiar treachery, forms the principal *motif*, and all throughout the general suggestion is of the disquieting possibilities which may underlie exteriors the most respectably commonplace. The intention to startle at all hazards is, indeed, rather too plainly manifest in the choice of situations—either, as in 'The Traveller Swan,' frankly impossible, or, as in 'The Obscure Port,' very difficult of acceptance. Some instances, however, notably 'The Way Out' and 'Men call it Conscience,' show originality and that gift of dramatic condensation essential to the successful short story. It is inevitable that in a book so modern in tone we should have an occasional hint of the supernatural—an effective, but also rather a dangerous resource.

Plon-Nourrit et Cie. publish a new volume by M. Paul Bourget, of which more than half is devoted to the novel which gives the title to the book, *Les Deux Sœurs*. The short stories which follow are unimportant and less new. While M. Bourget has written little of less merit than some of these six tales, which, though grouped under a second title, 'Le Cœur et le Métier,' have, in fact, no bond of union, 'Les Deux Sœurs' is, we think, as powerful as any work of his pen. This short novel is a study of jealousy in a double form, that of two sisters being dominant in the story.

In *The Wild Marquis: the Life and Adventures of de Maubreuil* (Chatto & Windus) Mr. E. A. Vizetelly exhibits the attitude in which he approaches historical questions by presenting in his opening scene a tragi-comic account of an attempted murder of a woman on a balcony in Paris. Diligent inquiries afterwards elicited the fact that she was the sister of the "wild marquis," and that he was still living in the time of the Second Empire, though, happily, not connected with this attempt. Such being the introduction, we are not surprised at finding ourselves, as it were, in a series of historical red chambers. Mr. Vizetelly is an entertaining guide; he chats pleasantly about all the personages on show, and about their connexions as well. The fact that Maubreuil when young became equerry to Jerôme Bonaparte enables the author to discourse about the juvenile escapades of that prince, including the Paterson affair at Baltimore, and to hint the possibility that France after the Second Empire might have had "an American emperor"—the son of that early union. He well describes Catherine of Würtemberg and the general surroundings of the Court at Cassel. More interesting are the later adventures of the young marquis—his brush with a Col. Wilson, near Alcantara (whom the author rightly distinguishes from Sir Robert Wilson), his attempt to evade the behests of Napoleon respecting the continental blockade, his ruin, and his share in the events which accompanied the Emperor's downfall. Maubreuil, it seems, was one of those who escorted the allied sovereigns into Paris in the spring of 1814. With his usual whimsicality of nature, he tied to his horse's tail the Cross of the Legion of Honour which Lapisse had presented to him for his valour at Torralba. As to later events, we are not convinced by the evidence which Mr. Vizetelly offers as to the supposed plot for kidnapping or murdering Napoleon at the time of his first abdication. The suggestion that Alexander I. had even the remotest connexion with any such plan ought to be scouted. The whole scheme reads very much like a *réchauffé* of that of Cadoudal ten years before. De Maubreuil's whole career shows how much of the legendary can gather around a man; but this work does little towards winnowing fact from fiction. As the author says later (p. 269): "Whenever a conspiracy was suspected certain sapient police agents pretended that they detected his (de Maubreuil's) hand in it." Seeing that this was so, Mr. Vizetelly should have hesitated before bringing the name of the Czar of Russia into connexion with a conspiracy the details of which are on many grounds open to grave suspicion. To do him justice, the author supplies the means to check his narrative, and sometimes points out discrepancies in the evidence. By excluding the merely sensational and strengthening the critical side of his work he would have increased its real interest.

Hierurgia Anglicana. Part III. Edited by Vernon Staley. (De La More Press.)—The editor of this new edition of 'Hierurgia Anglicana,' originally issued in 1848, can fairly claim that it is "revised and considerably enlarged." The third volume deals with questions of ritual and discipline, as contrasted with ceremonial; fully two-thirds of the paragraphs or excerpts are marked by the asterisks which signify that they did not appear in the original edition. This volume is certainly not so interesting or valuable as its predecessors; in fact, the greater part of it is a mere scrap-book of controversial docu-

ments and declarations of particular coteries of clergy who have thought it advisable to make *ex parte* pronouncements in modern days on such questions as the Eucharist, confession, inspiration, ceremonial, &c. Even the answer of the two archbishops to the apostolic letter of Pope Leo XIII. on English ordinations, though it has recently had a very wide circulation of its own, is dragged in and reprinted in full. At this rate, there seems no reason why the work should not be spun out to six or more volumes, instead of being concluded in three. It is difficult to understand on what principle selections have been made illustrating such matters as the post-Reformation use of Church discipline in a white sheet, or licences for eating meat in Lent, &c. Much more striking and far later examples could have been easily found if greater diligence and care had been exercised.

Thought Transference. By Northcote W. Thomas. (De La More Press.)—The title of Mr. Thomas's book on 'Thought Transference,' describes it as "a critical and historical review of the evidence for telepathy, with a record of new experiments." Two hundred and ten pages hardly suffice for an historical review of the evidence, even though what are regarded as "spontaneous" cases of telepathy (*e.g.*, wraiths coinciding with a crisis) are not discussed and experiments in crystal-gazing, though a few are given, are treated in a separate volume by the same author. Mr. Thomas, though his work is that of popularization, is not a born *vulgarisateur*. His style and logic are so serried that the general reader, who wants to know "what it is all about" at the least expense of trouble and reflection, will scarcely find in this book the thing that he desires. "Ces choses ne se disent pas succinctement." From the beginning the burden of Mr. Thomas's book is that the experimental proofs of thought transference (as by guessing numbers, cards, diagrams, and so forth, known to another person) are insufficient, are not recent, and are subject to discounts of various kinds, from collusion to hyperæsthesia. The Society for Psychical Research, he says, have almost abandoned this sort of experiments in favour of study of entranced mediums, like Mrs. Piper and others, who (in trance, if not when awake) indicate that they are in touch with surviving dead spirits. Mr. Thomas insists on the need of full and immediate record of more experiments in thought transference. He himself has taken part in many, in 1902, and the account does not seem encouraging to ourselves. For example, the telepathy, if it existed, was not "tele" enough; the experimenters were only seven feet distant from each other, though separated by a double screen. Mr. Thomas is better pleased with some of the results than, to judge from his descriptions, we can bring ourselves to be. If the "percipient" sees (in a glass ball this time) animals and men which were not in the picture which she should have seen, the thing is not good enough. To adopt the convenient language of Bisley, only five shots were bull's-eyes. Out of 160, nine were centres, and thirty-two, if favourably scanned, were outers. The best we can say is that, with a little collusion, or a little hyperæsthesia, or a little "unconscious whispering," the results ought to have been much better. Excellent directions for making experiments are given, but they involve minute care, and, if the results are good, they will be explained away easily, as the taste and fancy of the explainer may direct. This is discouraging, and, in Mr. Thomas's opinion, "much more systematic effort is needed before we can safely assert that telepathy is a proved fact"—that is, "a fact proved by direct experiment." We entirely agree with him, and conceive that we can only be led to believe that there is "a sort of a something"—an exercise of faculty not officially recognized—by the evidence of many well-recorded spontaneous cases of coincidental appearances. These, whatever they may be, are not the result of conscious mental effort by the "agent" and the "percipient," as in the experiments.

As to "telepathy," Mr. Thomas not superfluously repeats that the term conveys no hypothesis: "is not a theory, but a designation," covering a large set of alleged experiences, but not pretending to explain them. Even the definition of telepathy as "an influence of mind on mind exerted through other than the ordinary channels of the senses" seems too explicit. What is "mind"? The ordinary senses, again, appear to be active in the phenomena, but not in the ordinary way. The facts happen; that is all we can say, speaking for ourselves; we say nothing about "the deadly heresy of action at a distance." We would merely go on collecting examples of the facts, subjecting them to critical examination, and trying to popularize a sense of the need of exact, contemporary, and legally attested records. An instance reaches us of what is called "telepathy" between Australia and England—the appearance of A in New South Wales to B in England, the communication by A to B of an accurate piece of information, the contemporary record in B's diary, and so on. We can do no more than cross-examine the narrators and file their statements for reference in company with cases of failure, as when A's message to B, in similar circumstances, is false. We are "prepared," as Mr. Thomas says, "to leave the explanation to future generations." All that psychical research has to do is to collect, criticize, and record the alleged phenomena, forswearing metaphysics. The practice is useful, as a check on the natural inaccuracy of the human mind. Faulty as many psychical records are, they are not more so than the daily distortions of evidence which we meet, for example, in works of history. Mr. Thomas, had he wished to be truly popular, would have included more anecdote, and less criticism and polemics with dealers in objections of science. These gentlemen seldom, in our experience, take the trouble to get up their cases carefully, or to understand what their opponents mean.

Crystal Gazing, the book we have referred to above, is also published by the De La More Press for Mr. Thomas, and is enlivened by an introduction from the pen of Mr. Lang, who has already dealt with the subject in his book 'The Making of Religion.' His witty *résumé*, with a record of striking experiments within his knowledge, should, we think, persuade the unprejudiced person that there is something in "scrying" or crystal gazing. It seems allied to 'Illusions Hypnagogiques,' but Mr. Lang points out that in the experiments with which he was concerned the percipients were all awake, and did not suspend such ordinary operations as smoking. Mr. Lang very properly suggests that "some official professor of psychology might make experiments." The view which classes all percipients as liars, practical jokers, or hopelessly neurotic and abnormal persons ought no longer to command general respect. Mr. Thomas's historical survey shows that experiments of the kind—combined, no doubt, with a great deal of nonsense—have been made centuries back, and, coming to more recent times, by the famous Egyptian scholar Lane, and by Kinglake, for whom an Arab boy "saw a lovely, golden-haired, azure-eyed girl, when Kinglake was thinking of the flogging Eton head master, Dr. Keate." There are, however, records of modern visions, or guesses, if the reader prefers it so, by Miss Angus, which are enough to startle the most Philistine unbeliever by their accuracy in detail. Some few experimenters can trace the genesis of the crystal picture to actual points of light and dark in the glass; but this is not apparently the general experience. Mr. Thomas's book ought to clear away some of the prejudice attached to the subject, of which no explanation can be expected until we have a large number of well-attested data justifying comparative conclusions. It is astonishing that the visualizing faculty should remain generally unrecognized, important as it is to many people who profit by its possession. Incidentally we find references to M. Blondlot's N rays, and his unenviable position. But, as Mr. Lang hints, unmerited obloquy is not new in the field of research.

The France Book, designed and coloured by M. Lanchester (De La More Press), is a charming little book, written and illustrated to teach a small child something of what geography means. It is admirably adapted for its purpose. The drawings are simple, just fitted for a child, without any superfluous ornament, and the teacher can explain everything in them without wandering from the subject. We heartily commend the book to any mother or aunt who may wish to follow Miss Lanchester's example without having her skill with pen and pencil. The part of France described is that seen on a round tour from Dieppe to the Vosges and back to Ostend.

The Catalogue of the Imperial Library at Calcutta bears evidence of its compiler's experience in the British Museum in its completeness and thoroughness. The modifications in plan introduced to meet the special requirements of the case show Mr. Macfarlane's ability as a librarian.

We have on our table *The Truth about Man*, by a Spinster (Hutchinson),—*The Fall of the Grand Sarrasin*, by W. J. Ferrar (S.P.C.K.),—*Virginia*, by L. T. Meade (Digby & Long),—*The Dog from Clarkson's*, by Desmond F. T. Coke (Jarrold),—*A Doctor in Corduroy*, by Max Baring (Greening),—*The Matrimonial Bureau*, by Carolyn Wells and Harry Persons Taber (Nash),—*The Reason Why*, by Iza Duffus Hardy (Digby & Long),—*The Suburbans*, by T. W. H. Crosland (John Long),—*Pioneers*, by Silas K. Hocking (Warne),—*Horses I have Known*, by "G. G." (H. G. Harper), (John Long),—*Stories and Essays*, by Kate Scanlen (Drane),—*Old Testament Criticism in New Testament Light*, by G. H. Rouse (R.T.S.),—*Talks with Lay Preachers*, by R. F. Horton (Melrose),—*The Gospel of St. Mark in West-Saxon*, edited from the Manuscripts by J. W. Bright (Heath),—*The Meaning of Rationalism, and other Essays*, by Charles Watts (Watts),—*Mediæval and Modern History*, by Philip Van Ness Myers (Ginn),—*Studies on Anglo-Saxon Institutions*, by H. Munro Chadwick (Cambridge, University Press),—*The State and Agriculture in Hungary: Report of Dr. Ignatius Darányi*, translated by Andrew György (Macmillan),—*The Geology of the North Staffordshire Coalfields*, by Walcot Gibson (H.M. Stationery Office),—*Zanzibar in Contemporary Times*, by Robert Nunez Lyne (Hurst & Blackett),—*Twenty Years in the Far East*, by William Spencer Percival (Simpkin & Marshall),—*Life of Michael Bruce*, by James Mackenzie (Dent),—*Spectroscopy*, by E. C. C. Baly (Longmans),—*Foundations of Sociology*, by E. A. Ross (Macmillan),—*Reinforced Concrete Construction*, by A. W. Buel (Constable),—*Riding and Driving*, by E. L. Anderson and P. Collier (New York, the Macmillan Company),—*Schiehallion*, by Rev. John Sinclair (Stirling, Mackay),—*Sonnets and Songs*, by A. T. Strong (Blackwood),—*The Ballad of Rosalie, and other Poems*, by Ethel Neele (Gooderham),—*The Gull's Hornbook*, by Thomas Dekker, edited by R. B. McKerrow (Moring),—*Bussy d'Ambois and the Revenge of Bussy d'Ambois*, by George Chapman, edited by F. S. Boas (Heath),—*An*

Elementary Algebra for Junior Students, by J. Lightfoot (Holland),—*Susan Clegg and Her Friend Mrs. Lathrop*, by Anne Warner (Dean),—*Purple and White*, by H. Byatt (Everett),—*The Passenger from Calais*, by Major Arthur Griffiths (Nash),—*Maurice Woodvil*, by Errington Gray (Walter Scott),—and *The Pride o' the Morning*, by Agnes Giberne (Brown & Langham). Among New Editions we have *Life of Madame Guyon*, by Thomas C. Upham (Allenson),—*A Digest for the Intermediate Examination of the Law Society*, by R. M. Stephenson (Cox),—*The Principles of Argumentation*, by G. P. Baker and H. B. Huntington (Ginn),—*The Preparation and Mounting of Microscopic Objects*, by Thomas Davies (Pearson),—and *Hints on Early Education*, by Mrs. Hoare (S.P.C.K.).

LIST OF NEW BOOKS.

ENGLISH.

Fine Art and Archæology.

Florence, by A. Philippi, translated by P. G. Konody, roy. 8vo, sewed, 4/ net.
Pictures in Colour of Warwickshire, with Notes by F. L. Sabatini, 4to, 2/6 net.

Poetry and the Drama.

Pilgrim of India (The), cr. 8vo, 3/6 net.

Geography and Travel.

Brain (B. M.), All about Japan, cr. 8vo, 3/6 net.
Hutton (E.), The Cities of Umbria, cr. 8vo, 6/
Little (A.), The Far East, roy. 8vo, 7/6 net.
Where to Live round London (Southern Side), edited by P. Row, cr. 8vo, 2/6 net.
Where's Where, compiled and edited by C. A. Barnicoat, Part 1: France, cr. 8vo, 2/6 net.

Philology.

Hartog (W. G.), Grammaire Française Pratique Basée sur la Méthode Inductive, cr. 8vo, 3/6

Mathematics.

Baker (W. M.) and Bourne (A. A.), A Key to Elementary Algebra, cr. 8vo, 10/ net.
Borchardt (W. G.), Elementary Algebra, cr. 8vo, 4/6

Science.

Johnstone (J.), British Fisheries: their Administration and their Problems, 8vo, 10/6 net.
Watkins (W. R.) and Sowman (A.), School Gardening, 2/6

General Literature.

At the Sign of the Fox, by Barbara, cr. 8vo, 6/
Flashes from Cape Diamonds, by Jack, the Connaught Ranger, cr. 8vo, 3/6
Maxwell (W. B.), Vivien, cr. 8vo, 6/
Mother-Light (The), cr. 8vo, 6/
Owen (C.), Capt. Sheen, cr. 8vo, 6/
Riego (Mlle.), The Selected Works of, edited and revised by Mrs. R. Turnbull, Vol. 4, 4to, 2/6 net.
Soutar (L. H.), A Highland Web, cr. 8vo, 6/
Sutcliffe (H.), Red o' the Feud, cr. 8vo, 6/

FOREIGN.

Theology.

Jahn (G.), Das Buch Ezechiel auf Grund der Septuaginta hergestellt, 16m.
Krüger (G.), Das Dogma v. der Dreieinigkeit u. Gottmenschheit, 3m.
Ter-Mikaëlian (N.), Das armenische Hymnarium, 4m. 50.

Fine Art and Archæology.

Jacobsen (E.) u. Ferri (N.), Neuentdeckte Michelangelo-Zeichnungen in den Uffizien zu Florenz, 65m.

Philosophy.

Dieterich (A.), Mutter Erde: Ein Versuch üb. Volksreligion, 3m. 20.
Lehmann (A.), Die körperlichen Ausserungen psychischer Zustände, Part 3, 14m.
Mach (E.), Erkenntnis u. Irrtum, 10m.

Philology.

Anz (H.), Die lateinischen Magierspiele, 5m. 40.
Némethy (G.), A. Tibulli carmina ed., 6m.

Science.

Canon (Dr.), Die Bakteriologie des Blutes bei Infektionskrankheiten, 5m.
Hagenbach (A.) et Konen (H.), Atlas des Spectres d'Émission des Éléments, 30fr.
Hutyra (F.) u. Marek (J.), Spezielle Pathologie u. Therapie der Haustiere, Vol. 1, 20m.

'THE BON GAULTIER BALLADS.'

12, South Castle Street, Liverpool, August 9th, 1905.

I am indebted to your correspondent Mr. James Sinton for drawing my attention to the publication of a seventeenth edition of this book, containing a list of all the editions issued. I suggested the publication of such a list to Sir Theodore Martin as far back as November, 1903, immediately after the issue of the sixteenth edition, and was not aware that the suggestion had been adopted.

Having the said list before me, I venture to suggest that the compiler has fallen into an error in regard to the third and fourth editions, and that consequently Mr. Sinton, by following the list without having the two editions before him, has also fallen into the same error. The third and fourth editions are the only two undated, and my reasons for placing one before the other are as follow. The one I place third contains the *same* rustic border round the pages as the second edition, and not "corner cartoons" (or an Elf border), as stated in the official list. It also contains a new frontispiece, signed "A. Crowquill Del., J. Lee Sc.," printed on a yellow background; also nineteen illustrations which did not appear in the previous edition; and two new ballads, 'Little John and the Red Friar' and 'The Rhyme of Sir Launcelot Bogle.'

In the edition I have placed fourth the frontispiece is reprinted *without* the yellow background; the name of the artist and engraver are omitted, having been rubbed off the stone, together with a small part of the original design, when the yellow background was removed; the said frontispiece is enclosed by a double-line gold border, matching the border-line round the illuminated title-pages of that and the previous editions. All the ballads in the edition I place third are reprinted in this edition, and a new ballad, 'The Meeting,' is added; while a new border, viz., the Elf border, replaces the rustic border of the second and third editions. All the illustrations in the edition I have placed third are reprinted in the one I have placed fourth.

I consider that as the edition I have placed third contains the same border as the second edition; that as the new frontispiece appears in a full and complete form in this edition only; and that as the edition contains one ballad less than the edition I placed fourth; together with the fact that the edition I place fourth shows unmistakeable signs of change, both in respect of frontispiece, border, and the ballads themselves; and all these circumstances, combined with the fact that no one having the two editions before him could doubt that the illustrations in the one I have placed fourth are reprints of those in the one I have placed third—all these facts are, I consider, so nearly conclusive as to justify my contention until stronger evidence to the contrary has been produced.

If I am right in placing these two editions as I did in my bibliography for the reasons now given, then it follows that my statements as to the Elf border are also correct. In any case, the statement in the 'List of Editions,' printed in the seventeenth edition of the book, that corner cartoons (or the Elf border, as I named it) were used in the third and fourth editions cannot be correct, for we have already seen that one of those editions contains the same rustic border as the second edition. It also follows that the sixteenth and seventeenth editions were the second and third (not the third and fourth as stated in the list) to contain the Elf or cartoon border.

I thank Mr. Sinton for his flattering reference to my previous contribution, and I can assure him that a minute comparison of the various editions of this interesting volume will repay the time it costs if his interests lie that way. The greatest difficulty is to obtain the complete series of editions, and, as stated before, my own collection is probably the only one that exists at present.

Henry Selden Young.

DRYDEN'S 'ART OF PAINTING.'

I cannot allow the assertion of my friend, Mr. Edmund Gosse, that the first edition of Dryden's paraphrase of Du Fresnoy's 'De Arte Graphica' (1695) is "one of the rarest [works] in the literature of its time" to pass unchallenged.

I can never remember the time when this was other than a fairly common book. It is frequently found in booksellers' catalogues, and I myself bought a copy the other day for a few shillings. This, of course, does not lessen the great interest of Mr. Gosse's communication, but it does accentuate the amazing action of editors of Dryden, who, instead of reprinting that great writer's work, foisted on the public Jervas's version, which was stated by its editor to be corrected and amended from Dryden's original translation.

'A Table of the Precepts,' which Mr. Gosse says is omitted in the edition of 1716, is included in the third edition (1750), edited by Richard Graham, the author of the 'Short Account of the Most Eminent Painters, both Ancient and Modern,' which is described in the first edition (1695) as "by another hand."

I had the privilege many years ago of handling an interesting copy of Dryden's first edition in a private library situated not many miles from London, which contained Pope's original verses 'To Mr. Jervas with Fresnoy's Art of Painting; translated by Mr. Dryden,' printed in 1717, and also included in the third edition of Dufresnoy (1750). This library was dispersed a few years ago, and I do know where this copy is now.

Henry B. Wheatley.

August 14th, 1905.

Referring to Mr. Edmund Gosse's communication under the above heading in your issue of the 12th inst., it will no doubt interest many if I furnish (as below) my copy of the advertisements contained in some contemporary newspapers, which have hitherto escaped research, respecting the rare original edition of this book. The statement that it was published on the 27th of June, 1695, I cannot, however, confirm. Indeed, one of these advertisements, which appeared in print at least six days earlier than that date, seems to show that it was either published or ready for publication between the 14th and 21st of that month.

In a scarce and curious small folio weekly, entitled *A Collection for Improvement of Husbandry and Trade*, vol. vii. No. 151, Friday, June 21st, 1695, I find, under "Advertisements":—

"De Arte Graphica, The Art of Painting, by C. A. Du Fresnoy; with Remarks. Translated into English: Together with an Original Preface containing a Parallel betwixt Painting and Poetry. By Mr. Dryden. As also a Short Account of the most Eminent Painters, both Ancient and Modern, continued down to the present Times, according to the Order of their Succession, by another Hand. London, Printed for W. Rogers at the Sun against St. Dunstan's Church in Fleetstreet. 1695."

Except an insertion of a similar advertisement in *The London Gazette*, No. 3092, July 1st, 1695, which issue covers the period from the 27th of the previous month, I find no earlier or later notice in the like sources respecting this edition. Upon collating the advertisement with the full title, as given by Mr. Gosse from the copy of the book to which he had access, it will be apparent how closely they agree.

William J. Harvey.

With reference to Mr. Edmund Gosse's article in last week's *Athenæum* on the 1695 edition of Dryden's paraphrase of Du Fresnoy's 'De Arte Graphica,' it may be useful to know that a copy (750 D 1) of that edition can be seen in the Manchester Free Reference Library. It is printed on thick paper, and is complete. The Library acquired it in 1894.

A copy of the book referred to in Mr. E. D. Ross's note in the same issue—Capt. Symson's 'New Voyage to the East Indies,' 1715—is also in the same library (915–4 S 12). Two variations from Mr. Ross's transcript of the title-page may be noted: "peculiar" is "particular," and the price 3*s.* 6*d.*, not 13*s.* 6*d.*

J. H. Swann.

THE LOST EIGHTH-CENTURY GREGORIANUM OF THE ROMAN CHURCH.

II.

In a previous communication I endeavoured to explain and justify my theoretical reconstruction of the "Gregorianum" from which Alcuin seems to have taken most of the component materials of his Libellus; and I intimated that a comparison of the materials which by my hypothesis he excluded from his little book and of those which by the same hypothesis he co-opted into it from sources foreign to the "Gregorianum" enforces the claim to substantial veracity which I make in behalf of that reconstruction. To this latter subject, in so far as it concerns the period between Advent Sunday and Maundy Thursday, I now invite the attention of scholars.

My hypothesis assumes that Alcuin, working upon an early eighth-century "Gregorianum" of the Roman Church, possibly and presumably the book that Adrian I. sent to Charles the Great, displaced or discarded its masses for the following occasions:—

Advent: 345, 378, 335, 485, 325, 872, 349	3089
After Christmas: 432, 324	756
„ Epiphany: 301, 318, 298	917
„ „ 370	370
„ „ 304, 280	584
St. Soteris (II. x.: 28)	274
St. Juliana (II. xii.: 29)	513
St. Peter's Chair (II. xxx.: 30)	439
SS. Perpetua and Felicitas (II. xiii.: 30)	428
	7370

Here in the case of doubly allotted items I add in Roman numerals the references to the Queen of Sweden's "Gelasianum," and in Arabic numerals the reference to Gerbert's edition of the St. Gallen hybrid. The De Tempore masses are easily found at Mur. Greg. 133 *et seqq.* and 158 *et seqq.*

On the other hand, my hypothesis assumes that Alcuin introduced new work as follows, where the bracketed references are to Muratori:

Eight *aliæ* (10–12): 116, 197, 216, 149, 182, 182, 179, 213	1434
Two „ (13): 162, 155	317
Two „ (13, 14): 175, 173	348
One *alia* (14): 169	169
Mass and two prayers (15, 16): 400, 118, 136	654
Seven *aliæ* (17, 18): 152, 130, 171, 146, 159, 114, 150	1022
Three „ (24): 122, 126, 113	361
	4305

Since, then, the difference between these totals is (7370−4305=) 3065, I see in it a confirmation of my theory concerning the material contained in the document on which Alcuin worked. What he found in that book for the period beginning with Advent Sunday and stopping short at the Annunciation had the value of (4563+4569+4570+4569=) 18271 (=48×380$\frac{3}{14}$) letters, or 48 pages;* what in his Libellus he gave to his contemporaries had the value of (18271−3065=) 15206 (=40×380$\frac{5}{70}$) letters, or 40 pages. That is to say, he found 12 membranes of rubric and text, but he left 10. I observe, however, that he was less constantly ingenious than his predecessors of the "Gregorianum," for although, as the curious reader will see for himself, his "Yppapanti" began at the head of a *verso* page, his Epiphany was less fortunate. Like contrasts between ultimate success and intermediate failure to succeed await us in the sequel.

For the interval between the Annunciation and Maundy Thursday he discarded the doubly allotted mass for the Saturday after Quinquagesima (I. xvii: 36) in 513 letters, and by way of compensation introduced

Two prayers (30): 83, 92	175
Two *aliæ* (34): 120, 83	203
One *alia* (43): 145	145
	523

the insignificant difference of 10 letters being distributed over 66 pages.

Divisions E, F.—I have already remarked in No. 3989 of *The Athenæum* that the Benedictio Salis at Mur. Greg. 60 looks like a post-editorial addition to the Libellus. It is equally irreconcilable with the manifest plan, whether of Libellus or of "Gregorianum." I therefore exclude it from computation, and, merely observing that Alcuin seems to have left this part of the document as he found it, summarize it thus:—

E.

	I.		II.
Good Friday	3021		
[Benedictio Salis, 236]			
O'io ad cal^{m} faciendum			387
O'io super infantes		376	
O'io in sabbato paschæ	19		
By *α*: 9×379$\frac{5}{9}$=3416=	3040,	376	
By *β*: 10×380$\frac{3}{10}$=3803=	3040,	376,	387
Abrenunciations			723
O'iones quæ.....in ecclesia			39
By *β*: 12×380$\frac{5}{12}$=4565=	3040,	376,	1149
Prayers and Lessons	1142		
Benedictio Fontis			3412
By *α*: 12×379$\frac{5}{6}$=4558=	4182,	376	
By *β*: 24×379$\frac{3}{24}$=9119=	4182,	376,	4561

F.

First Easter Mass	1209	
Easter Day	1176	372
Monday	1062	333
Tuesday	505	312
Wednesday	551	345
Thursday	816	321
Friday, Mass	577	
From the following	22	
By *α*: 20×380$\frac{1}{10}$=7601=	5918,	1683
Friday, Vespers		241
Saturday	522	270
Sunday	331	147
From the following	12	
By *α*: 24×380$\frac{1}{8}$=9124=	6783,	2341

Division G.—We now enter on the post-Paschal series, which, like the Lenten group, would seem to represent three editorial efforts, the second and third more ingenious than the first. (1) If I am right in attributing the last of them to Gregorius Dialogus we must, tentatively at least, neglect the feast of St. George, whose institution cannot safely be assigned to an earlier date than the year 742.* On the other hand, (2) I reinstate, for reasons explained in No. 3989, the *Pascha annotinum*, SS. Nereus and Achilleus and the Vigil of the Ascension. (3) I eliminate the numerous *aliæ* which my theory attributes to Alcuin; (4) I set in their proper places, printing them in italics, the items which it assumes him to have cancelled; and (5) I group in the first of the paired columns headed "I." the values for anniversaries which it assumes Gregory the Great to have recognized before he issued his sacramentary, (6) setting in the second that for April 25th and those for two others which the *terminus a quo* already found for the nucleus invites me to add to it. I refer to the Dedication of S.M. ad Martyres (A.D. 607–614) and to the Invention of the Cross, which, though of unknown date, cannot prudently be thought posterior to the Exaltation, a feast instituted by Honorius I. (625–638). The result is all that could be wished in justification of this the complex resetting demanded by my theory. The first redaction filled the 16 pages of a quaternion, the second and third expanded these to 20 and 22 pages respectively. But so adroitly was the new work economized that the masses for the greater litanies, for SS. Philip and James, and for the Invention of the Cross had each of them the distinction of a fresh page; the first of these objects being effected by the simple expedient of adding an *alia o'io in atrio* (Mur. Greg. 80) of 126 letters to the preliminary prayers. The vertical cleavages and transverse subdivisions are as follows:—

	I.	II.	III.
Pascha annotinum [N.B.]			758
By *γ*: 2×379=			758
Second Sunday	344		
St. Euphemia			347
SS. Tiburtius, &c.* * *	383		
Third Sunday	375		
[St. George, 399]			
April 25th, Prayers		708	126
By *β*: 6×380$\frac{1}{2}$=2283=	1102,	708,	473
By *γ*: 8×380$\frac{1}{8}$=3041=	1102,	708,	473, 758
April 25th, Mass		331	
St. Vitalis*			349
Fourth Sunday	429		
From the following	33		
By *β*: 9×380$\frac{5}{9}$=3425=	1564,	1039,	822
By *γ*: 11×380$\frac{3}{11}$=4183=	1564,	1039,	822, 758
SS. Philip and James	327		
SS. Alexander, &c.	396		
St. Juvenalis, conf^{r}			395
From the following		18	8
By *β*: 12×380$\frac{3}{4}$=4569=	2287,	1057,	1225
By *γ*: 14×380$\frac{1}{2}$=5327=	2287,	1057,	1225, 758
Inventio s'cæ Crucis		508	
Fifth Sunday	329		
Port Latin Day			298
SS. Gordian, &c.	385		
SS. Nereus, &c.* * [N.B.]	369		
St. Pancras*	355		
S.M. ad Martyres		364	
Vigil of Ascension [N.B.]	436		
By *α*: 16×380$\frac{1}{8}$=6090=	4161,	1929	
By *β*: 20×380$\frac{1}{10}$=7613=	4161,	1929,	1523
By *γ*: 22×380$\frac{1}{2}$=8371=	4161,	1929,	1523, 758

How, then, did Alcuin deal with this? Simply, but sagaciously. He omitted—

Four Sundays: 344, 375, 429, 329	1477
St. Euphemia (II. xv.: 105)	347
St. Juvenalis (II. xvii.: 111)	395
Inventio s'cæ Crucis (II. xviii.: 112)	534
	2753

He inserted—

One *alia* (76)	138
Eighteen *aliæ* (76–78): 178, 137, 212, 188, 133, 162, 206, 160, 98, 145, 111, 194, 104, 91, 155, 124, 85, 141	2624
Two *ad complendum* (78): 116, 143	259
St. George	399
One *alia ad complendum* (81)	95
	3515

The difference between these totals is 762; so that, whereas he found 8371 letters, distributed over five membranes and a half, for the interval between the Octave of Easter and Ascension Day, he left (8371+762=) 9133 (=24×380$\frac{13}{14}$) letters, or the complement of two *terniones*.

Division H.—This is full of interest. Let me begin with Alcuin, who had nothing to cancel but one Sunday mass of 270 letters, who wanted more space than its removal allowed him, but who yet was bibliographer enough to wish the Whitsun Eve office to begin, as heretofore, at the head of a *recto* page. By substituting—see Mur. Greg. 85, 86—"In ascensca d'ni" for "In ascensione d'ni ad sc'um petrum," by omitting "cum angelis" at the end of the Preface, and by boldly docking the Communicantes of a necessary clause, he made the mass for the

* See *The Athenæum* of August 5th, p. 179.

* On this see my Canterbury Missal, p. xxii.

Ascension shorter by (3 + 12 + 13 + 64 =) 92 letters than its normal value—a number which, added to the 270 of the cancelled mass, yielded a total abatement of 362 letters, the precise equivalent of the two very beautiful *aliæ* now found at Mur. Greg. 86.

But at Mur. Greg. 88, 89, and preceding the first Whitsun mass, there are two pairs of *aliæ* which must be due to successive editors of the "Gregorianum" itself; the second of them to the compiler of the primary document, as necessary "padding" for his pages, ten in number; the first to the compiler of either β or γ, who, burdened with the mass for St. Urban, was fain to expand by whatever means ten pages to twelve, and who must be held responsible for the needless 20 letters of "In sabbato pentecosten," another piece of "padding," smuggled in at the foot of his ninth page. The two redactions may be thus formulated :—

	I.		II.
Ascension Day	912		
Sunday	270		
St. Urban*			325
From the following	15		
By β or γ: $4\times380\frac{1}{2}=1522=$	1197,		325
Prayers and lessons	1096		
Additional prayers			410
Additional prayers		370	
Superfluous rubric			20
By α: $7\times380\frac{3}{7}=2663=$	2293,	370	
By β or γ: $9\times379\frac{5}{9}=3418=$	2293,	370,	755
First Whitsun Mass	1134		
From the following	11		
By α: $10\times380\frac{2}{5}=3808=$	3438,	370	
By β or γ: $12\times380\frac{1}{4}=4563=$	3438,	370,	755

Division I. — Liturgical compilers in the eighth century were familiar with two groups of ember masses designed for the second quarter of the year. One of these began with the prayer "Mentes nostras," &c., the other, considerably longer, began with the "Omnipotens et misericors," &c. I believe that both were St. Gregory's, but that the latter represents his maturer judgment; and that, though either might have been adopted by the compilers of the book I am endeavouring to reconstruct, the latter had the stronger claim on their choice, and is therefore the more likely of the two to have been preferred by them. But this is precisely the group which Alcuin's theory would seem to have required him to supersede; for it is the group which, if the Queen of Sweden's book (I. lxxxiii) may be trusted, he must have found in the sacramentary that served as his criterion of "gelasianism." Has he superseded it? I think so; first, because, although his "Mentes nostras" is replete with Pentecostal suggestion, and was clearly meant for use in Whitsun week, he has appended to it, with an unmistakable "Die dominico uacat," the mass proper to the third Sunday of the post-Pentecostal series; and, secondly, because this mass has, on his own theory, no right to a place in his collection, for it recurs in the appendix (Mur. Greg., 165). I infer, therefore, that what Alcuin found was the group "Omnipotens," &c., and (1) set down their totals, 539, 406, 1064, accordingly; (2) I distribute three Sundays over as many weeks of menology; (3) I introduce, in obedience to my theory, the doubly allotted *missæ* for St. Cirinus, &c., and for St. Vitus, and (4) reinstate that for SS. Primus and Felician, which I believe to have been in the first edition of the Libellus, if not in that represented by surviving copies. These conditions fulfilled, I remember that the basilica of St. Nicomedes was dedicated by Boniface V. (A.D. 617 *et seqq.*), predecessor of the Honorius who has given us our *terminus a quo*, and therefore (5) set the value of its commemorative mass in the second of the paired columns under I. The result is this :—

	I.		II.
Whitsunday	859		
Monday	336		
Tuesday	316		
From the following	9		
By α: $4\times380=$	1520		
Wednesday	530		
Friday	406		
Saturday	1064		
First Sunday	377		
Ded. s'ci Nicomedis		415	
SS. Marcellinus, &c.	408		
Second Sunday	322		
SS. Primus, &c. [N.B.]			387
SS. Cirinus, &c.*			405
Third Sunday	268		
St. Vitus			385
SS. Marcus, &c.**	349		
SS. Protasius, &c.			344
Vigil of Baptist	418		
From the following	9		
By α: $16\times380\frac{3}{8}=6036=$	5671,	415	
By β: $20\times380\frac{7}{20}=7607=$	5671,	415,	1521

Division K. — We here have two cases of bibliographical economy. 1. The near incidence of a great festival obliged the compiler of the primary document to raise his 1842 necessary letters to an even multiple of 380, and this he did by giving St. John's Day (Mur. Greg., 99) an "Ad vesperas" and "Ad fontes" of the value of (96+122=) 218 letters, and by inserting a Preface of 225 letters into the last mass of the series. 2. Gregorius Dialogus, in his turn—instructed, probably, by Sergius I., in whom the June feast of St. Leo had its origin—when incorporating the mass of St. Leo into his new redaction of the missal, was, from the same cause, in want of some 335 letters of "padding." These he procured by writing out in full the Secreta of the first mass, his predecessor having been satisfied with a necessary word or two,† and in adding to the last an "Ad vigilias in nocte" (*ib.*, 102) of 230 letters. The materials, therefore, which lay ready for Alcuin's use were these :—

	I.		II.
St. John Bapt.: First Mass	266		105
From the following	8		
By γ: 379=	274		105
St. John Bapt.: Second Mass	433	218	
Fourth Sunday	334		
SS. John and Paul**	430		
St. Leo, Pope			421
Vigil of SS. Peter and Paul	371	225	230
By α: $6\times380\frac{5}{6}=2285=$	1842,	443	
By γ: $8\times380\frac{1}{2}=3041=$	1842,	443,	756

We have seen that if the Libellus as known to us represents the *ultima manus* of Alcuin, he cannot have so arranged his components as to give the Epiphany the distinction of a fresh page. Careful examination shows that the Nativity of the Baptist suffered a like indignity. Alcuin was content, though not perhaps finally content, to make St. Peter's day his first starting-point after Whitsunday, as he had already been content to make the Purification of St. Mary his first starting-point after Christmas; and this he did by making a net deduction of precisely four pages from the intervening eight-and-twenty which had gone to the equipment of Divisions I and K; for, by the requirement of my hypothesis, he superseded or suppressed the 4267 letters of nine doubly allotted masses and the doubly allotted Oratio of a tenth, replacing them by 2753 (=4267 − 1514) letters. Thus :—

† This is, I think, unquestionable. See fol. 96 of the Canterbury Missal.

Ember days: 539, 406, 1064 (I. lxxxiii.: 134)	2009
Four Sundays: 377, 322, 268, 334	1301
SS. Cirinus, &c. (II. xxi.: 133)	405
St. Vitus (II. xxii.: 136)	385
V. of SS. Peter and Paul (II. xxix.: 143)	167
	4267

Ember days: 459, 395, 863	1717
One Sunday:	271
Four *aliæ* (99): 99, 128, 173, 228	628
V. of St. Peter (101)	137
	2753

In other words, he found (7607+3401=) 10648 (=28×380$\frac{3}{7}$) letters, but left (10648−1514=) 9134 (=24×380$\frac{7}{19}$) letters, or, as when dealing with Division G, the value of two *terniones*. Division H, as we have just seen, retained in an intervening *ternio* the same value as before.

MARTIN RULE.

P.S.—In my communication to *The Athenæum* of last January 7th the values I gave to the masses of St. Gregory's first Sanctorale often differ, if but slightly, from those of the same masses in the present reconstruction. In that instance it seemed reasonable to assume St. Gregory's technicalities of titulation, inflexion, and spelling to have been those which he has transmitted to us through the Canterbury Missal; in this instance I assume the technicalities of his seventh and eighth century successors to have been identical with those observed by Alcuin.

'LADY FANSHAWE'S MEMOIRS.'

Pinner, N.W.

I NOTICE that Mr. Lionel G. Robinson, in calling attention to the fact that Miss Beatrice Marshall, in her recent edition of 'Lady Fanshawe's Memoirs,' had not clearly stated her indebtedness to the old edition published some seventy-five years ago, says :—

"It is true that Mr. Allan Fea, to whom the illustrations are due, does mention Sir H. Nicolas by name, but not in a way which would suggest that it was his work which Miss Marshall has reprinted."

May I point out that in the following extract, which I quote from the notes I have added to the illustrations, I thought it would be clearly understood that, as Miss Marshall speaks of the "following Memoir first published in 1830," my brief allusion to it would be sufficient. These are my words :—

"Comment at various times has been made upon the inaccuracy of the printed Memoirs, but judging from a personal inspection of the original there appear to be but few serious errors. It must, however, be pointed out that the editor, Sir Harris Nicolas, only used a copy of the Memoirs which was made from the original in 1766 by Charlotte Colman, Lady Fanshawe's great-grand-daughter. The editor's transcript, though made ten years later, was not published until half a century afterwards (*vide* preface of 1830 edition)."

I may add that only at the eleventh hour I was called in to illustrate the book and add a note about the pictures, and draw up the pedigree at the end of the volume, the reprint having already been set up in type.

ALLAN FEA.

WITH regard to Mr. Lionel Robinson's remarks on the reprint of the 'Fanshawe Memoirs,' may I be allowed to say that I am not responsible for any part of the book, except the introduction. This I was asked to write when I first drew the publisher's notice to the charming memoirs with which I had long been familiar. But I was not asked to edit the work, as might naturally be supposed from the title-page, therefore I cannot in fairness be blamed for omitting to acknowledge my indebtedness to Sir Harris Nicolas. I was quite in ignorance that his introductory memoir and notes were to be reproduced in the new edition till I saw th volume in print. BEATRICE MARSHALL.

Literary Gossip.

Mr. A. T. Quiller-Couch ("Q") has collected and revised several of his stories which have appeared in *The Illustrated London News*, and has included them, with the one which formed the Christmas number of *The Graphic* in 1903, in a volume which will be published by Messrs. Smith, Elder & Co., with eight illustrations, on the 24th of this month, under the title 'Shakespeare's Christmas, and other Stories.' By arrangement with Messrs. Smith, Elder & Co. the book will be published on the same date in the United States by Messrs. Longmans.

'The Scottish Parliament: its Constitution and Procedure, 1603–1707,' by Prof. Sanford Terry, will be published in the autumn by Messrs. MacLehose & Sons. Except in its broadest outline, no attempt has been hitherto made to elucidate the constitution and procedure of the Scottish Parliament at this period. Prof. Terry shows that its development in constitutional powers and processes after 1640 was very rapid, and by 1707 it had brought itself, both as a chamber of debate and of legislation, to a reasonable level of procedure with the English Parliament of the day.

In the early autumn will be issued from the De la More Press a volume by Mrs. Marriott Watson, entitled 'The Heart of a Garden.' Among the many books relating to gardens which have appeared during the last few years there are not many which make any literary appeal. Mrs. Marriott Watson's book is, however, written primarily from the literary point of view, although it also contains much information useful to amateur gardeners. It may, perhaps, best be described as romantic. It will be profusely illustrated, and contains a number of poems.

The September number of *The Independent Review* will contain an important article on 'The Separation of Church and State in France,' by M. Émile Combes, the ex-Premier. To the same issue Dr. Charlton Bastian is contributing a paper on 'The Nature and Origin of Living Matter,' which is in some sense the first fruits of his forthcoming work on the subject, and is of special interest in view of the attention that has lately been paid to the question of spontaneous generation. From Mr. G. M. Trevelyan there is an article on Dr. Brandes's recent volume, entitled 'Poetry and Rebellion,' while Mr. Algar Thorold writes on 'The English and French Churches in Fiction.'

Mr. Unwin has just arranged to publish a new novel by Miss K. L. Montgomery, author of 'The Cardinal's Pawn' and 'Major Weir.' It is entitled 'Love in the Lists,' and may be described as a comedy of errors played out in a Swiss summer *pension*.

Prof. W. P. Ker has collected various essays which have appeared in reviews and other quarters, and will publish them through Messrs. Macmillan & Co. in a volume entitled 'Essays on Mediæval Literature.' The papers treat of Early English prose, the similes of Dante, Boccaccio, Chaucer, Gower, Froissart, and Gaston Paris.

In *Chambers's Journal* for September Libau is described by Albert Kinross, one of the few journalists who has visited that Baltic port. Mr. W. Roberts, in a paper on 'Shakespere Autographs,' tells all that is known upon the subject. Lieut.-Col. Andrew Haggard, D.S.O., describes 'The Land of Olive Oil,' as the result of a visit to Lucca. Dr. Andrew Wilson shows 'How our Senses Deceive Us' in a paper on that subject. A paper by Miss J. T. Wilson on 'Deer-Stalking in Scotland Sixty Years Ago' includes some recollections of Christopher North.

Mr. T. F. Thiselton-Dyer, the author of 'Old English Social Life,' is engaged on a work on 'The Folk-Lore of Women.' It will be published by Mr. Elliot Stock very shortly.

By the death last month of Mr. Jacob Chester Chamberlain, New York and other large cities in the United States lose one of its best-known bibliophiles. Mr. Chamberlain was an electrical engineer by calling, but his passion was book-collecting, and at the time of his death he was the owner of one of the finest collections of American first editions in existence. He laid the foundation of his library by purchasing some years ago Mr. Beverly Chew's choice series of American first editions, and since then he has been an extensive buyer at all the important auction sales and by private treaty. The recent Hawthorne exhibition at the Grolier Club owed much of its completeness to loans from Mr. Chamberlain's collection. His Whittier collection is generally admitted to be the finest extant, including, as it does, a spotless copy of 'Moll Pitcher,' in the original blue-paper wrappers, and many other items of great rarity.

The interesting library of Governor Samuel W. Pennypacker is to be sold by auction at Philadelphia by Mr. S. V. Henkels, during the coming autumn and winter, and promises to be one of the most important of its kind dispersed within recent years in the United States. It contains, for instance, the largest collection in private hands of books printed by Benjamin Franklin, and also a large number of important documents and letters written by him. The Washington items are headed by an autograph diary kept by George Washington. The library is also remarkable in that it is said to contain the largest known collection of early Pennsylvania imprints, among them the Saur Bible, the first printed in America in any European language. Early almanacs and early American magazines and newspapers will be further features of this sale.

The Nation, of New York, for August 3rd, has an interesting note on 'J.-J. Rousseau and the "Yellow Peril,"' by M. Salomon Reinach. He points out that

"nobody seems as yet to have remarked that the first to prophesy the 'yellow peril,' and even the present war, was Jean-Jacques Rousseau in his little-read 'Contrat Social' (chap. viii.): 'L'Empire de Russie voudra subjuguer l'Europe, et sera subjugué lui-même. Les Tartares, ses sujets ou ses voisins, deviendront ses maîtres et les nôtres; cette révolution me paraît infaillible.' Voltaire laughed at that passage, and upbraided Rousseau for writing like the author of a popular almanac."

The recent Anglo-French manifestations of sympathy and friendship have already called into existence a new journal, *L'Entente Cordiale*, a "Franco-English weekly journal" at a penny. It is edited by M. Louis Liger, jun., in English and French, and its offices are at Dunkirk. It is an excellent little paper, which deserves success.

Messrs. Maclaren & Co. announce that they will issue this month a shilling edition of 'The House of Sin,' by Marcelle Tinayre. It will be interesting to see if the talented author has anything like the vogue in this country which she has attained across the Channel.

The death is announced of Prof. Alexander Melville Bell, "vocal physiologist," in his eighty-seventh year. He was inventor of "Visible Speech," author of many works upon speech, elocution, stenography, and editor of a highly popular work, prepared for the use of elocutionists, known as 'Bell's Standard Elocutionist.' Alexander Melville Bell was born in Edinburgh in 1819. From 1843 to 1865 he lectured on elocution in Edinburgh, at the University and at New College; and in 1865 was appointed Lecturer at University College, London. In 1870 he removed to Canada and became Professor of Philology at Queen's College, Kingston, and in 1881 he went to Washington. He was widely known as an elocutionist, and his Shakspearean readings were famous in the United States. His son, Mr. A. Graham Bell, was inventor of the telephone; a brother, David Charles Bell, was a teacher of elocution in Dublin.

Messrs. Gowans & Gray are publishing, in a style uniform with their "Pocket Anthologies," 'The Hundred Best Poems (Lyrical) in the Latin Language,' selected by Mr. J. W. Mackail.

C. H. M. writes:—

"In your notice of the 'Practical Spanish Grammar' in your last issue you ask whether it is a fact that a Latin wit said that for the Spaniards *vivere* was the same as *bibere;* adding that, if so, we have a case of unconscious reminiscence in Scaliger's epigram, which you quote. Surely this epigram, 'Haud temere antiquas,' &c., is by Martial, and he is the Latin wit meant."

The vacation courses in English, French, and German for British and foreign students, organized by the Vacation Courses Council of Edinburgh University, have been well attended, and in every way successful. Amongst the lecturers have been Mr. Gregory Smith, Prof. Kirkpatrick, Dr. Henry Sweet, Prof. Paul Morillot of Grenoble, Herr Pastor Reimer, Dr. Julius Freund, Mr. A. A. Jack, Prof. Henry Gay of Toulouse, Prof. G. Witkowski, and Prof. Viëtor. Prof. Kirkpatrick has borne the main burden of the arrangements for the course.

The death in his sixty-fourth year is announced from Olsberg, near Cassel, of Julius Stinde, the creator of the immortal Frau Buchholz. In the volumes dealing with her adventures, the life of the Berlin middle class, with its joys and sorrows, its interests and amusements, is depicted with a vividness and humour which recall Dickens. Stinde's range of character is,

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however, very limited, and he confined himself to a particular class of Berlin society. He was a fairly prolific writer, but his remaining works are little known, and the final volumes dealing with the Buchholz family are uninteresting.

SCIENCE

Address to the British Association for the Advancement of Science, delivered at Cape Town, 1905. By Prof. G. H. Darwin, President. Part I.

Prof. G. H. Darwin, the President of this year's meeting of the British Association, which has just assembled at Cape Town, has already made an innovation by dividing what should have been his opening address into two parts. Of these, the second will not be delivered until the assembly reaches Johannesburg, which it is expected to do on August 30th. The first was duly spoken at the opening meeting on Tuesday last, and a reprint of it is now before us. As he himself suggests, filial piety almost demands that the address should deal with the question of evolution, or, as he puts it, "with the attempts which have been made to formulate evolutionary speculation," and his position as Plumian Professor of Astronomy, together with his published work on the tides and other celestial phenomena, lead him naturally towards one particular branch of them. The various questions of evolution in the heavens—or, more specifically, of how sun, stars, and planets came to be and whither they are going—form, therefore, the object of his discourse, and will, we understand, be dealt with in detail in the second part. In the first part he contents himself with indicating the broad lines on which such theories should be constructed.

At the beginning he sets himself to consider what a scientific theory should be, as to which he does not differ greatly from M. Henri Poincaré and his brother Lucien:—

"The test of a scientific theory lies in the number of facts which it groups into a connected whole; it ought, besides, to be fruitful in pointing the way to the discovery and co-ordination of new and previously unsuspected facts. Thus a good theory is in effect a cyclopædia of knowledge, susceptible of indefinite extension by the addition of supplementary volumes."

But he warns us, as explicitly as the distinguished Frenchmen just named, against attaching a too exclusive or blind faith to any such theories with regard to his particular subject. "In every case," he says,

"the evolutionist must form a theory for the facts before him, and the great theorist is only to be distinguished from the fantastic fool by the sobriety of his judgment—a distinction, however, sufficient to make one rare and the other only too common."

He even tells us that good may sometimes be derived from the consideration of theories apparently inconsistent:—

"Hardly any theory is all true, and many are not all false. A theory may be essentially at fault and yet point the way to truth, and so justify its temporary existence. We should not, therefore, totally reject one or other of two rival theories on the ground that they seem, with our present knowledge, mutually inconsistent, for it is likely that both may contain important elements of truth. The theories of which I shall have to speak hereafter may often appear discordant with one another according to our present lights. Yet we must not scruple to pursue the several divergent lines of thought to their logical conclusion, relying on future discovery to eliminate the false and to reconcile together the truths which form part of each of them."

Having thus cleared the way by warnings which, though familiar enough of late to scientific ears, have yet, it appears, their value when addressed to a popular audience, Prof. Darwin goes on to consider the influence which the theory of natural selection "first formulated by my father and Wallace," has had on speculations concerning the origin and future of inanimate nature. Although, as he confesses, speculations of this kind are much older than those which concern life, he thinks that they have been "profoundly affected" by Darwinism, and that it is due chiefly to this that the "origin and history of the chemical elements and of stellar systems now occupy a far larger space in the scientific mind than was formerly the case." In proof of this he mentions that so long ago as 1873, Baron Carl du Prel published his book on the struggle for life in the heavens ('Der Kampf um 's Dasein am Himmel'), which Prof. Darwin seems to consider was partly inspired by his father's discovery. But it may be remarked in passing that the Baron du Prel's conclusions were arrived at principally on *à priori* grounds, and that his book was but another example of the truth that mystics rush in—sometimes with success—where the scientific fear to tread. To most physicists, at any rate, it will seem that Prof. Darwin is here putting the cart a little before the horse, and that it is the late discovery of the mutability of the elements rather than any biological theories which have led us to revise our views on the genesis of matter.

However this may be, Prof. Darwin next proceeds to unfold his main thesis, which is apparently that in forms of matter, as well as in forms of life, it is the stable configuration which persists. In doing so he makes use of an illustration drawn, not from physics or biology, but from politics, because, as he says, "we all understand, or fancy we understand, something of politics, whilst the problems of physics are commonly far less familiar to us."

"In the world of life," he says,

"the naturalist describes those forms which persist as species; similarly the physicist speaks of stable configurations or modes of motion of matter; and the politician speaks of States. The idea at the base of these conceptions is that of stability, or the power of resisting disintegration. In other words, the degree of persistence or permanence of a species, of a configuration of matter, or of a State depends on the perfection of its adaptation to its surrounding conditions. If we trace the history of a State we find the degree of its stability gradually changing, slowly rising to a maximum and then slowly declining. When it falls to nothing a revolution ensues and a new form of government is established. The new mode of motion has at first but slight stability, but it gradually acquires strength and permanence, until in its turn the slow decay of stability leads on to a new revolution."

In this parallel, if we may venture upon a guess, something like a return to catastrophic theories of the cosmos is foreshadowed, and our conjecture is strengthened by an *obiter dictum* of Prof. Darwin's to the effect that he doubts whether biologists have been correct in looking for a continuous transformation of species, and whether slight continuous changes, occuring during a long period of time, followed by sudden transformations or extinctions of species, may not be the rule.

Thus we are led to consider the question of stability, which Prof. Darwin is inclined to think the most valuable property for any form, corporeal or cosmical, that means to be successful in the struggle for existence. In studying this, he first turns to the structure of the (chemical) atom, which has lately been dealt with at some length in *The Athenæum* (see Nos. 4040 and 4041). As might have been expected, he accepts as sound what has been called the electronic theory of matter, according to which the atom consists of a very large number of negative electrons, or corpuscles of negative electricity, revolving at great speed round a core, or within a globe, positively charged. The mechanism by which they are held together is, he confesses, "hypothetical"; but he mentions, with great respect, "a mechanical or electrical model" of the atom suggested by Prof. J. J. Thomson. Although he does so only in general words, it is plain to any one acquainted with the subject that he is here referring to the floating magnets of Mayer, which are sufficiently described in the numbers of *The Athenæum* just mentioned. The conclusion that he draws from this is,—

"It appears that there are definite arrangements of the orbits in which the corpuscles must revolve, if they are to be persistent or stable in their motions. For the purpose of general discussion, which is all that I shall attempt, you may take it that the number of corpuscles in such a community is fixed; and we may state that definite numbers of corpuscles are capable of association in stable communities of definite type."

This leads him to the further inference that

"an infinite number of communities are possible, possessing greater or lesser degrees of stability.....We are thus led to conjecture that the several chemical elements represent those different kinds of communities of corpuscles which have proved by their stability to be successful in the struggle for life,"

whence he comes to the conclusion that the chemical elements have not existed for all time, and will not be eternal, as he puts it, "in the future." The instance of radium is, of course, invoked as that of an element in which we can see the process of disintegration and spontaneous rearrangement going on absolutely under our eyes.

Here, then, we must leave Prof. Darwin for the present, and until he delivers the second part of his address, which will, no doubt, deal with the possible evolution of stars and worlds upon some such lines as are here faintly sketched for the chemical atom. We postpone any detailed criticism of Prof. Darwin's address until this is in our hands, but it may be as well meanwhile to remind our readers that Prof. Thomson's suggested model of the atom is by no means universally accepted as corresponding to anything in nature, and that, as Prof. Darwin himself somewhat enigmatically puts it, its inventor "would be the first to admit that

his model is at most merely a crude representation of actuality."

The development of polytechnics and similar institutions has called into existence a number of text-books designed for evening students who can only devote some six or seven hours a week to the subject, and who, naturally, do not want their mental pabulum to be too severe, coming, as it does, at the end of a day spent in a works or office. Radcliffe and Sinnatt's *Systematic Course of Practical Organic Chemistry* (Longmans & Co.) belongs to this class. In mapping out their course the authors were limited in two directions—by the requirements of various examining bodies, and by the necessity of including only short experiments. Within these limits the authors have produced a text-book useful alike to teachers and to the class of students for whom it is intended.

SOTO.

On p. 183 of your issue of the 5th inst. there are some remarks on the expedition of Hernando de Soto, which is referred to in the book entitled 'Great American Explorers.'

The name of the explorer should be written "Soto," and not "De Soto." To write the latter is as erroneous as it would be to refer to Guy de Maupassant as "De Maupassant." In both cases, when the names are written without the Christian name, the particle should be omitted. If your reviewer wants confirmation of this statement in regard to Soto, let him open either of the few authorities he quotes, and on almost any page he will find phrases such as "dijo Soto," "entonces Soto llamo à los Indios," or the like. Your reviewer seems to have fallen into an inaccuracy *re* his authorities. He states that Rodrigo Rangel was the private secretary of Soto. Oviedo, the historian of the Indies, expressly says he was a "soldier who served in the cavalry." Moreover, as far as I know, Rodrigo Rangel's narrative is only preserved at second hand—namely, by Oviedo, who incorporates it in his account of Soto's expedition. Thus, Rangel can in no wise be termed a contemporary authority.

Again, your reviewer (or the writer of the book) goes out of his way to repeat the old sneer at the "imagination" of the "Inca Garcilasso de la Vega." If it is the writer of the book, he should have known that this attitude dates from the Spanish writers of the seventeenth century, who, one and all, abused the Inca, because he, as the son of an Indian princess, took the Indians' side. I cannot see what grounds the writer has for saying that Garcilasso took his facts from Gonzalo Silvestre, for in his preface he especially says he had them from two Spanish soldiers, whom he mentions by name. R. B. Cunninghame Graham.

Science Gossip.

We have received the Report of His Majesty's Astronomer at the Cape of Good Hope to the Secretary of the Admiralty for 1904 (2*d.*).

The date of the discovery of the new small planet by Dr. Götz was the 26th ult., not the 27th, as announced last week. Nos. 489, 504, and 505, discovered in 1902, have been named Comacina, Cora, and Cava respectively. No. 511, which was found in 1903, has received the designation Davida. Two new ones (possibly also a third, which may, however, be identical with a previous discovery) were visually detected by Dr. J. Palisa at Vienna on the 27th and 30th ult. respectively.

It was stated in our 'Science Gossip' on the 5th inst. that it appeared probable from early calculations that the seventh satellite of Jupiter revolved round the planet in a retrograde direction. No. 82 of the *Bulletins* of the Lick Observatory has since appeared, giving the completed result of the discussion of the orbit by Dr. F. E. Ross, and from this it appears that the satellite's motion is direct. The period amounts to 265 days in length.

Prof. M. and Herr G. Wolf have found that a star in Virgo is subject to variation in its photographic magnitude, though the optical rays show scarcely any change. It will be reckoned as var. 78, 1905, Virginis.

Madame Ceraski, examining plates taken by M. Blajko at the Moscow Observatory, has discovered that a star in the constellation Cepheus is a variable of the Algol type. Its normal magnitude is about 9½, from which it sinks to the twelfth; the period is not yet known. This star is to be reckoned as var. 79, 1905, Cephei.

The volume of the 'Connaissance des Temps' for the year 1907 has recently been received. It is the 229th of the series, the first having been issued by Picard in 1679. Many important modifications and additions have been from time to time introduced into it, especially under the superintendence of the present editor, M. Lœwy. But most of the data on which the ephemerides in the present volume are based remain as in the preceding year. Some very useful tables are prefixed of the elements of the orbits of the planets, satellites, and periodical comets, the last being arranged in two lists of those which have been seen at more than one, and at only one appearance. There will be a total eclipse of the sun (total only in Central Asia, where its duration will not exceed two and a half minutes, and not visible at all in Western Europe) on January 13th, an annular one (almost confined to South America) on July 10th, and two partial eclipses of the moon; also a transit of the planet Mercury over the sun's disc on November 14th, the whole of which will be visible over the greatest part of Europe and the whole of Africa. The extensive table of geographical positions (longitudes, reckoned from the meridian of Paris, and latitudes) forms a very valuable feature at the end of the 'Connaissance.'

FINE ARTS

Ivories. By Alfred Maskell, F.S.A. (Methuen & Co.)

The range of time and place over which this interesting work travels is very great. From prehistoric days to the present, and from every quarter of the world, the author gleans a series of examples to illustrate his remarks. It is a notable fact that ivory, and the cognate, bone, have at all times and among all peoples been selected as a medium for the representation of artistic endeavours. The discoveries in the Dordogne seem to be the earliest, and exhibit the most primitive attempts of prehistoric man in an artistic, or rather imitative, direction. Among them the author sees a piece of reindeer antler which is carved to resemble the fore part of an ibex, with a "life and understanding of art which a sculptor of the finest period might envy"; on another, incised drawings of a group of reindeer, with characteristics true to nature, and so forth. But their beauty of design clashes with the apparent inability of modern "savage" people to produce anything better than the travesties scrawled by modern children on walls and pavements, and indeed raises in the cautious mind of the archæologist some suspicion of their genuineness. To find carved bone and ivory satisfying modern canons of the beautiful, while almost every other relic of domestic use is of the most primitive and rudest kind, is, to say the least of it, paradoxical. What a contrast between these objects "drawn by the hand of a genius," and "conceived with the highest feeling of delicacy and restraint," and the rude pottery, weapons, and a thousand other things of perhaps even later date! Are we seriously to believe that the genius who could produce such "perfection in modelling" and "absolutely clever and artistic sketching" was not able to get nearer to the designs he saw on the gold coins of Greece than the barbarous imitations which we see on the gold coins of Early Britain? The ivories of Nineveh and ancient Egypt, as preserved in the museums of Europe, testify to the development of the work succeeding the early manhood of the world. The handle of an Egyptian box, carved in the form of a woman, and dating back to thousands of years before our era, bears witness to an appreciation of that which the artist has judged to be supremely beautiful for six thousand years, and which still holds an undisputed sway in every art workshop and studio. Assyria has yielded many very beautiful examples of ivory carving, some in which coloured materials and gilding have been employed, in combination with the ivory, to enhance the beauty of the object, and the modelling and drawing excite the highest admiration for their charming proportion of design and the details which make up the characteristics of the native art. Of all this Mr. Maskell naturally has much to say, and has said it well, as an antiquary should, and illustrated it with good plates that are really indispensable for the right understanding of the text.

Consular diptychs and other classic ivories of Greece and Rome next claim attention, *longo intervallo*, though nothing is said here of Jewish ivories of the times of the kings and David, nor of those mentioned by Ezekiel and Amos, perhaps because they are no longer extant. That ivory was prized in Palestine is manifested by its mention in the Apocalypse. The author's chapters on the diptychs are of the highest interest. These objects, which date from about the middle of the third century of our era, can in some cases have their date accurately determined, and thus they afford criteria for the antiquity of other objects of art. Their beauty, their diversity of design, and wonderful charm will strike the student at once, and they yield to none of the later ivories, whether of Europe or the East, in any of the details which go to constitute the finest and most valuable class of antiquities. Early Christian ivories and those called Byzantine appear to derive their existence from much the same sources, and possess numerous affinities of treatment as well as of technique. Here, again, the author is thoroughly conversant with his subject, and has selected many fine examples for reproduction in his numerous illustrations. Statuettes, croziers, diptychs, triptychs, pastoral staves, and nearly every object included in the inventory of church accessories which could possibly be con-

structed of this material appear to have been thus made, and in every case the maker has succeeded in creating out of what must be an exceedingly difficult medium to work some of the most beautiful objects the Middle Ages have bequeathed to posterity. The names of many of the artists who produced these priceless pieces have been preserved, and it may be truly said that a complete history of art, from the prehistoric age to the twentieth century, with a range only limited by man's presence on earth, could be written from the study of ivory alone. The marvel is that the material, which is to be procured in but a few localities, should have been selected by so many artists, in divers places and in different circumstances, for the display of their achievements. There is a class of chessmen and draughtsmen which is particularly interesting for its antiquity, and indicates the almost universal prevalence of the noble game of chess. Danish, Icelandic, and Anglo-Saxon ivory "men" testify to its ancient standing in Northern Europe at a very early date. A set, or part of a set (now in the British Museum), found on the island of Lewis, one of the Outer Hebrides, in 1831, by a labourer digging in a sandbank, forms the subject of a learned dissertation by the late Sir Frederic Madden, in the *Archæologia*, and some of these, with other examples from Eastern and Western sources, have been made the subject of illustrations in this work.

The chapter devoted to Spanish and Portuguese ivory sculpture might have been longer. In these specimens Mr. Maskell sees a peculiar style of mixed art, in which there is a predominance of Oriental feeling, called Hispano-Moresque, and finds it difficult to account for the changes and transitions through which the Arab influences passed, and to give dates with precision. Mention is made of the boxes and caskets of this style, of the crucifixes attributed to Alonso Cano, of religious statuettes of the seventeenth century or later, and of the remarkable objects brought recently as trophies of war from Benin. The celebrated ivory 'Virgin de las Batallas,' preserved in the Royal Chapel of S. Fernando of Seville, has, unfortunately, escaped the author's notice. This is Spanish of the thirteenth century, 43 centimetres (=16·97 in.) in height, and represents the Blessed Virgin seated on an octagonal seat, bearing on her knee the Infant Saviour, whom she supports with the left hand. Each figure of this statuette wears a crown of silver gilt, which ornaments, although ancient, do not appear to be the original ones. There are holes which indicate that this ivory was fixed by means of an iron cramp to the bow of a saddle, and thus carried by a warrior into battle, in order that, in the height of the combat, he should not be parted from the beloved objects of his Christian worship, a pious practice used in olden days in Spain. It has been conjectured, probably with accuracy, that this relic signalizes the presence of a new style in Spain, and the separation from Byzantine influences, which were so long a dominant characteristic in the arts of that country.

India, Persia, Arabia, and China and Japan, in turn, furnish themes which Mr. Maskell has turned to good account, with the result that his handsome book overflows with points of interest, showing everywhere the depth of his researches and extent of his observation. His list of ivories of which he has given a notice, or to which he has made reference, with a table of their origin, date, dimensions, present owners, and other details, ought to be exceedingly useful to students and collectors, and we are glad to note that the book also includes a copious bibliography, lists of sculptors in ivories whose work is known or to whom certain things are assigned, and other class lists. These, with the copious index, make up a monumental book, which is certainly the best extant which deals exclusively with ivory objects. We may say, in conclusion, that if the "Connoisseur's Library," of which this is a single specimen, keeps up the character shown here, Mr. Cyril Davenport, of the British Museum Library, the general editor, will have done a real service to the literature of art.

William Hogarth. By G. Baldwin Brown. "The Makers of British Art." (The Walter Scott Publishing Company.)—Hogarth's fame as a painter has always been somewhat obscured by the greater popularity of his prints. In his own time the latter sold in very considerable numbers, while many of his pictures were only disposed of for very low prices by a complicated lottery system. His most characteristic creations, whether pictures or prints, are, moreover, apt to be regarded primarily as enforcing some truth, or attacking some vice or phase of folly, rather than for their technical artistic qualities. This is due in part to his essential modernity and practicality of mind. He was a moralist and reformer, as strenuous and fervent as Charles Reade—*e.g.*, in the prints of 'The Four Stages of Cruelty' and 'Gin Lane.' It is, however, even more due to his possession of a supreme gift of narrative composition. As he himself says, "I wished to compose pictures on canvas similar to representations on the stage." So entirely is this aim realized, that our interest centres primarily in the fortunes of the characters, and only in a lesser degree in the consideration of the processes by which they came to be there. The painter's art has tended to efface itself. A description of any of his narrative pictures or prints commences, "Once upon a time" as naturally as it does with those of Carpaccio; and as with the one the setting of the story is shown by all the accessories to be Venice during the Renaissance, so with the other the tale is told in Georgian London, and in the telling of it there is enshrined the record of the fashions of the period in dress and demeanour, of its follies and its enthusiasms, of its domestic interiors and of the architecture to be seen in its streets. Each is a master of narrative—the one sought his themes in the fairyland of Christian legend; the other was a realist, who depicted the common occurrences of life.

By virtue of these genre pictures, and the engravings by which their stories became widely known, Hogarth has been deemed to belong almost as much to literature as to art. His early work in book illustration for 'Hudibras,' and subsequently for 'Don Quixote,' lends support to this view. 'The Two Progresses,' the 'Marriage à la Mode,' the "Election" series, and 'The Times of Day' reveal an outlook on life substantially resembling that of the early novelists. Had Fielding's genius ever found pictorial expression, such would have been its utterance.

This real connexion with literature — to the existence of which tribute has been borne by the eulogies of Lamb and Hazlitt, and indirectly by the strictures of Reynolds—has been, in effect, further emphasized in Mr. Austin Dobson's well-known work. This is partly, perhaps, on account of the very felicity with which the artist is there represented in that eighteenth-century *milieu* which Mr. Dobson has the secret of recreating. It forms, perhaps, the chief merit of Prof. Baldwin Brown's concise yet, within its necessary limits, really admirable monograph that it shows very clearly how much of Hogarth's artistic work is left out of account in this estimate. His work in line as a political satirist stands apart by itself; his reputation was so great that it was almost deemed an honour to be lampooned by him. His sacred figure subjects, compositions in "the grand style," formed no inconsiderable portion of his artistic output; and his portraits, more than any of his genre pictures, foretold the distinctive line of excellence of English painting.

In attaching a somewhat greater importance than some former biographers to the first of these divisions, Prof. Brown does the painter's work no more than justice. It was here that the severance of his upbringing from the great traditions told most detrimentally, for here his native realism was curiously timid and hesitating; yet we may claim for the figure of the Good Samaritan in the picture at St. Bartholomew's Hospital a Rembrandtesque sincerity, and Pharaoh's daughter in the picture at the Foundling Hospital is gracefully conceived, the rendering of the drapery especially being admirable and the flesh tints soft and harmonious. The chorus of depreciation which greeted the 'Sigismunda' at the time of its completion was probably as much due to the fact that in it Hogarth had abandoned the *métier* with which his contemporaries had come to associate him, as to outstanding demerits in the work itself, though Hogarth's powers were then declining.

How both the extent and the quality of the artist's pictorial achievement have been generally underestimated may be inferred from the fact that "in almost every case, save in that of the satirical prints, the engraving was preceded by a picture." When, as not infrequently happens, differences exist between the two, it is because the detail of the engraving has been conventionalized. Hogarth lived by the proceeds of the sale of his engravings, and this very fact enabled him to preserve his independence in the use of the brush. Now that Hogarth's genius has won tardy recognition in his specific work of painting, the tendency, according to Prof. Brown, is rather to exalt unduly his technical dexterity. In the desire to avoid falling into the same error, the author seems, indeed, to err on the side of restraint in his appreciation of Hogarth's work in portraiture. We incline, with certain reservations, to the more eulogistic estimate of Prof. Muther. With Hogarth there disappears "that Van Dyck-like elegance which had become the mode." His work is simple, robust, and vigorous, and this both in finished work, such as the superb 'Capt. Coram,' and in such triumphs of swift characterization as 'The Shrimp Girl' and the Jacobite laird Simon, Lord Lovat.

There are no vexed questions in Hogarth's life. He was always at work, and the record of it is uneventful. The only incidents which can be termed dramatic are the runaway marriage, the French visit, which terminated in his arrest at Calais, and a few violent quarrels with political opponents. Consequently the biographical part of the present work, though always lucid and succinct, presents few, if any, remarkable features. We would remark, however, that the deduction of Hogarth's "quiet assurance of his own worth," from the fact of his having eloped with the daughter of Sir

James Thornhill, ignores too completely the influence of impulse in such actions. Hogarth's marriage was an entirely happy one, and justification of it is, therefore, unnecessary. It had been, as he tells us, by the works of his father-in-law at St. Paul's and Greenwich that he was inspired to attempt the monumental style in painting. The influence was not of long duration. In the genre pictures, as in his portraits, he reveals his natural kinship with the Dutch masters. "At the best a Hals in the making," is Prof. Brown's estimate of 'The Shrimp Girl.' "It has," he says,

"ease and freedom, and a sure grasp of the form that the sweeping brush-strokes accuse without insistence, but it lacks the commanding strokes of the greater master."

Temperate and just is his remark concerning the Dutch genre masters:—

"For absolute certainty of drawing and a precision of handling that never falls into the fault of hardness, they are from the executive point of view in a class by themselves. It is a high honour for Hogarth that he can be brought into comparison with them. It would be absurd to claim him as their peer."

In humour Hogarth is nearest to Teniers and Jan Steen. There are also a certain daintiness and softness in the youthful types of the English painter which show the influence of Watteau. Notice, for instance, 'The Lady's Last Stake,' now in the possession of Mr. Pierpont Morgan, and the women of the tavern picture in 'The Rake's Progress.' The figure of the youthful rake in the first of the series has something of Watteau's brilliancy and smoothness of execution, and a faint suggestion of the airy *insouciance* of the 'L'Indifférent' in the La Caze Collection in the Louvre.

The types of Jacques Callot, which according to Samuel Ireland were probably his first models, often recur, as Prof. Brown observes, in the earlier engravings, and the same influence may also be observed in many of the grotesque figures in the backgrounds of the "Election" series and of 'The Rake's Progress.' Less direct was Hogarth's debt to the Italians. He posed as the antagonist of their influence, and uttered a certain amount of unreason about the "black masters," though it should be remembered that it was at works of the decline that his strictures were chiefly aimed. In this connexion we may cite the remark recorded by Mrs. Piozzi, wherein, after comparing Johnson's pre-eminence as a talker with that of Titian in painting, he added, "The connoisseurs and I are at war, you know, and because I hate them they think I hate Titian—and let them."

In Charles Lamb's famous essay Hogarth is likened to Shakspeare. His picture of the 'March of the Guards to Finchley' would of itself justify the comparison. There is no pomp or pageantry in the march as he conceives it. It is full of those natural incidents which form the accustomed prelude to the realities of war. The various groups of soldiers, women, and camp-followers carousing, embracing, and bidding each other good-bye, have indeed something of the spirit which animates Falstaff and Doll Tearsheet and Bardolph. Hogarth desired to dedicate the plate to George II., but as that monarch was incensed at the painter's insolence in having represented several of the guardsmen as the worse for liquor, the artist had to seek another patron, and the print in consequence is dedicated to "his Majesty the King of Prusia [*sic*], an Encourager of Arts and Sciences." It was on this occasion that George II. uttered the classic remark: "I hate *bainting* and *boetry* too! Neither the one nor the other ever did any good."

We have dealt with the subject, perhaps somewhat to the exclusion of the letter, of Professor Baldwin Brown's monograph. It makes no appeal to the specialist, but forms an admirable introduction to the study of Hogarth as painter. It contains very full descriptions of and data concerning all the more noteworthy pictures and prints, and an interesting note upon the early authorities for the biography. In consideration of the brevity of the book, the topography of London in Hogarth's time and at the present day is treated with somewhat disproportionate detail in a part of a chapter and a section of the appendix. Hogarth was, however, essentially a Londoner, and his backgrounds form an invaluable record of the London of his day.

Old Cottages, Farm Houses, and other Half-Timber Buildings in Shropshire, Herefordshire, and Cheshire. From Photographs by J. Parkinson, with Descriptive Notes by E. A. Ould. (Batsford.)—As the eighteenth century was dawning Paul Sandby and others issued such works as 'The Virtuosi's Museum,' containing "select views" with short descriptive letterpress, while some half-century later appeared such works as Calvert's 'Picturesque Views in Staffordshire and Shropshire.' Both of these books contain views from the same part of the country as that before us; but a comparison shows not only how completely the technique of illustrations has changed, but also how much taste has improved. For instance, the earlier books of views rarely went outside "seats" of the nobility and gentry, while the drawing was often inaccurate and almost entirely wanting in detail. Now, however, as in the book before us, the houses chosen for illustration are homesteads hidden away in villages or among fields, and they are reproduced not merely for their quaint beauty—though that of itself would be sufficient reason—but also for the sake of interesting details of construction, the accuracy of which is secured by photography. The title-page sets forth that the book consists of a hundred collotype plates of half-timbered buildings in the three counties of Salop, Hereford, and Chester, from photographs by Mr. J. Parkinson, who describes himself as "Architectural Woodworker." These are, almost without exception, well-executed views of houses, with notes on special points by Mr. E. A. Ould. These notes are mostly short and to the point; but some of the conclusions expressed in the introduction may be regarded as open to doubt. For example, the author accounts for the few existing cottages dating earlier than 1550 by saying that the ravages of the Black Death rendered the building of new cottages unnecessary, and further that before the Reformation most of the labourers on the land were accommodated in conventual buildings and outhouses, or beneath the roofs of the great landowners. As a matter of fact, very few cottages, in the modern sense of the term, have come down to us even from the latter half of the sixteenth century and the first half of the seventeenth. Many of the half-timbered houses of that period are cottages now, but almost all were built not as dwellings for the labourers, but for the smaller gentry and yeomen, and for prosperous tradesmen, and their large increase during the period in question was due not to growth of population so much as to growth of national prosperity and a greater appreciation of the comforts and conveniences of life. The plates of the book are badly arranged. Plate xl., which, according to the index, should be 'The Old Rectory Eardisland,' is not to be seen in its proper place, and appears, without any note of explanation, as a frontispiece, while the 'Back View of Marton Hall,' described in the text as plate xci., should be plate lxxxix. The series opens with four views from 'The Town of Shrewsbury,' but there is an error in the description of every one of them. Two of these errors are of little or no importance, being only 'Butchers Row' instead of 'Butcher Row,' as correctly printed in the letterpress; but the other two have no excuse. Plate iii., described as 'A Pair of Houses in the High Street, Shrewsbury,' really depicts two houses which are in Frankwell, beyond the Welsh Bridge, and at least half a mile from High Street; and plate iv., described as 'The Court House, Shrewsbury,' is a picture of the Gatehouse which gave entrance to the now modernized Council House, which occupied so conspicuous a position in the later mediæval history of the town. We turn to plate x., and find the name given to it is 'A Cottage at Clevedon'; but though we are well acquainted with the county of Salop, it is news to us that it possesses a Clevedon, nor have we been able to trace such a spot in any gazetteer. Such mistakes rather spoil a book which otherwise has many points of excellence.

ARCHÆOLOGICAL NOTES.

M. Paul Toscanne, who appears to be a pupil of M. Ledrain at the École du Louvre, has published a small book on 'Les Signes Sumériens Dérivés' which seems worthy of attention. His contention is that, if we wish thoroughly to understand the cuneiform texts, we must seek under the form in which they have come down to us the underlying ideograms or hieroglyphs in which the original language was written. To do this it is necessary to free the characters from the explanatory or modifying signs afterwards added to them, and he devotes the present volume to a study of the signs read *gunu* which were added to certain syllables with what has been hitherto supposed to be merely an intensifying effect. He thinks, however, that in some cases the Sumerians used the *gunu* to make up complex ideograms to express ideas more elaborate than could be denoted by simple hieroglyphs. It is difficult to give instances without the use of cuneiform type, and even of a specially drawn pictorial script, for which reason, doubtless, the book is published in autograph. It should be noted that the octogenarian Assyriologist M. Jules Oppert seems to think well of M. Toscanne's theory, and in a characteristic preface speaks of the author as showing "une honnêteté qui le distingue de quelques-uns des assyriologues."

There is now exhibited in the galleries of the Louvre the statuette—perhaps about a third the size of life—representing Gudea, of which the body was discovered by de Sarzec and the head by his successor, Capt. Croz, in circumstances already detailed in *The Athenæum* (No. 4038). An examination of the monument leaves no possible doubt that the head and the body were originally connected; but what principally strikes one about it is the extreme disproportion of the two parts. M. Heuzey, as before noted, thinks this due to a convention of the Sumerian sculptors, whereby the head alone was treated as a portrait, the base of the statue being looked upon as merely a *tabula rasa* for the reception of inscriptions. However this may be, the likeness between this and the statue known as No. 1 in the Cairo Museum is extraordinary, and leads to the conclusion that it must be the result of conscious imitation. In the Egyptian instance it is not the base, but the shoulder of the statue which receives the inscription, consisting in this case of the hawk-names of three of the earliest known Egyptian kings. The comparatively huge head does not seem, therefore, capable of explanation on M. Heuzey's theory.

The publication of the cylinders of the same King Gudea has been begun by M. Thureau-Dangin, and the first part, containing some hundred pages, is already published. It is devoted to the transcription into Latin characters and the translation of the cylinders known as A and B, in which Gudea describes the building of his famous temple at Lagash to the god Nin-girsu, and its dedication. Beginning with the scene in heaven when Bel decrees the foundation of the temple, they go on to relate how a dream was sent to Gudea, the meaning of which was explained to him after a

long prayer, here given, to Nina, the "royal diviner of the gods." Then comes the detail of the building, which is represented as being designed by the gods throughout, and the installation of the god in his temple after a festival which lasted for a week, and during which, it is expressly said, all distinctions of rank among the worshippers disappeared. It does not seem that we must take the remark at the conclusion that the temple has been built "in heaven and on the earth" so seriously as to suppose that a model of it was supposed to exist in the abode of the gods, although the words would perhaps bear this construction. Father Alfred Loisy, who reviews the volume for the *Revue Critique*—rather a change of policy this—thinks that the court assigned to the god of lieutenant, counsellor, musician, singer, architect, and so on, down even to shepherd, donkeyman, and gardener, may afford means for the reconstruction of the household of a Sumerian king. This is possible, but by no means certain. The translation is made with all the care and accuracy that we have a right to expect from M. Thureau-Dangin, and is accompanied by a commentary, grammar, and glossary.

The first part of the second volume of 'Le Musée Egyptien' is also out, and keeps fairly up to the high level of its predecessor. As this last dates back to 1890, it may be as well to remind the reader that it aims at reproducing in somewhat luxurious form the most striking Egyptian monuments which do not appear fully elsewhere. Among the seventeen plates here given, two of the most striking are those of the statue of Mentuhotep discovered at Deir el-Bahari in 1901 by Mr. Howard Carter. M. Maspero, who writes the accompanying description, reminds us that he at first attributed the statue, on grounds that he now sees to have been insufficient, to Mentuhotep I., but that Dr. Naville's and Mr. Hall's subsequent discoveries have convinced him that the person depicted is Mentuhotep V. He has a very curious theory to account for the fact that the bust of the statue is carefully worked, and that the strong, keen face looks as if it must have been an excellent portrait of the living model, while the lower part of the figure is not only clumsy, but does not even coincide with the Egyptian canon of proportion. M. Maspero's explanation is that the statue was for use at the Heb-sed festival, where the king was exhibited to his subjects at the top of a staircase in imitation of the god Osiris, and that, seen from below, the figure would appear in drawing. He also thinks that the statue was put in the tomb where it was found, in default of the corpse, Mentuhotep being either slain in battle or assassinated. This may be; but was not the whole purpose of the Heb-sed ceremony the exhibition of the deified, but living king, for adoration; and is there any evidence that he was ever replaced by a statue?

M. Revillout has published in the *Revue Égyptologique* a full translation from the demotic of 'The Romance of Petibast,' from which he seeks to prove, among other things, that the twenty-second, or Bubastite dynasty, founded by the Biblical Shishak or Sheshonq, was of Asiatic origin, and connected with those "Ethiopians" who, according to the Book of Chronicles, invaded Judah in the reign of Asa. M. Revillout, who is seldom without some quarrel on his hands, this time falls foul of the Viennese scholar Dr. Krall, of whom he speaks in incontinent terms.

General Frey, who was, if we recollect rightly, the commander of the French contingent in the expedition for the relief of Pekin, has published a small book in which he seeks to show that the Annamites must be descended from the Egyptians, because both nations used hieroglyphs, and the signs are in many instances the same. Had the gallant officer carried his researches into ancient scripts a little further, he would have found, we believe, that all pictographs portray, for the most part, the same objects, the number of things at the disposal of archaic man for use as symbols being apparently strictly limited. Thus, the eye, the hand, the disc of the sun, and the crescent of the moon can be found nearly everywhere.

M. Victor Henry has contributed to the *Revue Bleue* another popular article, this time on the inconsistencies of Buddhism. He has no difficulty in showing that the state of ethics disclosed by some of the Jatakas, for instance, is very different from the pure morality taught in other Buddhist writings. But surely the same inconsistencies might be found in any other religion which either outgrows the early stage of civilization which gave it birth, or adopts, as in this case, the legends of an older faith.

Fine-Art Gossip.

An important addition has just been made to the permanent collections of the City of Birmingham Art Gallery, through the generosity of Mr. J. Palmer Phillips, who has presented an important example of the water-colour art of Samuel Palmer. It was exhibited at the Society of Painters in Water Colours in 1877, under the title of 'Tityrus restored to his Patrimony.' This drawing was included in the exhibition of the artist's works held by the Fine-Art Society shortly after his death in 1881, and is from the collection of Mr. George Gurney, who lent it to the Winter Exhibition of the Royal Academy in 1891, and to the Guildhall show in 1896. The donor also gave some little time ago a fine landscape study by Peter de Wint. Other recent additions to the gallery include a large water-colour, 'The Derelict,' by Henry Moore, R.A.; and good examples of William Hunt and George Barret.

Mrs. R. H. Stevenson, daughter of Cadell, Scott's publisher, has lent to the Scottish National Portrait Gallery Sir John Watson Gordon's portrait of Sir Walter Scott, executed in 1830. There are now eleven portraits of Scott in this collection. A portrait of Dr. Norman Macleod, by Tavernor Knott, has also been added to the gallery, as well as a bust of Allan Ramsay, the portrait painter.

Collectors will be interested to learn that the library of Cruikshank items, archæological works, mezzotint engravings, pictures, &c., formerly belonging to the Egyptologist T. J. Pettigrew, librarian to the Duke of Sussex, will be sold on the 23rd inst., at their galleries in Conduit Street, by Messrs. Knight, Frank & Rutley.

The leading members of the Ministry of Fine Arts in Paris are actively engaged on the project of erecting a suitable monument in the Champs Elysées to the great French artists who constitute the Barbizon School. Every one is in accord with the proposal—the Minister himself and the City of Paris more particularly. The difficulty will, perhaps, lie in the form in which such a monument should take. It must, as a matter of course, include statuettes of such men as Corot, Théodore Rousseau, Millet, Jules Dupré, and Daubigny; but there are so many others whose names will be put forward that the committee will have no easy task to arrive at a final judgment. It is agreed, at any rate, that the new monument shall be erected in the neighbourhood of the Grand and Petit Palais.

We are glad to hear that the Paris Musée Carnavalet, which is so rich in Parisian souvenirs, is soon to have an adequate printed catalogue of its contents. M. Alcanter de Brahm, the secretary of the Carnavalet, has finished the catalogue *sur fiches*. In this form there are about 5,000 items, which will be methodically classified. Nearly all the Parisian museums and libraries are very ill supplied with printed catalogues, and if that of the Carnavalet proves worthy of the outlay, perhaps it will be an inducement to the authorities to proceed with the others.

The Director of the French Archæological School at Athens, M. Holleaux, reports the finding of three leaden vases filled with ancient coins at Delos. In the largest are 300 four-drachmæ pieces so well preserved as to suggest that they never were in circulation, but were sent to Delos straight from the mint in the vases in which they have now been found.

MUSIC

Βιβλιοθήκη Μαράσλη. 260 Δημώδη Ἑλληνικὰ Ἄσματα ἀπὸ τοῦ στόματος τοῦ Ἑλληνικοῦ λαοῦ συλλεγέντα καὶ παρασημανθέντα ὑπὸ Γεωργίου Δ. Παχτικοῦ, Φιλολόγου καὶ Μουσικοῦ. (Athens, Βιβλιοπωλεῖον Καρόλου.)

This is another sheaf from a rich harvest, ready for the reaping, but if not reaped likely soon to rot in the fields. Much has been done in collecting the traditional literature of Greece, mostly by the Greeks themselves; but they generally lack critical training, and almost universally are without a knowledge of phonetics, so that their work is not altogether to be trusted. In the book before us, for example, there are unmetrical lines, and there are mistakes of transcription due solely to the compiler's knowing too much. He knows that an enclitic in ancient Greek throws back the accent upon a properispomenon, and consequently he writes (p. 4) *τὸν μαῦρόν του* which is not to be pronounced in modern Greek. What he actually heard was *τὸ μαῦρο του*, but he is too learned to write it. On the same page *μ'* is written twice, when a syllable must have been pronounced, probably *μου*. So, again, he writes *καὶ* before vowels and consonants alike, although the metre often shows that the particle was pronounced *ky* (or, perhaps, *chy*, if we may trust our own memory). We see at once, then, that this is not a phonetic transcription, but a transliteration into the normal forms of the songs which were heard by the compiler.

This, however, does not impair the value of the book in other directions. To begin with, a large number of songs given here are printed for the first time. So the editor claims, and we believe justly, for we have examined a large number of collections without coming on them. They have been collected from natives of a great many parts of the Greek world, whom the editor has been able to meet, because he lives in the centre of the Greek world, Constantinople. These are Asia Minor, Thrace, Macedonia, Epirus, Albania, Crete, Cyprus, the Greek mainland, the Propontis, and several isles of the Archipelago. The editor has been engaged on his work since 1888. He has taken reasonable care in details; thus the names of his authorities are supplied. The editor has also kept a record of their ages, which, however, he has not published. But he tells us that not seldom men and women of seventy or eighty years old describe their songs as taught them by their grandfathers and great-grandfathers, which would take back the record for two cen-

turies. We shall consider later the internal evidences of age.

The second point of importance in this work—and here it is almost unique—is the preservation of the airs to which the songs are sung. In listening to the church music of Greece we have felt that its strange character might be due to a tradition going further back than the birth of modern music; and if we might argue on *à priori* grounds, it is reasonable to expect that it was not unconnected with ancient Greek music. As we have heard Christian congregations in India singing translations of English hymns to their own native airs, so we may suppose the fathers of the Church were wise enough to use national airs for singing their hymns. We are credibly informed that two Catholic scholars are at present investigating the subject of church music—the one in the Latin Church, and the other in the Greek; and that by no means the only evidence for historical connexion are the names of Lydian, Dorian, and Phrygian still used to designate certain of these modes. In the airs before us there is a distinct resemblance to those we have heard in Greek churches. They are very peculiar, and often not at all pleasing to the English ear; their keys do not answer to those which we are used to, and their intervals and accidentals are strange indeed. One of the favourite intervals, also common in Chinese music, is from F sharp to E flat; the scale is that of G with E flat, instead of E natural. At least, that is the scale as reduced to our notation; but we have serious doubts whether most of these airs can be reduced to our notation accurately. The number of possible notes in the octave was greater in ancient music than in our own, the intervals being sometimes less than a semitone; and we are inclined to think that a violin or some other stringed instrument is necessary to reproduce the Greek airs. We must also add, in honesty, that Greek singing is very unpleasing, especially when sung with a loud, screaming falsetto, as it so often is.

One serious fault we must find with the transcription of the text: the compiler does not always reproduce what he hears. For instance, misled by the analogy of ancient Greek, he writes (p. 4) ὁ μαῦρός σου, τὸ μαῦρό του; but since the circumflex tone has disappeared from spoken Greek, all the accents being merged in stress, such a group is now unpronounceable. Μαῦρος σου (more accurately μαύρος σου, with acute) is right, as the metre shows; μαυρός σου would be possible to pronounce, but not what is given. On the same page we have κόρη μ', where κόρη μου is necessary to the metre; and, conversely, other lines have too much, although it is not always easy to say what should be read. As an example, take No. 23 (p. 28): several lines are unmetrical, but may be made metrical by slight changes. Thus, in l. 12, μόν' for μόνον would set matters right; and the last word of 5 should probably be χαλάνει, not χαλανεῖ.

Whether these errors are due to a defective ear, or to the use of traditional spelling, it is impossible to say; but one thing is certain—that the verses as recited were metrical. The reciters often do violence to forms, compressing or expanding them, but they always conform to the metrical scheme. We must insist on this point, not from a love of fault-finding, but because we hope it may be remedied in the succeeding volume. Apart from this, considerable care has evidently been taken to reproduce the dialectic forms accurately, and the wide range of the selection makes it very instructive to the student of modern dialect.

We do not propose to discuss here the contents of the songs, which are of a very varied character. They contain much that is interesting, and much that is beautiful, and they keep a high level of excellence, since popular songs represent the survival of the fittest. The pointless and the insincere are eliminated when poems depend for their existence on being remembered. It is a pity that many of these songs are incomplete — a natural drawback when they are collected from a limited number of persons. But we are most grateful for the book, as we are for all honest attempts to collect what must, with the march of what is called civilization, soon for ever disappear.

An Elizabethan Virginal Book. By E. W. Naylor. (Dent.)—This volume is described as a "critical essay on the contents of a manuscript in the Fitzwilliam Museum at Cambridge," the treasure, in fact, which until recently erroneously bore the name of 'Queen Elizabeth's Virginal Book.' Our author believes that its size, even in its published form, has prevented students from giving it the attention which it deserves. Then, again, there are many who find such old music difficult to understand, and therefore difficult to interpret in the right spirit: forms, tonality, ornaments, everything is antiquated. Mr. Naylor, by the way, hopes that Mr. Barclay Squire, whom he describes as "the author of the Preface" to the printed edition of the Fitzwilliam manuscript, will accept his thanks for the valuable information which forms part of his second chapter. But why did he not first ask permission of the authors? He names only one; but the work was edited by Mr. J. A. Fuller Maitland and Mr. W. Barclay Squire, as Mr. Naylor afterwards states, but only in a foot-note.

Our author feels that there are subjects of which he has only skimmed the surface; but he has written to interest students, not specialists. There is enough information to make serious readers wish for more, and this kind of book is an incentive to study the music itself.

England, about the beginning of the sixteenth century, was ahead of other countries as regards the variation form, which, says Mr. Naylor, "was brought to its climax of possibility three centuries later, by such a man as Brahms." That this composer wrote many fine variations—notably those for orchestra on a Haydn theme—none will dispute, but Beethoven in that branch of musical literature has not as yet been surpassed.

Morley already in 1597 remarked that Galliards were evolved from Pavans, and our author notes that Bull—not, however, in the Fitzwilliam volume, but in 'Parthenia'—carried the principal of unity even into the Prelude, and thus presented us with "a real suite of three pieces which have a vital connexion one with the other." This is, indeed, an early and notable instance of such a thing. We are reminded that 'Parthenia' was published in 1611, "before Bull fled to the Netherlands," which reads as if Bull conceived the idea before he became subject to foreign influence. But he had travelled through France and Germany ten years previously. The idea of thus connecting three pieces may therefore possibly have been borrowed. Bull has, however, the benefit of the doubt. We are told that it "would be possible to rewrite the history of music from 1550 to 1620 on the material which we have in the Fitzwilliam Book alone." The fact, however, that Frescobaldi—to name only one composer—is not represented in it shows that this statement is exaggerated. There are other passages which seem to us open to question. But the volume as a whole is interesting and instructive; moreover, it is the first book on the subject, and therefore welcome. It contains many musical illustrations, and there is a capital index.

Musical Studies. By Ernest Newman. (Lane.)—The greater number of the articles in this volume have already appeared in various periodicals, but here they are considerably altered, and some almost rewritten. We recently referred to M. Tiersot's statement in *Le Ménestrel*, to the effect that when—in a letter to Liszt in 1852—Wagner spoke slightingly of Berlioz's 'Benvenuto Cellini' he could not have known a note of the music. Mr. Newman has formed the same opinion. "The dates of performance and of publication put any such knowledge on his part out of the question," he remarks. But Wagner saw a good deal of Berlioz during his long stay in Paris, 1839–42. Is it not possible, or even probable, that the composer may have shown Wagner the score of his opera? The article on Berlioz may be somewhat extravagant in its estimate of the composer, but we much prefer such a view to the cold attitude adopted by some writers.

The article on 'Programme Music' is interesting, but calculated to provoke criticism. The subject is bound to do so, since the term itself is differently understood by different musicians. There is another article, 'Richard Strauss and the Music of the Future,' which is equally provocative. The last sentence sums up pithily, if not pleasantly, the writer's opinion of the composer's latest tone-poem: "The 'Symphonia Domestica' I take to be the work of an enormously clever man who was once a genius." Up to that symphony Mr. Newman considered Strauss the "creator of a new order of things in music." Our author is a clever and thoughtful writer, and even those who differ from him will respect his frankly expressed opinions.

Musical Gossip.

The Council of the Sunday Concert Society announce that they have arranged for the Sunday afternoon concerts to be resumed at Queen's Hall on October 1st, and to be continued for a period of twenty-six weeks—until March 25th, 1906. The orchestras engaged for the season are the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood, and the London Symphony Orchestra, under the direction alternately of Sir Alexander Mackenzie and Sir Charles Stanford. Mr. Wood will conduct the first concert, on October 1st, and Sir Charles Stanford will have charge of the London Symphony Orchestra on the following Sunday.

The Concert Club's second season will open on Sunday, November 5th. Twelve concerts will be given at Bechstein Hall under the direction of Señor Fernandez Arbos, chamber and orchestral works being performed on alternate Sunday afternoons.

Herr Fritz Kreisler, the violinist, announces a recital at Queen's Hall on Saturday afternoon, September 30th; and Mischa Elman will give a recital of violin music in the same hall on Tuesday afternoon, October 17th.

The sixth series of Chamber Concerts in Lord Leighton's studios will be held this winter on Thursday afternoons, beginning on November 9th. The Kruse, Wessely, and other able quartet organizations have been engaged. The soloists will include Madame Haas, Miss Katherine Jones, Madame Le Mar, Dr. T. Lierhammer, Mlle. Ella Spravka, Miss Adela Verne, and Miss Ydèn. The Leighton House Committee is very strong, and includes a number of representative people. Mr. Otto Goldschmidt is the chairman of the musical arrangements.

At the Crystal Palace, on September 30th, will be held the sixth annual brass band festival. Seven competitions have been arranged, and 1,750*l.* will be offered in prizes.

Engelbert Humperdinck is said to be putting the finishing touches to his new opera, 'Das Wunder von Köln,' the libretto of which was written for him by Herr Rainer Simons, director of the Jubiläums-theater, Vienna. It is expected that the work will be produced during the coming winter, either at the Volksoper, Vienna, or at the Court Opera, Munich.

On September 28th or 29th Ernst von Possart, appearing in one of the *rôles* in which he has achieved fame, will take his leave of the Munich stage. The new and long-expected staging of 'Der Freischütz' will be shown to the public a few days previous to this farewell, and after this the intendant of the Munich court theatres will lay aside his director's wand. Next year he will open a "Possartschule," a training-school for those who intend to embrace the dramatic profession.

Dr. Henri Viotta, under whose direction two performances of 'Parsifal' were given by the Wagner Society at Amsterdam, has written an article in *Cæcilia*, of which he and Mr. S. Van Milligen are editors, entitled 'Bayreuth en de Amsterdamsche Wagner-Vereeniging.' He justifies his conduct in giving 'Parsifal,' and quotes various writings of Wagner to prove that it would have met with the approval of the master himself. As for Bayreuth, he prophecies its downfall, unless, instead of blindly following tradition, it keeps pace with the times, recognizes the improvements in costumes and stage appliances made since Wagner's death, and selects artists for its festivals solely on the ground of merit.

Rubinstein founded two prizes, each of 200*l.*, for which competitions were to be held every five years—one for pianists, the other for pianist-composers. Mr. Backhaus, as stated, won the piano-playing prize; but the jury did not consider any of the works produced of sufficient importance to win the other. Among the candidates, France was only represented by three pianists and one composer-pianist, and there was no one of British birth. The jury, under the presidency of M. Léopold Auer, included MM. de Lange, S. d'Eksner, de Pouchalsky, Presmann, R. von Perger, Hollander, Nicolaïeff, Otto, and various professors of note.

A festival, probably under the direction of Dr. Joachim, will be held at Bonn next year, May 22nd to 24th, in memory of Schumann, who died close by, at Endenich, fifty years ago.

Le Ménéstrel of August 14th, referring to the new opera 'Faust,' to be shortly produced at Düsseldorf, mentions that Berlioz's 'Huit Scènes de Faust' were published in 1828, and that in 1832 Wagner wrote seven vocal pieces to words from Goethe's 'Faust,' which, marked as Op. 5, are preserved among the Bayreuth archives.

DRAMA

Dramatic Gossip.

Mr. Henry Arthur Jones will visit America for the purpose of bringing out at the Hudson Theatre, New York, about the middle of October, a four-act play of serious interest, the heroine of which will be taken by Miss Virginia Harned, the original American exponent of the Dancing Girl. Mr. J. D. Beveridge will play a leading part. The scene of the novelty is laid in England, in which country its production was originally contemplated.

As a matter of courtesy between managers—or shall we say chivalry?—Mr. Beerbohm Tree has postponed his promised production of 'The Merchant of Venice' until Mr. Bourchier's revival of that play has run its course.

Mr. C. W. Somerset promises on the 28th inst., at the Princess's Theatre, Manchester, a new adaptation of 'The Woman in White,' in which he will play Count Fosco. There is a prospect of the ultimate transference of the piece to London.

The run at Wyndham's Theatre of 'What the Butler Saw' has been prolonged, and a new house, to which it can be removed when the present theatre is no longer available, is being sought.

'The Shadowy Third,' a four-act play by Mr. H. A. Vachell and Mr. Horace Wyndham, founded on the novel of the same name by Mr. Vachell, is promised at the King's Theatre, Glasgow.

'Duke's Son,' a novel by Mr. Cosmo Hamilton, is being prepared for the stage by the author and Mr. Seymour Hicks.

So far as regards London the past week has been entirely void of dramatic novelty. The production by Mr. Weedon Grossmith at the Comedy Theatre of his comedy 'The Duffer' will constitute a break in the month's monotony. Such other novelties as are designed for immediate production are musical.

A hitherto unknown play by Tolstoy, 'The First Brandy Distiller,' will shortly be published in a German translation.

To Correspondents.—C. B.—J. B. B.—G. M. T.—F. H. C.—E. A. G.—T. R. M.—received.

F. W. R.—R. A. (Spain)—W. M.—Many thanks.

No notice can be taken of anonymous communications.

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SATURDAY, AUGUST 26, 1905.

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LITERATURE

The Victoria History of the County of Cumberland. Edited by James Wilson. Vol. II. (Constable & Co.)

THE second volume of 'The Victoria History of the County of Cumberland' maintains the high standard of the previous issues of this comprehensive scheme. The Cumberland editor has constructed a readable and careful treatise on the general ecclesiastical history of the county, together with particular notices of the various religious houses. Mr. Wilson supplies good reasons for accepting the general tradition which ascribes the evangelization of Cumberland in the sixth century to the agency of St. Kentigern. The state of the Church of Cumbria between the Danish inroads of the ninth century and the Norman Conquest remains, and will probably always remain, a puzzle. From the time, however, when the district of Carlisle was added to the English dominions by William Rufus in 1092, the story of the ecclesiastical establishment becomes clear. In 1133 the canons of Carlisle, by licence of King Henry and by decree of Pope Innocent, elected Adelulf, their prior, first bishop of the new see of Carlisle, and he was consecrated by Archbishop Thurstan at York.

With the dawn of the fourteenth century came the beginning of that long-drawn war between England and Scotland which lasted, in a more or less regular fashion, with but rare intermission, for about three hundred years. The frequent raids and invasions of the Border territory were a sore trouble to diocesan as well as civil life:—

"The bishops of the period in question were sometimes military commanders, mostly north-country born, often natives of the county, not unfrequently cadets of great feudal families. Some of them, like Halton and Kirkby, controlled the garrison of Carlisle Castle, and, not content with acting on the defensive, went into Scotland more or less in a military capacity, at one time as diplomatists to effect a peace, and at another to carry fire and sword into the enemy's territory. Bishop Kirkby was held in particular detestation by the Scots for commanding in person on various expeditions in 1337, and the enemy was not slow in retaliating on the bishop and all his belongings. A visit to the bishop was the feature of almost every Scottish invasion. They sacked Rose Castle again and again, killed his deer, and emptied his fishponds. Nearly all the bishops before the Reformation were employed in the adjustment of diplomatic relations and the arrangement of truces between the two kingdoms, and sometimes little thanks they got for their pains."

It is somewhat singular that one result of the frequent episcopal troubles through the Scottish raids seems to have escaped Mr. Wilson's notice, namely, the establishment of a bishop's residence for Carlisle diocese in a place so remote from the Border as Melbourne, in Derbyshire. Here bishops on two or three occasions obtained licence from the Bishops of Coventry and Lichfield to hold ordinations when the Scots were in possession of the cathedral priory and the palace of Carlisle.

It is interesting to note that there was no attempt to secure complete ritual uniformity in the churches of Cumberland until the promulgation of the Book of Common Prayer in the sixteenth century. The Uses of either York or Sarum were employed at the discretion of individual incumbents.

Mr. Wilson, like every one else of common sense and fairness who has examined the sixteenth-century documents at first hand, is full of distrust and scorn for the alleged *comperta* of Cromwell's monastic inquisitors, the notorious Doctors Legh and Layton. Legh was a native of Isell, in Cumberland, and Layton was also north-country born. In their petition to Cromwell begging for the post they state that they knew

"the fassion off the countre and the rudenes of the pepull,"

and that through

"oure frendes and kynsfookes dispersyde in thos parties ther ys nother monasterie, selle, priorie nor any other religiouse house in the north but other doctor Lee or I have familier acquayntance with it."

From a study of their movements, Mr. Wilson is convinced that these men could have given only a few days to the visitation of all the numerous and sometimes important houses of Cumberland and Westmorland:—

"It is absurd to suppose that the commissioners had any intention to make a *bonâ fide* report on the condition of individual monasteries. There was no time to hold a serious investigation, and there is no evidence that any court of inquiry was held or witnesses called.....It is manifest that the statutory reasons for parliamentary action were fraudulent, and that the court party had got up the alleged irregularities for the purpose of passing the Bill through both houses."

The post-Reformation history of the diocese is set forth with much fairness of judgment, and after an exceptionally interesting fashion.

The political history of the county, covering about a hundred pages, is also the work of the editor in conjunction with Mr. R. A. Allison. The geographical position of Cumberland, wedged in between the Pennine Mountains and the Solway Firth, accounts for most of its exceptional history, particularly as it was still more isolated by being cut off from Scotland by that long arm of the sea which leaves but a few miles of outlet towards the north. Hence it became the scene of continuous conflict from the very dawn of written history. A helpful map, which does much towards elucidating the mediæval story of the county, shows at a glance the tumultuous character of several centuries of Cumberland life. It is a chart of castles and fortresses, of a frequency and strength, in proportion to area, such as no other county possessed. They extend from Bewcastle, Liddel, and Askerton in the north, to Millom in the extreme south. They are thickest round Carlisle, Bowness, and Penrith, but extend right across the district, from Workington in the west to Melmerby in the east. In this helpful map the castles of the twelfth century are differentiated from the castles, peels, and fortified houses and churches of the fourteenth century by distinguishing symbols, and those of the fourteenth, in their turn, from those of the sixteenth century.

The section on the industries, which has fallen into divers hands, is at once thorough and interesting. Here, again, the maritime position and the natural features of the county are mainly responsible for the occupations of its inhabitants, both ancient and modern. The continuous indentations of the seaboard are favourable to fishing industries, especially salmon breeding. On the other hand, the nature of the geological formation has caused the upper strata to be richly stored with iron, lead, silver, copper, plumbago, and particularly with coal. All these minerals were worked considerably from remote times; but the winning of coal by mining has only been accomplished in our own days.

The salmon fisheries have an early record history. Fishing liberties in the Eden were granted by Henry I. to the priory of Carlisle; by Ranulf Meschin to the monks of Wetheral, before 1120, in the same river; and by Alice de Rumelli to the priory of St. Bees, about 1140, at the port of Whitehaven. Frequent charter privileges of a like character were also granted, both to religious houses and civilians, in the thirteenth century. Annual grants of salmon out of their own waters, as distinct from grants of fisheries, were not infrequently made by particular lords to religious houses. Thus Thomas, son of Gospatric, gave to Calder Abbey twenty salmon yearly at the feast of St. John Baptist; and Patric, his son, bound himself and his heirs to give to St. Bees fourteen salmon a year, namely, six in Lent before Palm Sunday, and eight at the feast of St. Peter ad Vincula. Nor must these gifts be confounded with the tithe of fish caught by nets or otherwise, which was generally claimed by the Church. One of the many curious customs pertaining to the old Cumberland fisheries was the

extraordinary measurement for the width of the fish-gap, or free passage, which had always to be left in mid stream. It was to be wide enough for the passage of a sow with her five little pigs. This measurement, which sounds exceedingly vague, was laid down in an elaborate judgment of assize at Carlisle in 1278. The same measurement is again gravely cited in a plea at Newcastle of the year 1293, before the itinerant justices, against the monks of Wetheral for contracting the fish-pass in the Eden.

Sports, ancient and modern, are for the most part graphically dealt with by a series of writers, including the Lady Mabel Howard, Mr. G. W. Hartley, and the editor. Cumberland had its almost distinctive sports, such as foulmart hunting and sweetmart hunting, the former being the pursuit of the polecat and the latter of the pine-marten. Matches in which dogs follow a trail laid for them are another distinctive feature of the north country.

Mr. Nisbet deals well at the end of the volume with the more recent features of arboriculture under the head of 'Forestry'; but the references to the old royal forest of Cumberland, or Inglewood, are sadly inadequate. On this subject there is ample material, hitherto unused, in our national records to make a large and interesting book.

The illustrations form a marked feature of this volume; they are pertinent and good. Mr. William Hyde contributes an artistic general view of Carlisle. There are three plates of episcopal seals and portraits of two bishops. The portraits of Sir John Lowther, Bart., and of that distinguished Whig John Christian Curwen, illustrate the latter part of the political history. There are also several illustrations pertaining to the industries; but the one that will most please antiquaries is a good reproduction of the vigorous outline drawing of the defence of Carlisle by Sir Andrew de Harcla against the Scots in 1315, which appears on a charter of Edward II. to the City of Carlisle.

The Church's Task under the Roman Empire. By Charles Bigg. (Oxford, Clarendon Press.)

These four lectures should be read as a companion volume to Mr. Dill's two books. They are equally valuable, if not more so. Written with an ease of style which at times almost disguises the author's profound knowledge, and with a charm which rarely falls to the lot of scholarly writers, the volume will not answer, but it will help towards the answering of, the question which is at the bottom of all ecclesiastical and very much general history: What is the real difference that Christianity has made in history?

As Dr. Bigg says, the task of the Church

"was not to improve, but to remake the foundations of education, politics, and morality. It was a gigantic task, not yet completed after nearly two thousand years of effort."

It is with this, the task of the Church in its earlier stages, that Dr. Bigg is mainly concerned. On some points he corrects current notions, as, for instance, in regard to religious belief:—

"It is sometimes thought that there was much religious infidelity under the Empire, but this is hardly true, except perhaps in the first century, which was in many respects a peculiar age."

Perhaps, however, the most valuable part of the book is the account of Mithraism and the worship of Isis. He regards the former as the best and most elevating of all the forms of heathenism known to have existed in "the Empire." He points out some of the ideas, and even rites, which the system had in common with Christianity, but adds that, while

"Mithraism was so like Christianity that it no doubt helped to open the door for its advent, at the same time it was so unlike that there could be no peace between the two."

In regard to the teaching of brotherhood which it inculcated, Dr. Bigg pertinently remarks that "what Seneca prated about, and Epictetus preached, they made a living reality." On the other hand, Dr. Bigg shows that Mithraism was unlike Christianity, and like the cult of Isis, in being in no sense an exclusive religion, "but admitting other gods inside its Pantheon." To the plausible but untenable position of Mr. Robertson in his 'Pagan Christs,' which makes the Christian cult merely Mithraism with the names altered, Dr. Bigg lends no countenance. On the other hand, certain of his remarks will perhaps serve as an explanation of the way in which writers with a bias like that of Mr. Robertson have come to their theory.

We cannot forbear quoting the author's remarks upon gnosticism, which are most opportune in existing conditions. He points out how the gnostic, like the modern, was perturbed by the problem of evil, the nature of the will, and the moral difficulties of the Old Testament, and goes on:—

"All these are serious problems, as oppressive now as they were in the second century. The mistake of the gnostic was twofold. They are scientific problems, and he approached them not in the spirit of Greek science, but in boundless confidence upon the inner light. Again, what the Christian called a doubt the gnostic took for a certainty, and thus what the Christian regarded as a certainty became to the gnostic necessarily a most formidable doubt."

He maintained that the world was "the work of an evil creator, and all things beautiful and good rose up instantly in protest. This is the inevitable lot of all systems of pessimism, agnosticism, or atheism."

Lastly, we feel bound to draw attention to the preface, which is in many respects the most valuable part of the book. After a discussion of the conditions of historical judgments, and the desire of each religious community to have scholars, but always scholars speaking for their brief, Dr. Bigg goes on to speak of the difference between heathenism and Christianity, and declares this to be found in the doctrine of vicarious sacrifice — that is to say, in the Passion of our Lord. This is its *differentia*:—

"The old gnostics called the Cross 'Horos,' the Boundary or Dividing Line. The gnostics were a curious people, but they were right here. On this side of the Cross all history is, or ought to be, a different thing to what it is on the other; and every one who carries the Cross, in so far as he carries it, is a better citizen, a better philosopher, and a better man than he would have been otherwise."

We quote this because it indicates a change in the attitude of the most thoughtful theologians. For the past thirty years, at any rate since the influence of Westcott became predominant, it is the Incarnation which has been the starting-point of nearly all fresh and original religious writing. There are not wanting signs—and Dr. Bigg's words are among the number—that this tendency is giving way, and that there is a reversion to the older habit of treating more centrally the doctrine of the Atonement, in some form or other. Creighton remarks upon the danger of putting this into the shade, in the way that sometimes has been the case; and we think we are in this respect at the beginning of a new epoch, or rather that it was begun by the Hulsean Lectures of Archdeacon Wilson.

The Novels of Mrs. Aphra Behn. With an Introduction by Ernest Baker. (Routledge & Sons.)

A curious fate has been that of Aphra, Afra, Aphara, Ayfara, or, according to a humble "peticion" to Charles II. written from gaol, Fyhare Behn, dramatist, romancer, poet, and, incidentally, Government spy. The Astrea of Pope, the first English female writer to live by her pen, and, according to Oldys—likely, from his bibulous habits, to be an authority on the subject—the introducer into England of milk-punch, she has left behind her, apart from her published or acted works, few trustworthy memories. Her origin is a matter of dispute. According to accepted biographies, she was of aristocratic birth and surroundings, her father, whose name was Johnson, member of a family established in Canterbury, being a relative of Lord Willoughby, by whose interest he was appointed "lieutenant-general of Surinam and six-and-thirty islands." For this parentage there seems to be some foundation, since it was on a voyage to the West Indies, for the purpose of entering on the duties in question, that Johnson died. In common with the rest of her family, Aphra settled in Surinam, where her adventurous career began. As though she had not names enough—and most, if not all, of the variants assigned her were accepted and employed by herself — the appellation Astrea, bestowed upon her by her admiring contemporaries, was advanced by Langbaine as her real name. It was not until the 6th of September, 1884, that the accuracy of the accepted biographies was called seriously into question. In *The Athenæum* of that date appeared a letter from Mr. Edmund Gosse, to whom is due the memoir in the 'Dictionary of National Biography,' chronicling the discovery, in the register of Wye, in Kent, of an entry of the baptism, on the 10th of July, 1640, of Ayfara, daughter of John Johnson, a barber, and of Amy his wife. On the strength of this notice Mr. Gosse assumes that the alleged parent was a more distant relative whom she called father. If we accept this theory for what it is worth, the question is suggested whether the relations between Lord Willoughby and Aphra, if parental,

were necessarily legitimate. It is possible that an investigation—were the matter of sufficient importance—of the records of Surinam or Dutch Guiana might throw some light upon it.

On the cession of Surinam to the Dutch, Aphra, who had lived at St. John's Hill—the best house in the colony—returned to London, where a few years later she married Behn, a Dutch merchant, through whom she is said to have gained admittance at Court. In 1666, after his death, she was sent as a secret agent to the Netherlands. Returning thence when on the point of contracting second nuptials, which, however, fell through owing to the death of her lover, she was wrecked, losing her entire property and narrowly escaping with her life. The secret which in the course of her flirtations she had surprised, of the intention of the Dutch to sail up the Thames and burn the English ships in the Medway, was derided at Court; her applications for a payment she had well earned were refused; she appears to have been lodged in gaol for debt, and found herself compelled to seek a living by her pen. The tragedies with which she approached the stage were unsuccessful, and it was not until she produced comedy after comedy, licentious in intrigue and coarse in dialogue, but possessed of a certain measure of vivacity and spirit, that she won recognition. During a literary career which lasted for something under a quarter of a century, she acquired the intimacy of Dryden, Killigrew, Tate, Otway, and the wits of the day; and when in 1689 she died, owing to the ignorance of her physician, she found a resting-place in Poets' Corner, Westminster Abbey, where on a slab of marble her name may still be read. The irony of fate thus pursued her to the end, and the woman whose name, not too justly, has become a byword, "in such state doth lie" as has been vainly demanded for more than one of the greatest poets of following centuries.

It was at Surinam that Aphra made the acquaintance of Oroonoko, the African prince whose adventures she narrates in the best-known of her romances. How much of the story she tells is fact, and how much fiction, is as doubtful as are most other things connected with her life and proceedings. The novelist was credited by her contemporaries with intimate and dishonouring relations with her hero, a gratuitous and wildly improbable suspicion, for never surely did an amorous woman depict a successful rival in colours so bright as those bestowed upon Imoinda, the inspirer of Oroonoko's passion and the sharer in his fate. Seven years after Mrs. Behn's death the story of Oroonoko was dramatized by Thomas Southerne, who afterwards expressed his regret at having coupled so touching a theme with comic scenes of extreme coarseness. Southerne's tragedy was thrice amended or imitated, a pale and colourless rendering by Dr. Hawkesworth being lukewarmly defended by Dr. Johnson. From one or other of these dramatizations the popular idea, if such can be said to exist, of Oroonoko is drawn. The fable itself—we leave the reader to accept the word in whichsoever sense it commends itself to him—belongs wholly to Mrs. Behn, and to her is due the credit of finding in a fugitive African slave a subject for romance at a period when the choice by Shakspeare of a Moor as a hero was being seriously rebuked. That there is a basis of fact in the story of 'Oroonoko; or, the Royal Slave,' will not be seriously disputed. The narrator claims to have been an eyewitness of the deeds she recounts, and asserts:—

"What I could not be witness of, I received from the mouth of the chief actor in this history, the hero himself, who gave us the whole transactions of his youth."

She states also that she had had presented to her a set of feathers such as were converted into dresses, adding, what is credible enough, that she gave them to the King's Theatre. "It was the dress of the Indian Queen, infinitely admired by persons of quality, and was inimitable." A costume of the sort is characteristic, it might be supposed, of the aborigines of the island rather than of the African importations, with whom they had nothing in common except experience of European treachery, cruelty, and deceit. It is the Indians of whom Mrs. Behn speaks, rather than Africans, when she says that such is their respect for truth, and ignorance of falsehood, that when the English Governor, who had pledged himself to meet them, failed either to come or to send a message, they mourned and fasted for the death which alone could, as they assumed, have caused his absence. Oroonoko himself is described as a black, a perfect ebony or polished jet, with eyes "the most awful that could be seen," a nose "rising and Roman," and a mouth firmly shaped, and with no signs of the thick lips of the negro. His sentimental adventures may be assumed to be in part imaginative, but his death in circumstances of revolting cruelty, after heading a servile revolt, has nothing that offends probability.

Mrs. Behn is, then, to be credited with being among the first to denounce the horrors and atrocities of slavery. Had the whole of her novels been as simple and direct as this story they would have taken a permanent place in literature. The more serious of them are, however, extravagant in action and commonplace in style. Most of them bear traces of foreign—probably Spanish—influences, and some must be accepted as translations. Those which are of unmistakably home growth are, like the comedies of the author, more noticeable for licence than for any other quality. In 'The King of Bantam,' which is the most original as well as the most amusing, the action is placed in a world such as we meet with in Wycherley, and the story exhibits the manner in which people represented as perfectly worthy and estimable and of established position plot successfully to extort from a rich and foolish dupe a portion for a deserving but dowerless maiden. Were anything new to be said concerning the immorality prevalent in Restoration times, justification for it might be herein found.

With the life and writings generally of Mrs. Behn it is superfluous to concern ourselves. Her plays, a further reprint of which would be welcome, constitute her chief claim to literary rank. A few of her poems have won recognition. Her "Love in fantastic triumph sat" is in the best of recent anthologies; and one or two other pieces, such as her elegiac verses on Waller, have won recognition. Mrs. Behn's unsavoury reputation is warranted. It is probable, however, that less would have been heard concerning her delinquencies, had Scott's story concerning the old lady who borrowed her novels, and was shocked with what had once given her pleasure, been less widely circulated. Mr. Baker's introduction deals with the plays rather than the tales, but is adequate. The edition of the tales is popular rather than scholarly, but we are grateful to Messrs. Routledge for their enterprise in giving us this and other "Half-Forgotten Books." We do not notice the species of memoir or apology, by a devoted female admirer, which seems to have accompanied some editions, and which, little trustworthy as it is, has great interest, and is principally responsible for the views that subsist as to the novelist's life. A bibliography of Mrs. Behn's writings would have been a welcome addition to the reprint, which a facsimile of early title-pages and the like would have brought up to modern requirements. Mrs. Behn and Ravenscroft, like herself a dramatist, lived on terms of literary and domestic intimacy. To what extent they collaborated is a matter into which it is now presumably too late to inquire.

Quittons la Méditerranée et la Mer de Chine. By Capt. Sorb. (Paris, Chapelot.)

The book which we notice appears at the same moment as the second volume of the report of the British Royal Commission on the food supply of the United Kingdom in time of war, containing the minutes of evidence. These two most interesting publications defend, upon some main points, diametrically opposite views; but there is a good deal that is common to the French writer and the English witnesses.

The volume of which we have placed the title at the head of this article expresses a view looked upon in France as heretical. French official policy continues to contemplate local naval defence for Indo-China, and continues to be mainly based upon the theory that a powerful fleet, having Toulon for its headquarters, and assisted from Corsica and from Tunis, should form the mainstay of naval France. Our author, on the other hand, agrees with the official school only in the desire to menace the main routes of British trade from the bases Brest, Dakar, and Diego Suarez, or British Sound, in Madagascar. In this respect he comes into sharp conflict with the witnesses before the Food Supply Commission. His main doctrines are, however, unassailed, and seem to us better founded than the French official views. He will be criticized by Frenchmen on his assumptions, but the fact is that in a single-handed war against Great Britain a fleet so conspicuously inferior as that of France cannot make sure of anything. The best course is that least certainly doomed to failure.

The only alliance for either belligerent which our author takes into consideration is that between the United Kingdom and

Japan. He mentions our need to think of Germany; of the part to be played by Italy he says nothing. If, however, the French are virtually to retire from the Mediterranean in time of war, Italy may be tempted to embark upon a policy which may lead to further complications, if not to actual extension of belligerency. Our author takes no account whatever of the rights of neutrals; he assumes that the Mediterranean route to India could not be employed by us if the French torpedo-stations on the Morocco frontier and near Biserta were active. But there is deep water along the coasts of Spain and Italy, and the route which would be followed would lie almost entirely in Spanish territorial waters from Gibraltar to Port Mahon, whence our ships would run to the Sardinian coast, and thence again to the north coast of Sicily. While within reach of torpedo attack they would be in Spanish or Italian territorial waters. To attack them there would be a breach of neutrality. These considerations upset the whole of our author's commerce-destroying policy so far as the Mediterranean is concerned.

Nevertheless we are inclined to agree with him that we have hitherto counted on being able to bring out the Toulon fleet to its destruction by menacing Tunis, or inciting insurrection in Algeria, and that his policy of not letting a great French fleet be locked up in the Mediterranean has much to recommend it if England rather than Italy is to be the enemy. We also agree with our author that the main object of our enemy should be "a landing in the British Isles and the taking of London, centre of British life and activity, and heart of the nation."

The writer of the volume does not exaggerate the perfection of the position of his three favourite stations, and especially of Brest. He warns his countrymen of the necessity of defending the western islands of France against the possibility of their capture by a British expeditionary force, but shows an unworthy sensationalism in repeating an absurd rumour that we have standing contracts with the shipping companies for embarking troops at Southampton for the occupation of Ushant. On the negative side we are wholly with him as to

> "the impossibility of defending Indo-China and of maintaining our free communication with Algeria, inasmuch as our Mediterranean fleet, at present solely intended to ensure that freedom, is thus destined to be destroyed."

It is on the positive side of his proposals that he falls short. The chances of the taking of London are small, even with alliances to which he makes no allusion, and so, according to the British Admiralty, are the chances of serious interference with British trade.

The chief witness on this subject before the Royal Commission was Admiral Sir Cyprian Bridge, who said, "I see very little difficulty in defending our food supply." Prof. Holland, in his evidence, supported the Admiralty opinion by facts which bring out the certainty that if the French Government were to apply the views of Admiral Aube and of our author, France would immediately find herself at war with the United States.

There has recently been complaint by the British Government of the sinking of ships by Russian cruisers. It is proved by the evidence before the Royal Commission that French commerce-destroyers in the Atlantic would not be able to spare prize crews or to reach port with their prizes. Neither could they accommodate on board the crews of many prizes. The French author boldly faces this difficulty by sinking all merchantmen reputed British, and, if necessary, sinking them with all hands. British ships, in the event of war, would be registered in considerable numbers in neutral States, and it is certain that delicate questions with neutrals, demanding careful investigation by prize courts, would at once arise. When the Argentina, Chili, and the United States became concerned, and were met by information showing that the ships in question were already sunk, a state of opinion would prevail throughout the American continent which would sweep away Governments unwilling to declare immediate war against the aggressor, as the United States declared war on behalf of her neutrality, against first France and then England, in the period of the French Revolution.

The evidence on this subject of the late Director of Naval Intelligence was confirmed by the evidence of the President of the Chamber of Shipping of the United Kingdom, who went the whole way with the Admiralty and Sir Cyprian Bridge, as well as by that of the more cautious chairman of Lloyd's, who expects "some captures at the outbreak of war." The mode by which our commerce would be defended is simply put by Sir Cyprian Bridge:—

> "To keep the enemy's commerce-destroyers continuously on the look out for their own safety.....If you hunt the intending destroyer he will not give much attention to your merchant ships."

The same authority graphically explained that if you hunt the fox with hounds, he will not rob hen-roosts while being hunted.

Auction Prices of Books. Edited by Luther S. Livingston. Vol. II. (New York, Dodd, Mead & Co.; London, Stock.)

The second volume of this important work, of which the first instalment was noticed in *The Athenæum* of June 24th last, makes its appearance with commendable promptness, and long before the end of the next book-auction season the collector will be enabled to relegate his formidable array of eighteen volumes of 'Book-Prices Current' to a handy cupboard or top shelf. On seeing more of Mr. Livingston's work we are, however, more and more convinced that it does not supersede Mr. Slater's annual volumes, although it greatly facilitates their use. The chief value of the new publication to dealers and collectors on this side of the water lies, we think, not so much in recording ordinary "bread-and-butter" rarities and their price in America as in giving the market value of little-known Americana. This section, indeed, has been done with a thoroughness which deserves the highest praise; it does not make any very conspicuous show, for the alphabetical arrangement prevents that, but it will be readily found by those who know where to look. Take, for instance, the two entries of John Filson and William Findlay on opposite pages. Of the former's 'Discovery, Settlement, and Present State of Kentucky,' 1784, Mr. Livingston quotes apparently every copy sold at auction in the United States since (and including) 1873, the prices of which varied from 21 dol. in 1873 to 135 dol. in 1891. No copy of this book is recorded in an English sale. The record of Findlay's 'History of the Insurrection in Pennsylvania,' 1794, goes still further back, the earliest being the Rice copy, sold in March, 1870, for 22 dol., and of this book also all the copies here noticed have been sold in America. It is, therefore, in respect of Americana that Mr. Livingston's work will form an indispensable reference-book. But we have noticed one serious omission, that of the very important MS. of L. Dumont's 'Mémoire contenant les Évènements qui se sont passés à la Louisiane depuis 1715,' a presumably unpublished narrative, which realized 116*l.* at the Ashburton sale in November, 1900. As the MS. was purchased by Messrs. H. Stevens, it is now, doubtless, in America, and its omission from this volume is certainly surprising.

Mr. Livingston's second volume extends from Dickens to La Peyrere, there being 580 double-column pages. The Dickens entries occupy seventeen pages. This is the longest, and will probably prove the most frequently consulted, section of the present volume. The entries are arranged in alphabetical order according to the titles, and then chronologically according to the date of sale. To have all these notices of American and English sales focussed from a row of volumes into these few pages at once demonstrates the utility of 'Auction Prices of Books.' But the entries are so severely condensed that—without the aid either of the original sale catalogue, or, failing this, 'Book-Prices Current' and 'American Book-Prices Current'—the prices may, in some cases, prove confusing or misleading. With regard to the novels Dickens issued in parts, the more exacting of the collecting fraternity insist that each part shall be complete, unbound, clean, with all the covers and advertisements. Mr. Livingston's entries do not in all instances convey information of such details, although "Parts" might be assumed to mean that the copy came up to the collector's standard, were it not for the fact that some of the entries expressly state that the advertisements are included. There is, therefore, a general indefiniteness about many of the items which is not altogether satisfactory.

In going through the Dickens section it is very interesting to notice the difference between the prices paid for ordinary copies of his books and for those with presentation inscriptions. There is an undeniable attraction about a presentation copy of a book, even if the author be only a minor poet, and this distinctly personal and familiar element will always prove an important factor in the commercial value of a volume. In the case of Dickens, the value of a presentation copy of a first

edition would seem to be about four or five times as much as that of an ordinary copy. But there are some exceptions even to this rule. For instance, an ordinary uncut copy of 'The Haunted Man,' 1848, sold in December, 1891, for 7*l.*, whereas twelve months later the presentation copy to Mrs. S. C. Hall went for 3*l.* 6*s.*; but as the latter is described as having gilt edges it may be assumed that it was cut down and rebound, and it may, moreover, have been a poor specimen. Some of the works here included under Dickens's name have more than doubtful claims to that distinction, and would figure with more appropriateness under some such title as 'Dickensiana.' 'A Curious Dance round a Curious Tree,' 1860, for instance, is, as was pointed out by F. G. Kitton in *The Athenæum* of September 11th, 1897, not the work of Dickens at all, but was written by W. H. Wills for *Household Words* of January 17th, 1852. 'The Loving Ballad of Lord Bateman,' 1839, too, is among the "doubtful things," as may be gathered from the letter of Dickens's son-in-law, Mr. Henry Burnett, published in *The Athenæum* of December 10th, 1892. Apparently no copy of this little book appeared in the auction-room in 1887 or the three following years. The first here recorded realized 1*l.* 11*s.* on January 14th, 1891; a second one turned up in July of the same year, and this fetched 9*l.*; but the average price for a good copy would seem to be 5*l.* 'Sergeant Bell and his Raree Show,' 1839 (Mr. Livingston omits one "e" from "Raree"), is another work of which Dickens, if he had anything to do with it, was only part author, as may be seen from *Notes and Queries* of October 17th, 1903, Walford's *Antiquarian* of July, 1887, and *The Athenæum* of September 11th, 1897. The first copy to appear at auction realized 9*l.* 10*s.* in August, 1892, whilst a few months later another brought only 1*l.* 13*s.*, but it has since sold for as much as 13*l.*

The Kipling entries occupy nearly nine columns, and comprise material for an interesting article on "book-booms." For several seasons the farce in Kipling first editions was kept up; but when the descriptions "unique," "probably unique," and "excessively rare" proved to be wild imaginings on the part of the cataloguers, the bubble burst. Certain booksellers must have lost heavily in this "wild-cat" scheme, but as it was almost entirely of their own creating, and one which could have deceived only the most ignorant of collectors, they have had to enjoy their own misery in solitude. Here are two instructive examples of rises and falls: 'Departmental Ditties,' 1886, has dropped from 20*l.* 15*s.* in 1897 to 4*l.* in 1900; 'School-Boy Lyrics,' 1881, from 135*l.* in 1899 (the first copy "discovered") to 3*l.* 10*s.* in 1903. Book-buying is, undoubtedly, a very fascinating hobby, but every collector ought to saturate himself with the conviction that everything comes to him who waits. The "fancy" and probably fictitious price of to-day is bound to experience a "slump," and the "unique" copy of a book no sooner appears in the sale-room than others come to light. That, at all events, is our experience.

We have noticed a good many minor defects in this volume. The copy of Gray's 'Elegy' sold on November 20th, 1899, for 58*l.*, should not be described as uncut. The copy of La Fontaine's 'Contes et Nouvelles' sold on May 25th, 1900, for 37*l.* 10*s.*, was not Count Hoym's, as was pointed out in our notice of that year's 'Book-Prices Current.' The example of Keats's 'Lamia' sold on November 18th, 1901, had no half-title, which explains the very low price of 6*l.* 10*s.* at which it was sold. Sir C. W. Dilke did not edit the continuation of Dodsley's 'Old Plays,' 1816, but Charles Wentworth Dilke, the well-known critic, and father of the first baronet. Isaac D'Israeli always, we think, adopted this way of spelling his surname; it was his more famous son who anglicized it, so far as he could, by writing Disraeli. Mr. Livingston thinks that what is good enough for the son is good enough for the father. The compiler has included in the Arthur Helps entry three presentation copies of Queen Victoria's 'Leaves from the Journal of our Life in the Highlands.' The fact that Helps edited the Queen's 'Journal' scarcely entitles him to rank as its author. The arrangement is clearly due to a flight of imagination on Mr. Livingston's part, and it shows, moreover, how unfortunate a thing it is for a bibliographer to possess such gifts.

La Comtesse d'Houdetot, sa Famille, ses Amis. Par Hippolyte Buffenoir. Avec neuf Portraits et Illustrations. (Paris, Leclerc.)

This book is, as the author says, the complement of the work which he published four years ago, 'La Comtesse d'Houdetot, une Amie de Jean Jacques Rousseau' (Calmann-Lévy). M. Buffenoir found that he had by no means exhausted his subject; and he was fortunate enough to obtain from Comte Foy, a great-grandson of Madame d'Houdetot, access to "a whole nest of unexplored documents," including eighteen unpublished letters of Rousseau and seven of Voltaire, besides the will of the Marquis de Saint-Lambert, who stood in so singular a relation to each of them. To English readers the portion of the work devoted to these will be of chief interest. The rest consists of a preliminary chapter concerning the distinguished Norman family of Houdetot, with some particulars about the parents (de Bellegarde) of Rousseau's friend; another dedicated to the Vicomtesse d'Houdetot (daughter-in-law of the principal subject), who died young, leaving poems which were noticed by Sainte-Beuve; and two others devoted specifically to the Countess herself and her other friends, such as Diderot, the Neckers, Franklin, and Madame de Rémusat.

The *pièce de résistance* in the whole bill of fare is, of course, the Rousseau correspondence. Without professing to share the ecstatic feelings of the editor towards the Genevan, we may grant the great interest of his discoveries, and admit that the letters are, on the whole, consistent with the 'Confessions.' We cannot, however, follow M. Buffenoir when he says that the newly found documents throw fresh light upon the relations between the philosopher and the Countess and are to the credit of both parties alike. To us, indeed, it appears that whilst Mr. Morley's praises of the lady and her attitude will be confirmed by a reperusal of Madame d'Houdetot's letters (here printed from the originals at Neuchâtel and placed next their analogues), his conjectures as to the "wearing querulousness" of the other side of the correspondence will be found amply justified now that Rousseau's can be read.

Rousseau declared that Madame d'Houdetot was the only woman with whom he was ever really in love. Unfortunately, the lady's affections were pre-engaged; and despite moonlight promenades and other unusual indulgences, it is clear that she never dreamt of sacrificing Saint-Lambert to the middle-aged friend whose acquaintance she had sought at his own request. Her task was the very difficult one of using her exceptional influence and charm to help an abnormally constituted system to keep its balance, and to prevent, if possible, the most suspicious of mankind from quarrelling with all his friends.

The first ten letters belong to the last three months of Rousseau's residence at the Hermitage, the house lent him by Madame d'Épinay. The approaching breach with Madame d'Houdetot's sister-in-law and with Grimm is foreshadowed in the very first. This matter and constant complaints as to the attempts of the writer's friends to restrain his liberty of action (that is, to induce him to leave the country) are the staple topics, frequently predominating even over the tender-friendship *motif*. It is likely enough that Madame d'Épinay's jealousy of her sister-in-law may have led her to commit the meannesses imputed to her by her quondam friend, and Grimm may not improbably have prompted some of her letters. But these things, as has been said, are "ghostly" to us now, and we are unable to take up the uncritical attitude with regard to them of M. Buffenoir, who, in commenting upon the sixth letter ("un vrai réquisitoire contre Madame d'Épinay"), uses language about the editor of the celebrated 'Correspondance Littéraire' with which Rousseau himself might have been satisfied.

The last eight letters belong to the period of residence at Montmorency which followed. The first of these, a dissertation of some dozen printed pages upon 'Friendship,' excites M. Buffenoir to a high pitch of enthusiasm, and was evidently much appreciated by its recipient. It is certainly a fine example of Rousseau's genius for rhetorical declamation, if scarcely able to challenge comparison with the 'De Amicitia' of Cicero.

At the end of the Rousseau letters, M. Buffenoir appends some interesting notes about the manuscript of 'Julie' (better known to-day as 'La Nouvelle Héloïse') which the author copied for its inspirer. M. Buffenoir has reason to think that this autograph copy (of which we hear much in the correspondence) did not come under the hammer at the sale of the Countess's books in 1813, but became the property of a granddaughter, the Baronne de Bazancourt, and afterwards passed into the hands of a wealthy foreign amateur. An inscription in the handwriting of the first possessor begins thus:—

XUM

"Ce manuscrit fut pour moi le gage de l'attachement d'un homme célèbre. Son triste caractère empoisonna sa vie ; mais la postérité n'oubliera jamais ses talents."

The chapter dedicated to Saint-Lambert contains much that is of interest. If it is inaccurate to say (with a recent English writer) of the soldier-poet that he "robbed Rousseau of Madame d'Houdetot," as he undoubtedly did Voltaire of Madame du Châtelet, it is true enough that his name survives mainly through its association with his two famous contemporaries. To us to-day it may seem singular that he was not only able to remain on friendly terms with the man whose mistress he had stolen and with him who would fain have taken his own, but even passed his old age in the intimate company of the husband whose place he had usurped. But, then, as the Comté d'Houdetot said of himself and his wife, "Both of us had a vocation for fidelity, only there was a misarrangement," and her fifty years' *liaison* was taken as a virtual marriage. A curious picture by Comte Frédéric d'Houdetot, reproduced in the present work, depicts the *salon* of the old Comtesse, his grandmother, at Sannois, in 1802. The family party seated at the card-table is made up of the Comtesse, with Saint-Lambert as her *vis-à-vis*, and her husband and a male friend at the other corners, with the painter and Elisa d'Houdetot, his half-sister, in the background. For half a century Rousseau's friend received here "une société d'élite," which outlived the Revolution, and had its last days chronicled by the graceful pen of Madame de Rémusat, wife of Napoleon's Chamberlain.

Saint-Lambert died in 1803, ten years before the Countess. His will is indeed a notable document. Among the legacies are a medallion of Montesquieu, which had come to the testator through a lady who received it from its original (this went to M. d'Houdetot with an injunction to his grandson to meditate upon the 'Esprit des Lois,' "à qui j'ai appris un peu l'art de méditer"); and a bust of Voltaire (left to Madame d'Houdetot) which had been bequeathed by D'Alembert ("cela le rend plus précieux"). The friends who receive valedictory messages include Madame Blond, whose

"conversation si excellente en tant de manières m'a fait jouir encore des qualités admirables de l'homme qui a reçu le plus de lumières et le plus de vertus, M. Turgot, qui nous a aimés";

Madame de Vintimille, to whom Saint-Lambert leaves a choice of his English books, in default of the collection of Hume's history given him by the author, "mais elle m'a été prise"; and Madame de Beauvau, who received the manuscript of those 'Mémoires' of her husband which, written by the testator, were revised by her pen, and saw the light long afterwards in 1872. The whole will, in fact, forms a sort of magazine of historical friendships.

The seven Voltaire letters are not of cardinal import, though they contain highly characteristic passages. Thus in the first (dated January 3rd, 1770) one reads:—

"Si vous pouvez parvenir à faire jouer la 'Tolérance' vis-à-vis la place où le fanatisme a roué Calas, on n'osera jamais plus persécuter personne. Il est honteux qu'on ne joue pas cette pièce à Paris. On devait cette amende honorable dans la ville où l'on sonna le tocsin de la Saint-Barthélemy."

The third (August 22nd of the same year) addresses Saint-Lambert as "mon très cher confrère en Théodicée et en Académie," and continues:—

"Je suis très malade et très languissant, et il n'y a que vos vers qui puissent me ranimer. Je vous les demande comme un restaurant dont j'ai un besoin extrême."

The fourth, in which Voltaire calls his friend "petit-fils de Tibulle et de Virgile," conveys the information that the grand-niece of Corneille is fond of reading the works of Racine, but has never been able to finish a tragedy of her own illustrious forbear. The writer of the sixth letter (Ferney, January 15th, 1774) expresses his wish to send his correspondent "une 'Pucelle' d'une nouvelle édition, plus correcte, plus châtié, plus voluptueuse peut-être et plus insolente que toutes les autres," adding that it will be rather a big parcel—"de deux bons doigts d'épaisseur." The last of the letters (October 6th, 1777) has a passage fervently exhorting Saint-Lambert to support the candidature of Condorcet for the Académie. "Je crois, en vérité, que si vous réussissez, vous me ferez vivre encore deux ans," is the sentence which clinches the plea. It is, perhaps, the most notable thing in the whole correspondence. Voltaire's wish was not destined to be gratified in his lifetime, for within a year he was dead. Saint-Lambert was one of the three members of the deputation from the Académie which waited on him during his last triumphal visit to Paris.

In conclusion, we must give a word of praise to the illustrations of M. Buffenoir's work. We would single out in particular the frontispiece portrait of "the most harmonious woman of her time" as she appeared in old age, the chromograph reproduction of Carmontelle's portrait of Saint-Lambert, and the heliograph of the painting, attributed to Fragonard, representing Madame d'Houdetot in her youth.

The New Testament in the Apostolic Fathers. By a Committee of the Oxford Society of Historical Theology. (Oxford, Clarendon Press.)

This work is the result of the labours of six members of the Oxford Society of Historical Theology. Each of them takes one of the Apostolic Fathers, and presents a full account of all the passages occurring in his writings which bear some resemblance to passages in the New Testament; and three of them do this for the so-called Second Epistle of Clement, which forms the seventh work submitted to examination. In this part of their task the various contributors have accomplished nothing new. Editors of the Apostolic Fathers have from the earliest times pointed out and often discussed the references to the New Testament, and the theologians who have written on New Testament Introduction have estimated the value of these references for determining the dates of the books. But besides collecting the references, and editing them with great care and full and adequate scholarship, the committee have attempted to determine the amount of authenticity which attaches to them as quotations. They divide their quotations into four classes: "those about which there can be no reasonable doubt," those which reach "a high degree of probability," those which have "a lower degree of probability," and those "in regard to which the evidence appears too uncertain to allow any reliance to be placed on it." Here their labours are somewhat novel, and the question suggests itself whether they have had any success in their new enterprise. They say themselves:—

"The editors are quite aware that their judgments may not command universal assent; but they may claim at least that these judgments have been carefully formed, sometimes after considerable hesitation, by men who are not without practice in this kind of investigation."

In regard to this statement we are compelled to ask where the experts have found the practice to which they refer. The case of the Apostolic Fathers and their relation to the New Testament is peculiar. No long quotation from the New Testament occurs in any of them. The citations are made almost invariably from memory, and are inexact. This description applies even to most of the passages taken from the Old Testament, where the quotation is introduced as such. There is only one book of the New Testament from which an Apostolic Father makes an express citation, naming the author or the work. In such direct quotations it was the duty of the editor simply to inquire whether the words containing the name of the author or book are genuine or an interpolation. The editor has not done this, but has accepted the passages as genuine, though one of them occurs in the Latin form of Polycarp, which many scholars do not regard as trustworthy. In all the other instances the passages are not introduced as quotations, but there is simply a resemblance of short passages in the Apostolic Father to short passages in the New Testament. To determine the amount of probability that such passages are borrowed from the New Testament is an exceedingly delicate and uncertain task, and each scholar would be inclined to form a judgment for himself. The different treatment which the authors of this work give to the books which they undertook is proof that there must be a strong subjective element in the decisions which are reached. One confesses that he is influenced by the date which he assigns to the book which he examines. Most acknowledge that the resemblance may be due to mere coincidence, but they do not attach sufficient weight to this consideration. If they were to select some of our modern authors, such as Tennyson or Carlyle, and make a collection of passages that might seem to be quotations by them or from them, they would come upon singular coincidences, and it is possible that such an experience would have induced them to abandon their attempt. Principal Drummond, who handles Hermas, refers to Lucian as using a rare word which occurs in Hermas, the Epistle of St. James, and in Polycarp, and remarks that this "shows how unsafe it is to infer literary connexion from a mere resemblance of words and

thought." Yet this is exactly what most of his fellow-editors have done.

Then all the editors take note of the fact that there was much oral teaching on the subjects on which the Apostolic Fathers write, and that it is impossible to be certain whether the resemblances come from this oral teaching or from the New Testament. The editors refer to this teaching as catecheses, Christian commonplaces, or tradition, but some lay greater stress on this than others. Thus Dr. Bartlet is ready to find references in Barnabas to the Epistles of St. Paul, though his estimate of the amount of probability is lower than his remarks would lead one to expect; but Mr. Lake, who has examined the Didache, refuses to acknowledge similarity in words as an indication of dependence when the subjects are similar and the remarks ethical commonplaces.

Then the extracts might be made from books that have been lost. The writer on 2 Clement, who treats of the relation of that work to the Synoptic tradition, indicates his belief that Clement in all probability borrowed from an Apocryphal Gospel.

The book is valuable as furnishing an idea of what men competent for the task think of the evidence that may be derived from the Apostolic Fathers as to the existence of the books of the New Testament in the period during which the Apostolic Fathers wrote. But their conclusions will not be accepted, because they are too subjective. The quotations appealed to are not such as to throw any real light on the text of the New Testament or on the date of nearly all the books it includes.

NEW NOVELS.

Vivien. By W. B. Maxwell. (Methuen & Co.)

In reading this agreeable novel one has somehow the feeling that one is walking among familiar faces. One seems to recognize and bow to so many old friends. Here is some one out of Thackeray, and here is a figure from Dickens. Something of Ouida also, and of the author's own mother, Miss Braddon, peeps out of his pages. It is all a queer and not unattractive blend, as if the narrative were an ingenious quilt of colours. And yet the mixture has a sort of individuality. Mr. Maxwell has used old episodes, old characters, old endings, with the freshness of youth and enthusiasm. His chapters are stocked with formal characters and conventional events, but he has worked them up into a rich and flavoursome confection. Where out of Thackeray ought we to find such a man as Col. Shelton, snob, rake, and selfish father, with the manners of a kindly gentleman? And who will not recognize the doctor who befriends the hapless heroine, and whom she inspires with the passion of love? or the would-be seducer, with his Ouidaesque morals? or the proud princess-dowager, to whom the heroine plays lady-in-waiting? or, once again, the vulgar and loose but amiable spinster lady of title, who smokes and is a morphiomaniac? But the composition pleases undoubtedly, and that is due not only to the freshness with which it is treated, but also to Mr. Maxwell's incidental pictures. That of the life in a milliner's shop is cleverly studied and interpreted, and we confess to an admiration for and a belief in the proprietress, Mrs. Wardrop, who certainly ought not to have been assimilated to Mrs. Mantalini by the possession of an adventitious and unnecessary drunken husband. Some day Mr. Maxwell will throw off his leading-strings, and will write not only a pleasant book like this, but also a book of importance. "'Since that damned Jubilee,' cried Mrs. Wardrop, banging the table, 'every mortal thing seems to have gone to the devil.'" Yes, Mrs. Wardrop lives, with her cynicism, her moods, her eye to business, her emotions, and her kindliness. In some ways this study of the milliner's shop may be regarded as the best piece in the book, though there will be some who claim the earlier chapters of child-life as the most convincing. Certainly the first half of the story is better than the last, for in the last we approach very close to sentimental melodrama. It rings feminine, and one almost feels as if Miss Braddon might have written the later chapters. No one save the very young girl will believe that Vivien could be so blind to the bad man's intentions, and no one save the very young girl would believe in the conversion of the Duke. These things are not in human life. The Duke is that speckled demigod much loved of Ouida and other women writers. And Vivien is after a woman's heart. Yet we do not think she should be forgiven for fobbing off on an eminently respectable and worthy suitor a young lady with a past. It seems unduly meddlesome of her, and it has nothing to do with the story. Indeed, she is directly responsible for two matches about which we have the most profound doubts, and which, if Mr. Maxwell had shown elsewhere any sense of humour, we might have set down to the credit of his cynicism. His novel runs to a Dickensian length.

Saint Elizabeth of London. By Lucas Cleeve. (John Long.)

Lady Betty, the Elizabeth in question, was young and attractive, but her strong religious feelings (corresponding with her Madonna type of beauty), amazing innocence, and sad lack of humour separate her from other bearers of the popular feminine name in fiction. Her mother had been divorced, and consequently Lady Betty was led to believe when she became an orphan that it was her duty to marry a rich, mature cad and snob of forty who was a regular Don Juan with women. There is a suggestion of the fascination of such a past for the weaker sex, which, if traditionally true, strikes us here as unpleasant. Lady Betty, it is clear, finds her husband occasionally charming. We do not, and we see no reason to suppose that the final reconciliation of the pair, consequent on her being discovered at night praying in the bedroom of a bachelor who was in love with her, could be permanent. The author works up her sentiment cleverly, but it strikes us as unsound. The position is emphasized by the introduction of one of the husband's notorious loves as the devoted friend of his wife, Saint Elizabeth. German philologists often go to fiction for their English words and idioms. In view of this fact, we regret that clever writers of some experience, like Lucas Cleeve, do not cultivate a better style. We learn, for instance, in these pages that Lady Betty's underlying magnetism "Judassed her whole impassive presentment to the world"; and that her husband "itemised" her needs. A lady indulges in "amphorous chatter." Does the adjective mean "bombastic"? or perhaps it is a mere misprint for "amorphous." Being hardened novel-readers, we are not easily amazed, but the following passage strikes us as wonderful:—

> "When they married, it had been April, now May had awakened around her, dressed in its green knickerbockers."

The description is, we feel sure, novel; but here its merit ends.

The Mother Light. (Hutchinson & Co.)

This novel has the merit of being "up to date" in the subject which it offers to the reader. A young widow who loses her situation as actress and her baby at the outset of the story is persuaded by an old admirer to read the sacred book of his faith, and subsequently to take the position of secretary to "The Mother Light," its foundress, symbol, and centre. This faith might be about thirteen years older than "Christian Science," with which cult it has more points of resemblance than good taste would have permitted. As the Mother Light succumbs to senile decay, the actress is led on to impersonate her, half believing in a miraculous transference of personality, and justifying any possible imposture by the beneficence of the illusions she will help to perpetuate. She falls in love with a pessimistic unbeliever, with the result that the pair narrowly escape violent deaths, but eventually fanaticism impels her to give him up. Sinless worshippers of the "Great All," "The Light," and "The Mother Light" are offered immortality of the body, with youthfulness, health, and happiness in this life and world, while "The Cause" constitutes an extra object of enthusiasm for the hierarchy, as they are endowed with enormous and increasing wealth by their successful appeal—supported by remarkable faith cures—to hysterical persons of more or less education. The author seems to see in the universe only the "clumsy chisel-marks" of blind chance, a view that we do not imagine to be widely prevalent nowadays.

The Assyrian Bride. By William Patrick Kelly. (Routledge & Sons.)

Barcochab, a Hebrew officer attached to the embassy sent by King Ahaz of Judah to Tiglath-Pilezer, falls in love with Shammuramat or Semiramis, wife of the king's cupbearer. The husband being conveniently flayed alive for forgery, his widow flies with Barcochab to Jerusalem, where the "Son of a Star" is made commandant of the garrison. Being much vexed with the idolatrous tendencies of King Ahaz, he foils a spirited attempt by that monarch to sacrifice his son Hezekiah to Moloch, but is led by the ambition of Semi-

ramis into a conspiracy for admitting the troops of Pekah of Israel into the city committed to his charge, and for seating himself on the throne of Ahaz. A sort of by-plot aims, for no particular reason, at placing an image of Baal within the Holy of Holies, and this part is assigned to the "Assyrian Bride," who has remained faithful to the creed of her native country. She is struck with leprosy as the reward of her crime and dies miserably, while Barcochab is arraigned before the Sanhedrin, and only escapes death by the devotion of his father, its president, who literally gives his life for his. An uncle, the mainspring of the conspiracy, is removed by a mad priest of Moloch, and nothing now stands in the way of Barcochab's restoration to his former office, where he does good service to King Hezekiah.

It would be breaking an egg with a steam-hammer to show where the author has borrowed the several incidents of the tale, all of which seem to have done duty elsewhere. The language oscillates between magniloquent phrases taken bodily out of the Bible, and extremely pedestrian colloquialisms. Although a formidable list of authorities consulted is prefixed, the archæological knowledge of the writer is of the slenderest, and he transfers to the Jerusalem of Ahaz the mad spirit of fanaticism and intrigue that flourished there after the Captivity. He is also delightfully ignorant that Mephibosheth was not a name ever borne by an individual, but a sort of nickname, signifying "mouth of shame," invented by the Rabbis to conceal the fact that the original appellation was Mephibaal, or "mouth of Baal," and that it was about the last name by which a pious Hebrew of Ahaz's time would have called himself. In other matters, it is enough to say that the characters generally greet each other with the phrases "Blessed art thou who comest," "Blessed are ye who come," and "Blessed are you who come," indifferently.

Red o' the Feud. By Halliwell Sutcliffe. (Werner Laurie.)

"Rouge gagne et couleur perd." That is distinctly the overword of 'Red o' the Feud.' It is not a novel of the green tables; but this reviewer has been compelled to describe it in a sentence that might have been uttered by a croupier. Red Ratcliffes and Black Waynes meet in a great battle in the house of Wildwater, the Ratcliffe hold; Wildwater is burnt, and every man Ratcliffe put to the sword. But the Waynes—"the courteous Waynes"—have forgotten the women, and one of these, on the night after the defeat, bears a child—a son who is red to the core of him, red of hair, red of heart, red of blood—to carry on the feud. Other Ratcliffe women are in like case with the mother of Red Ratcliffe, as the hero of the story is called, and in secret places of the moor there grows up a tribe of fatherless Ratcliffes, all red as foxes and fierce as vixens, like the youth who is to lead them. There is a pretty love story interwoven with the harrying and hunting of the feud, and an excellently ghastly Ratcliffe ghost—the Lean Man. Also the demon dog or Barguest of the northern world is introduced as an appanage of the Waynes. This strikes the reader as a blunder, for Barguest, Mauthe Doog, Yeth-hound, or Dog of Annwn, as the spectre dog is called hither and yon, is far too wild and terrible a sprite to acknowledge any master but one, and he is the Dark One of Celtic tradition, whom Lowlanders call Old Harry, or, more euphemistically still, the Goodman. However, it cannot be denied that Barguest's appearance makes for an eerie picturesqueness; and on this note the story ends, as it began upon it. The feud is ended in peace, the peace that a moving bog brings with it: all the Red Ratcliffes except Red Ratcliffe, and most of the Waynes except Shameless Wayne, are buried in travelling mire; and the spirits of the two feuds go off as friends together, Barguest fawning upon the ghost of the Lean Man. It is a story of the open air and wide spaces, of naked hearts and primitive passions; a clean and strong story, which Mr. Halliwell Sutcliffe has done well to write.

The White Lady. By May Crommelin. (John Long.)

If this novel of Miss Crommelin's find favour with the public it will show its great heart still turns fondly to the fiction of the wife-heroine immured by the villain-husband, unknown to her sorrowing friends — and the police — in the ancient tower of some stately home of England. The White Lady — the story is purely modern—is the wife of a singular person, a blend of the scientific gentleman, the amateur artist, and the *viveur*. The pressure of these varied pursuits makes considerable havoc with the brain of the gifted being, and, it must be added, with his manners. Minor aberrations are swallowed in his plans for his wife's captivity and her supposed funeral. The *raison d'être* of all this and more is the postponement of the affectionate but virtuous relations between the lady and a tepid Anglo-Indian admirer, and the prolongation of the story. The wicked husband's suicide and the rescue of the imprisoned fair remove all obstacles to the union of hearts. The attentive reader will towards the end note an undertone as of wedding-bells heralding the happiness of at least four persons.

Playing the Knave. By Florence Warden. (Werner Laurie.)

Close facial resemblance and a certain combination of events (including the now popular automobile accident) enable an absconding bank clerk to impersonate for a brief period the consumptive baronet of Nowds Hall. Miss Warden is at great pains to show how little the knave's game is worth the candle, and records days and nights so full of terror that one is mildly relieved when the end comes and a pitiful weakling terminates a career of toil, temptation, and crime by blowing out his own brains. This is a disappointing production. There is ingenuity of incident, but nothing whatever of the mystification one expects from the author—nothing to lure one on in breathless excitement to the final chapters.

The Opal Serpent. By Fergus Hume. (John Long.)

All who retain a partiality for tales of mystery and incident will welcome 'The Opal Serpent.' There are weak spots, from the Scotland Yard point of view, in the development of the story, but the majority will be gratefully content for the interest and amusement aroused by Mr. Hume's dexterity. It is difficult to convey any idea of the plot without doing injustice to the author and the expectant reader. The scene alternates between London and Hampshire, and the actors include a quixotic son of wealthy parents who "cultivates the Muses on a little oatmeal" in a Bloomsbury garret; a certain Krill, *alias* Aaron Norman, by day a second-hand bookseller, by night a brandy-drinking pawnbroker; Deborah Junk, self-constituted guardian and servant to Sylvia, his gentle daughter; and a host of other characters. There is nothing of the supernatural about the opal serpent to detract from the verisimilitude of the action, which goes briskly from first to last.

Bulbul in Search of a Religion. (Daniel.)

Bulbul is an intelligent young Persian, a Parsee, who, failing to find satisfaction in the religion of his own country, comes to Europe to see if he can find what he wants in the precepts and practices of Christianity. In England, at all events, he meets with no success, and his experiences and impressions of London society, and of modern Christianity as practised or neglected in London, told to a complete stranger on board an Ostend boat, are no doubt intended by the anonymous author as a severe skit upon the state of things, social and religious, which prevails nowadays. The narrative is not without cleverness, but the strenuous young Oriental may be allowed to have overreached himself a little in his generalization, after attendance at Herr von Beest's lectures, that the Englishman's creed is "Might is Right," and his god "The Belly and its Members." Readers who may be interested to know in what faith Bulbul ultimately found "peace and joy" are assured upon the last page that their curiosity will be gratified at a later date.

PHILOSOPHY.

Philosophical Studies. By David G. Ritchie, LL.D. (Macmillan & Co.)—All who were interested in the life and work of the late Prof. Ritchie will be grateful to Dr. Latta for the appearance of this volume, in which we obtain glimpses of the author's views on all the principal problems of modern ethical and philosophical thought. Three of the present collection of essays have already appeared in print, while the other three have been compiled from the author's manuscripts. A combination of these materials is particularly well calculated to bring out the chief conceptions which governed his thinking. Such are the independence, insisted upon to exaggeration, of the problems of origin and validity; the distinction between logical and psychological propositions, which he incidentally utilizes for a telling criticism on Mill's now discredited view of the syllogism; the identification of truth with complete consistency in a clear and comprehensive system of beliefs,

and the virtually consequential resolution of the test of "the inconceivability of the opposite" into the law of contradiction; and the attribution of the idea of "ought" to the contrast between the eternal self which is a logical presupposition of the cognition of time and the self of experience. But besides these positive constituents of his teaching, we obtain from the somewhat fragmentary extracts from Ritchie's note-books his conclusions on the central problems of religion and morality. The mind revealed throughout is one honest and fearless rather than subtle in its thinking, influential through its energy and unconventionality. A memoir of an outwardly uneventful life, and an exposition of the general lines of the author's thought, are prefixed by Prof. Latta.

The Life of Reason. By George Santayana. —Vol. I. *Introduction and Reason in Common Sense.* —Vol. II. *Reason in Society.* (Constable & Co.) — These volumes, the first instalment of a series of five — reason in religion, in art, and in science are still to come—challenge attention at once; but it is doubtful whether the initial stimulus justifies itself on further examination. In the first place, the style is unfamiliar and singularly disconcerting to anybody who is anxious to get at the gist of Prof. Santayana's message. Trope and epigram, flaming phrase and pervasive metaphor, so blur the outline of his meaning that impatience gives way at times to absolute exasperation. When we read (p. 54):—

"In these principles [of order and valuation] the Life of Reason is already broached, however halting may be its development. We should lead ourselves out of our dream.....by the promise and eloquence of that dream itself. Otherwise we might kill the goose that lays the golden egg, and by proscribing imagination abolish science,"—

or again (p. 68):—

"The intelligible lies at the periphery of experience, the surd at its core; and intelligence is but one centrifugal ray darting from the slime to the stars,"

it is difficult to acknowledge magnificence, and impossible to maintain sense. Such writing cannot fail to cast suspicion on its contents. When we turn to these we find that Prof. Santayana is the herald of a new era. The age of controversy, he tells us in his introduction, is past; that of interpretation has succeeded. The meaning of this dictum and the nature of his consequently pacific mission are made as plain as is consistent with his style in the first volume, where he traces the growth of reason, characteristically defined as "vital impulse, when it is modified by reflection and veers in sympathy with judgments pronounced on the past." Previous thinkers have been too fastidious, too exacting. They have demanded (vainly, it is true) a valid criterion of truth, questioned the reality of the external world, clamoured for a good independent of happiness. For all such ambitious persons Prof. Santayana has one reply—man is the measure. Truth is "his doxy"; good is a reconciliation between as many of his desires as can be made to harmonize; the external world is—what he cannot help believing in. Thus (p. 85) "validity and truth are ideal relations, accruing to ideas by virtue of dialectic and use." The test of truth, therefore (flung at us in a scornful query directed at Berkeley), is "necessary implication in thought and action." Consequently, when we learn that the author has discovered an external world (and devotes a chapter to 'Some Critics of this Discovery'), we are prepared to find that the proof consists in the undeniable fact that we think of phenomena as things:—

"The notion of an independent and permanent world is an ideal term, used to mark and as it were to justify the cohesion in space and recurrence in time of recognizable groups of sensations.....If we wish to defend the use of such an idea and prove to us its necessity, all we need do is to point to that coherence and recurrence in external phenomena." —P. 8.

For his views on the vital question of the relation of mind and body a reference to the book (chap. ix.) is the only resource. It appears impossible to paraphrase without eliciting nonsense. As to the good, or ideal, he is content with the greatest happiness of the greatest number (p. 257). That happiness must be the good is summarily proved (p. 238) by the incontestable, but hardly relevant assertion that "any system that.....should make it somehow a duty to secure their [others'] misery, would be clearly disloyal to reason, humanity, and justice."

Not much need be said of the second volume, the thread of which is not easy to follow, even with the help of the common plan of each volume supplied in the general introduction and the summary at the end. The "natural bases" and "ideal development" of society appear to be discussed without any very tangible results, except perhaps that God and ideal society belong, like Nature, to the realm of "kindly illusion," the use of which lies in the fact that they "give experience a rational perspective," and "are therefore precious, not only for their representative or practical value.....but even more, sometimes, for their immediate or æsthetic power." It may well be doubted whether the course of contemporary thought will be seriously modified by the present contribution.

The Evolution of Knowledge: a Review of Philosophy, by R. St. J. Perrin (Williams & Norgate), needs nothing more than brief comment. It being proved beyond reasonable doubt that all things are one—namely, motion (see Herbert Spencer, &c.)—the task of the reviewer of philosophy becomes the comparatively simple one of showing by how many yards, feet, and inches the pre-evolutionary thinkers respectively fell short of the goal. The work of measurement has evidently afforded Mr. Perrin considerable enjoyment.

FOREIGN BOOKS.

La Grammaire du Purisme et l'Académie Française au XVIIIe Siècle. Par Alexis François. (Paris, Bellais.) — The history of the French language during the eighteenth century has been admirably traced in outline by M. Ferdinand Brunot in his 'Histoire de la Langue Française.' Dr. François has filled in the detail with special reference to the works and views of the writers on grammar who upheld purism; so that he supplements M. F. Gohin's valuable account of 'Les Transformations de la Langue Française pendant la Deuxième Moitié du Dix-huitième Siècle' (Paris, Belin, 1903). The interesting work before us is an historical introduction to a forthcoming treatise dealing fully with the grammatical commentaries of the Academy of France on classical French authors, including the 'Remarques sur le "Quinte-Curce" de Vaugelas,' which is to be, as we gather from the preface, the first part of a complete history of the language during the epoch selected.

We hope to see the project carried out in its integrity, as Dr. François evinces the capacity and enthusiasm requisite for the successful performance of this useful task. He is not himself more of a purist than one expects a well-read man of good sense and taste to be, but he confirms our impression that the purists of the Académie, though they signally failed in their attempts to arrest the natural development of the French language, yet did their country good service by first reducing the influence of the Court, and then moderating and guiding the emancipatory influences which otherwise during the Revolution might have produced the complete *débâcle* of an idiom still remaining without a peer for ease, grace, and clarity. If they put general literary criticism in the background, and attended mainly to verbal and grammatical points, instead of carrying out the full programme drawn up in 1635, they selected for comment the department of criticism in which their aid was especially serviceable to posterity.

One of the appendixes gives specimens of the commentaries. *E.g.*:—

"'Redoublez au Seigneur votre ardente prière';—Comme les mots 'au Seigneur' ne peuvent être régis ici que par 'prière,' plusieurs ont trouvé l'inversion trop forte."—J. Racine, 'Athalie,' Act V. sc. i. 2.

"'Quel conseil.....croyez-vous qu'on doit suivre?' —Selon quelques-uns, l'exactitude exigeait 'qu'on doive'; mais la plupart on [*sic*] préféré 'qu'on doit.'"—*Ib.* sc. ii. 28.

The phrases "plusieurs," "quelques-uns," "la plupart," at once demonstrate the hopelessness of attempting rigid legislation for a language and account for the Académie's projected grammar having been tacitly abandoned.

Louis Aleman et la Fin du Grand Schisme. Par Gabriel Perouse. (Paris, Picard & Fils.) —There is not in the history of heroism a figure more forlorn and pathetic than that of the President of the Council of Basel. With eyes turned towards the past, in the belief that he was preparing for the future, Louis Aleman galvanized for ten years the revolutionary constitutionalism of Constance, deposed a Pope, and but for lack of funds might apparently have issued triumphant from the struggle with the principle of absolutism in the Church. But "the stars in their courses" fought against him, his ideals were shattered, and, so far from making the Pope the head of a limited monarchy, his activity only resulted in the long triumph of Ultramontane principles, which the last generation saw carried to their final issue.

In a volume which is amply supported by the use of documents, M. Gabriel Perouse describes at length the efforts and the sacrifices of the man who more than Ulysses deserved the titles both of πολύμητις and ταλαπείριος. After a masterly sketch of Aleman's early career, with a detailed account of the administrative machinery of the Apostolic Chamber and an interesting description of his work as Governor at Bologna, M. Perouse enters upon his main task. He relates the beginnings of the Council of Basel in 1431, and shows how largely Aleman's influence was the cause of Eugenius IV. abandoning his first attempt to dissolve the Council. Of the complete change which brought Aleman into thorough opposition to the Pope and prepared for him the Presidency of Basel, M. Perouse offers no adequate explanation. Perhaps there is none.

But the story of the next fifteen years is admirably told. For all, indeed, but students the narrative will be too detailed, and the general reader will find in the terser paragraphs of Creighton all that he requires. For the student, however, M. Perouse's work will be invaluable. It explains better than any other treatise the causes of the failure of the conciliar ideal, and also those of the disaster being so long delayed. M. Perouse makes clear, what was plain to students beforehand, that the length of the conflict, and even the form of the capitulation with the honours of war, were due almost entirely to the amazing personal ascendency of Aleman. His devotion to the conciliar ideal was great; for this cause he was willing to endure insult and attack on the part not merely of Papalists, but also of the mad democrats of the Council with their "rage aveugle d'inopportunité." But this was not enough. Had he not been a man

of untiring energy and unparalleled diplomatic skill he could never have kept the movement alive at all. It was only when his hand was forced by others that he was finally compelled to yield, and even then he preserved a formal statement of his principles which might serve as a text for future constitutionalists; the Council, transferred to Lausanne, elected Nicholas V., and dissolved itself to meet (in theory) again at Lyons. There was no surrender at discretion, and the principle of Ultramontanism was never recognized by Aleman or his dwindling band of followers.

One mistake, indeed, Aleman made — the selection of Amadeus of Savoy as anti-Pope. His main object (apart from the nationalism of a Savoyard) was to make use of the position and riches of the duke. This, however, was the one miscalculation in a clever game, for the duke was above all economical, and cared nothing to advance conciliar principles when they were expensive. In fact, he regarded the tiara almost entirely as a source of family aggrandizement. His ideal of the Papacy was exactly that of the "dynastic" Popes of the next two centuries. In this, as in other matters, Aleman's ideals were shattered by the influx of modern ideas and the increasing secularization of life.

The main grounds of Aleman's failure, however, were different. The Council, instead of being a mere controlling force, desired to become the continuous legislative, executive, and judicial machinery. Government by such an assembly meant mere anarchy; and as the higher clergy gradually deserted, power passed daily to the more *intransigeant* and least educated clerks. Aleman's own reputation was not secure against their attacks; and so far from desiring a strong leader in the Pope, they could only tolerate a *roi fainéant*. All the very worst evils of government by an untrained and ill-taught assembly developed themselves; except as against the Papacy the reforming decrees were a dead letter. And Europe received an object lesson in ineffectual democracy which it has hardly yet forgotten.

Secondly (and M. Perouse points this out more than once), the conciliar ideal was mediæval, the Papalist modern. The real conflict was between the constitutionalism of the Middle Ages, raised to its highest power, and the strong centralized administrative system of the modern Papacy:—

"Tandis en effet que le nonce et la cour de Rome cherchaient à hâter la moderne organisation de l'Eglise la majorité des Pères s'inspirait des principes de l'âge précédent."

And, again, of Aleman himself:—

"Il etait bien un homme du moyen âge; c'est en arrière qu'il regardait; ce n'était pas vers l'avenir, comme il pensait, c'était vers le passé qu'il allait, et ce fut son malheur et sa grandeur."

It is this consideration which gives to the conciliar movement its significance. It was not merely that the nature of post-Renaissance Catholicism was being determined at Basel; the question was wider, and concerned the character not only of the ecclesiastical, but also of the civil state. Absolutism, which was to be the rule throughout Europe, with one august exception, triumphed first of all in the Church. The conflict between Aleman and his enemies was the same as that which—in France, in Spain, in Germany, and within an ace in England—eventually decided itself in favour of a strong monarchy, a ubiquitous administration, and the removal of all constitutional restraints on the activity of the Government.

The dreams of Aleman were noble, but they were the dreams of a vanishing world, unless he saw further even than the twentieth century. He, like his forerunners at Constance, attempted to expand and to apply the "estates-system" of the European kings to the needs of an imperial Church. But their apparent success was only rooted in immediate necessities, which vanished with the election of a new pope. When Aleman attempted to treat as truths for all time the doctrines of Constance anent the superiority of general councils to the Pope, their futility became apparent. This was partly because the Council tried to do much more than restrain wrong-doing, and attempted just what centuries later Mill declared a parliamentary assembly inherently incapable of doing; partly because, even if such incapacity were not the fact, the members of the Council for the most part were untrained in administrative work, jealous and suspicious of genius, and even less able to conduct the business of governing a world-wide community than were the contemporary Lancastrian parliaments able to administer the affairs of a single nation; and partly because the forces of the future were all on the side of despotism and bureaucracy, and for a time, at least, liberty and constitutionalism were to become as obsolete as the crusades, and as ineffectual as the ideas of St. Francis.

Goethes Unterhaltungen mit Friedrich Soret. Herausgegeben von C. A. H. Burkhardt. (Weimar, Hermann Böhlaus Nachfolger.)—In Eckermann's introduction to the third volume of his 'Conversations with Goethe' we are given a brief account of Soret and his intimate relations with Goethe, which lasted from 1822, when he was called to Weimar, down to the latter's death. Soret, who was a man of varied learning and of a singularly modest and attractive personality, was interested in many things that appealed to Goethe, and their intercourse was always of the friendliest description. "Ich glaube der einzige zu sein, der niemals ein Donnerwetter von Goethe bekommen hat," he remarks on one occasion, concerning a scene in which the poet had stormed at Chancellor von Müller with considerable violence. "Of this personal intercourse," says Eckermann,

"Herr Soret frequently made notes in his diary, and some years ago he was good enough to hand over to me a little manuscript compiled from them, permitting me to select the best and most interesting passages and interweave them chronologically in my third volume."

This was done, and a considerable portion of the said volume is thus indebted to Soret's 'Conversations de Goethe,' which were written in French, and have not hitherto been published. At last, however, Dr. Burkhardt has produced in the present volume the complete 'Conversations' in a new and thoroughly revised translation—we note that an edition of the original French text is shortly to follow—and has thereby put all students of Goethe-philology under a deep obligation. For not only do they contain a large amount of new matter, but they rectify a number of small errors and misstatements on the part of Eckermann, whose procedure with Soret's MS. does not appear to have been altogether generous or scrupulous. He certainly seems to have appropriated portions of it without due acknowledgment; he was by no means strictly accurate in dating the conversations, and his translation is not always so correct as it might be. Of course, for the majority of readers, this is not of vital importance. As a matter of fact Eckermann, as was only natural, pulled out most of the plums from Soret's manuscript, and while the new portions contain many noteworthy sayings and observations, they are not, as a rule, of great general interest. Yet we find in them some of Goethe's admirable criticisms—one or two fresh remarks on Scott and Byron among them—several specimens of his inimitable and inexhaustible worldly wisdom, and not a few anecdotes that were well worth recording. Here, for example, is a good dictum of Schiller's, that we do not remember to have met with:—

"Der alte Herr [Goethe] fing an, über die romantischen Schriftsteller und die grossen Effektstücke Scherze zu machen, erwähnte auch die Meinung Schillers, der ihm gesagt habe, um ein volikommenes Theater zu haben, müsse man wöchentlich einmal eine Vorstellung geben, zu welcher Frauen nicht zugelassen würden; doch brauche man es nicht so genau zu nehmen, wenn sie etwa in Verkleidung in die Logen einschlichen. Meine schöne Damen, fuhr er fort, Schiller hatte viel mehr Witz, als Sie gewöhnlich einbilden."

And here is another shrewd observation on the subject of the stage, made by Goethe, who had just been telling Soret how a "Konsistorialsekretär" played the lover in one of his early operettas:—

"Wie! rief ich aus, hatte denn das Konsistorium damals Beziehungen zu dem Theater? — Ohne Zweifel, erwiderte Goethe; beide stehen sich viel näher als man denkt. Zwischen Theologen und Schauspielern besteht eine grosse Verwandtschaft."

Altogether the volume makes a valuable addition to Goethe literature, and Dr. Burkhardt's name is ample guarantee for the excellence of the editorial work.

PREACHERS AND PREACHING.

College and Ordination Addresses. By Forbes Robinson. (Longmans.) — There is no word more abused in the service of a sentimentality that is not far removed from cant than "spiritually-minded." Yet for once this epithet is the only one that serves at all adequately to describe the peculiar characteristics of the man whose remains are to be found in this volume. Forbes Robinson was, as the memoir prefixed makes clear, a man of rare promise and attainments, but of still rarer character. A younger brother of the present Dean of Westminster, Fellow and Lecturer of the same College, he had an influence which was none the less deep for being quiet. He was not well known, save to old pupils, in the outer world, but no one could meet him without being struck by a sort of unearthliness in the man, by his strange absorption in things far away, his deep reverence for mystery. All these qualities come out in the little volume before us. The sermons and addresses fulfil his own maxim:—

"You will cut away long words and needless epithets. You will not employ the superlative degree when you might use the positive. You will practise an austere simplicity of style."

That is the note of these addresses so far as style is concerned. There is no ornament, and not much illustration, though what there is is of the illuminating order. Instead, there is an originality of thought which seems to come from long musing on the unseen world. It is surprising how much insight and teaching are packed into a few lines. We may quote one or two instances:—

"The way to know Christ is to be natural. Remember that naturalness is the exact opposite of irreverence and sentimentality."

Perhaps, however, the author's strange power of subtlety in simplicity is nowhere better revealed than in the sermon with the striking title 'The Family Life of God':—

"Do you ask me, then, where is this home where sin has never entered? And what is the name of the family life where selfishness is utterly unknown? I will tell you. The home is the home of God. The name is the name of the Father, and of the Son, and of the Holy Ghost. The life is the life of God—God is no mere solitary selfish tyrant. God—the Bible says it twice, and our own hearts have said it again and again—God is love—God simply is love. And His name, what is it but the great family name from which all families in heaven and earth are called—the name of a Father and of a Son?"

Both this and a previous essay of great value on 'The Self-Limitation of the Word of God' display that union of deep philosophical reflectiveness and childlike simplicity which was the distinction of the author. The book ought to circulate far beyond his immediate friends.

The Bishop of Rochester's *Sermons at Southwark*, in Messrs. James Nisbet's "Pulpit Library," will, we hope, have a very wide circulation. Dr. Talbot combines in an unusual degree intellectual power and spiritual insight, and he has also a gift of phraseology which makes his writing attractive, *e.g.*:—

"Leisure is only good if it means either rest to make work better, or opportunity to choose better work. If it means only passing your time or pleasing yourself, it ranks, according to Christ's scale, below drudgery."

This is indicative of the whole tone of the book, which certainly ought to be a powerful argument against those who say that Church dignitaries are largely occupied in denouncing the faults, often involuntary, of the poor, and pandering to the selfishness of the rich. The sermons are couched in extremely simple language, but are never other than thoughtful and suggestive. Probably that on the 'Victory of Goodness' is the best worth reading. But as an example of how much can be put into a small space, we quote the following on the subject of inspiration:—

"We believe what is expressed by the word inspired. It has in it a spirit or breath of God. And directly we think of this, we remember the words of Christ about the Spirit, or the parable of the wind: 'It bloweth where it listeth, and thou hearest the voice thereof, but knowest not whence it cometh and whither it goeth.' How many controversies and difficulties and doubts about the Bible would have been spared if men had remembered this; had not tried to describe inspiration by their own theories and rules; and had not insisted that because it was inspired, every word of it must be accurate, and every story in it real history, and all the words and works of its heroes and saints up to a perfect standard. It is inspired, and we feel God's power through it."

We wish these words could be set up in letters of gold on the door of every church and in the cover of every copy of the Bible that is printed.

We have no space to quote more, but we have, we think, shown that this volume is the work of a mind in the truest sense fine, which no amount of work has dulled into inactivity or merely conventional grooves.

A History of Preaching. By Edwin Charles Dargan, D.D. (Hodder & Stoughton.)—This work will be of use to those who like to read history at second hand. The author appears to have done very little original research, but he writes a readable style, and has made use of good sources of information. He is strongly Protestant in his sympathies, and does not, perhaps, altogether understand the life of the Middle Ages. But he makes every effort to be fair, as can be seen in his estimate of Bernard of Clairvaux. We question whether any good is done by isolating preaching from other aspects of Church history, and the author's estimate of its influence is jejune and superficial. Those, however, who desire information on the subject in a volume of moderate compass will doubtless derive great benefit from this work.

A second series of the late Dr. Hort's *Village Sermons*, which comes to us from Messrs. Macmillan, will be very welcome to all admirers of that great man, who united simplicity and even plainness of diction with a power of thought ever active and a freshness which was always stimulating.

OUR LIBRARY TABLE.

The Faroes and Iceland: Studies of Island Life. Illustrated. By Nelson Annandale. (Oxford, Clarendon Press.)—This little book may be best described by a series of negations. It is not a narrative of travel, although the writer has paid six visits to the islands since 1896, most of which he devoted to the Faroes. It contains almost nothing of their history, except an account of the raid on Iceland by Algerian corsairs, and a few extracts from the sagas. It exhibits no ordered survey of the progress and productions of the islands from a social, industrial, or scientific standpoint. In short, in the words of the last chapter, it lays no claim to be a complete account of them, "but rather a collection of essays on subjects connected with their living denizens." The chapters on the Faroes are far the most interesting, for here the author is in sympathy with his subject, and having visited the outlying islands, which are unknown to the modern tourist, he has much to say that is new. The description of the islanders' mode of life, of their fishing and bird-catching, and the chapter on the bird cliffs of the Westman Islands to the south of Iceland make very pleasant reading. But Mr. Annandale's opinion of Iceland is almost uniformly unfavourable. Its climate is such as to "call for employment or else profoundest melancholy." Even the scenery does not excite his enthusiasm. Its glaciers are "tame"; the verdure of its valleys is "the rank growth of swamps." The modern Icelander either boasts inordinately of the glories of his country, past and present (has not the same thing been said of Scotsmen?), or else, in his cups, of which he is supremely fond, he whines that "it is a poor miserable little place, devoid of everything." Mr. Annandale clearly inclines to the latter point of view. He says that the Icelandic ponies (on which Dr. Marshall discourses in a learned appendix) are "the one feature of the country which makes it worthy of a visit." Reykjavik, the Danish capital, is "the ugliest town in Europe"; Akureyri, the true Icelandic capital, is "little more refined." The farmhouses are "airless, filthy, and verminous," scenes of "squalor and ugliness." It is fashionable in the island to "believe in nothing—or rather, to view everything except the greatness and virtue of Iceland with scepticism." Yet Mr. Annandale records the sad fact that travellers are no longer allowed to sleep in the churches — which he calls "a very sensible usage"—because certain "English" (not "British") tourists amused themselves by throwing their boots at the candle on the altar, and so damaged the painting behind it. If we compare Mr. Annandale's indictment of Iceland with the accounts of other travellers, it will seem one-sided and over-strained. Iceland is a poor country; but one can hardly believe that the result of the spread of education in recent years has been "little short of disastrous." The decay of art, which he attributes directly to this cause, may be paralleled among far richer and more progressive peoples; and the success of those who have emigrated from Iceland should surely be put on the credit side of the account. Mr. Annandale evidently prefers the Faroemen, because they are more sober, and have learnt to use the scrubbing-brush. The education of these islanders, he says, has produced excellent results, and has not corrupted their primitive simplicity. Indeed, their chief fault is a staunch conservatism. We must find room for Mr. Annandale's description of the one native reformer of his acquaintance who has seen something of the great world:—

"He has roofed his little house with slates, an example which his neighbours, in spite of his advice, have refused to follow; he has taught his fellow-islanders to boil their fish-oil out of doors; he has never ceased to warn them, quite in vain, of the danger of throwing fish offal and the like into the stream, and then drinking the water below. Yet, when he first heard that ladies commonly rode bicycles in England, he was so astonished that he exclaimed the world would not last long. London to him was so big, so black, and so full of rogues, that he hardly ventured out of his lodgings when he spent a few days there on his way home from Australia."

Ernest Renan. By William Barry, D.D. (Hodder & Stoughton.)—It is curious, to those acquainted with contemporary France, that a Roman priest writing about Renan should be indebted to "M. Armand Dayot for kind permission to include some of the illustrations" of his book. For M. Armand Dayot is known in France not only as the compiler of an excellent series of illustrated books on the Revolution, the Napoleonic era, &c., but equally well as a violently anti-clerical partisan of Renan. The statue of Renan, of which a photograph is reproduced in this volume, was erected at Tréguier in 1903 quite as much as a provocative anti-clerical symbol as a memorial to a great writer, and M. Armand Dayot was its chief promoter. We may say at once that Dr. Barry's book is in no sense a clerical counter-blast in answer to the anti-clerical demonstration which took place in connexion with the erection and unveiling of the statue in Catholic Brittany. Though it is the work of a Catholic priest, it is both moderate and impartial in its tone. But when we have said so much, we have given all the praise that it is possible to accord to the volume. Dr. Barry is a fluent writer, and like many victims of fluency, he writes too much. If he would restrain his pen and devote some of the time he employs in writing to reading and studying the environment of his subjects, he might produce some literature worth having. He has of late turned his attention to France, and in a recent attempt to expound to English readers the ecclesiastical situation in that country, he made the remarkable statement that Jules Ferry was "the pupil" of Gambetta. A typical pendant of that piece of intelligence is Dr. Barry's opinion, expressed in this volume, that

"Renan between 1871 and 1892 disputed, first with Victor Hugo and then with M. de Lesseps, the distinction, whatever it was worth, of being the foremost French celebrity."

Both Thiers and Gambetta—the one for six years of that period, the other for eleven years—enjoyed a much more widespread and resounding celebrity than either Lesseps or Renan. On matters more intimately connected with his subject Dr. Barry is, we fear, equally ill-informed. "To the influence," he says,

"of [Sacy] he owed the decorated coat which all French men of letters rate as highly as English dukes rate the Garter. On April 3, 1879, he read himself into the French Academy."

Had Dr. Barry taken the trouble to inform himself about the costume worn by the members of "the Forty," which he goes out of the way to mention, he would have been aware that he himself had recorded on an earlier page of this volume that Renan, in 1879, had been a possessor of "the decorated coat" for twenty-three years, from the time when he succeeded Augustin Thierry in the Academy of Inscriptions. The palm-embroidered coat, which Dr. Barry compares with the Garter, is not, as he supposes, the exclusive garb of the Académie Française, but is worn by all the members of the Institut de France, who number nearly three hundred. A more amazing blunder follows on the same page, when Dr. Barry makes the following comment on Renan's election to the French Academy:

"Believers were scandalized at this public recognition of a man whose talents had been spent in undermining the Gospel. Dupanloup, Bishop of Orleans, and his early benefactor, gave up his chair as an Academician."

Need we say that there is not a word of truth in the last sentence? Mgr. Dupanloup was dead and buried before Renan took his seat in the Académie Française, and Dr. Barry has actually mixed up Renan with Littré, after whose election in 1871 Dupanloup ceased to attend the meetings of the Academy. What can be said of a Roman Catholic priest who

undertakes to write a chapter of the modern religious history of France, and is ignorant of the life of the great Bishop of Orleans even in its most striking incidents? Dr. Barry's unfamiliarity with all that concerns the French episcopate is such that no one reading his book without knowing his name would suspect him of being a Roman ecclesiastic. The Archbishop of Paris in Renan's early days he styles "M. de Quelen," according to the way of the anti-clericals, who decline to give bishops the title of "Monseigneur." But in the next chapter he correctly calls that prelate's successor "Mgr. Affre." He, however, says that the latter was "martyred on the barricades" in 1848. The term "martyrdom" could no more be applied to the death of Mgr. Affre than to that of his successor, Mgr. Sibour, who was murdered by an interdicted priest. The death of a third Archbishop of Paris, Mgr. Darboy, massacred by the Communards in 1871, might legitimately be called a martyrdom; but that of Mgr. Affre was an accident; and if Dr. Barry had been acquainted with the 'Histoire Ecclésiastique' in use in French seminaries he would have learnt, even from that biassed authority, how the insurgents regretted the gunshot wound, and bore the archbishop back to the palace in the hope that it might not prove fatal.

We have noted a number of other inaccuracies, but we forbear from citing them. Sufficient have been quoted to show that the author has not taken enough pains in the preparation of this volume. It chiefly consists of translation or paraphrase of books within reach of every one, and the moment Dr. Barry essays to be original he falls into blunders. The reason is that he has not made himself master of his subject. The chief utility of a monograph lies in the accuracy with which facts relating to the theme under treatment are presented to the reading public by an expert or specialist. Dr. Barry can write well and intelligently when he chooses, as witness the following passage referring to the publication of Renan's 'Jesus':—

"Dealing with pages hitherto regarded as the Latin of the Mass which only priests recited, while none but the faithful listened, he made of them a French classic, and the least orthodox now read with surprise how beautiful they can be."

The author of these lines ought not to give to the public two or three hundred pages of journalism in the guise of a literary monograph.

The Romance of Lohengrin. Founded on Wagner's Opera. By Bernard Capes. (Dean & Son.) — Mr. Capes has probably had a smoother task than either of his predecessors in the ingenious venture of transmuting Wagner's operas into tales for the drawing-room, for 'Lohengrin' is a straightforward enough story, and is free from the rather misty complications of the 'Ring' dramas. And he has treated the plot with sufficient address, making a number of additions and alterations, it is true, but, on the whole, preserving the quick movement and interest of the original. Our chief quarrel with him is for the manner in which he has thought fit to tell this high romance. Certain literary qualities, of course, one is pretty sure to get from Mr. Capes. He is never commonplace, and his phrasing, for all its exaggerations and distortions, is generally clever, and often shows a real, though somewhat desperate, originality which exacts a grudging admiration. In the present case, however, his vices of style are allowed full play, and almost swamp his virtues. The book is full of unreasonable archaisms, inversions, and affectations, and is perpetually falling into a detestable jig of blank verse that reminds us of Ancient Pistol more than of anything else. On every page we come across sentences like this: "We 'll sweep and strew the path before His coming; discredit hate with love; make truth our policy; subdue, to teach how sweet a lust's forbearance"; and even when he speaks in his own person he must put his reflections into rhythm; witness such saws as "The highest tree 's the one attracts the thunder," or "Such lying arts were best by lies confuted." It is possible that some readers may enjoy this hybrid kind of composition, but we cannot help feeling sorry that a writer of such genuine talent should not exercise his art with more discretion.

La Famille Celtique, Étude de Droit Comparé, by M. H. d'Arbois de Jubainville (Paris, Bouillon), is a very interesting little volume, which begins with the author's autobiography —how it was that he studied law and legal history long ago, and how of late he has been drawn back to the studies of his youth by the discovery of the Code of Hammurabi. It is a long sweep of time from that great Babylonian monarch to Prof. Atkinson of Trinity College, Dublin, whose great service to him the author gratefully acknowledges, referring, of course, to his having provided the five solid volumes of old Irish law with a glossary. But though M. d'A. de Jubainville has spread his net so wide, he has not succeeded in taking very much; and one feels that if this is all that the comparative study of law can do for the Celtic nations, it is not very considerable—at any rate, in point of quantity; for we hasten to say that the book contains one contribution of capital importance. The author appears to have satisfactorily solved the riddle of Irish kindred as divided into the four groups known as "geilfine," "derbfine," "iarfine," and "indfine," consisting of four generations, counting up to the seventeenth man. This has baffled all previous speculation, but M. d'A. de Jubainville has succeeded in analyzing the reckoning, and bringing it into harmony with the conclusions of Leist in his 'Altarisches Jus Civile.' In passing one may say that the book contains some bold etymologies; for instance, who would have guessed that the syllable *nat* in *fracenatan,* "a girl," meant either science or poetry? The interlinear translation of a well-known text touching the *jus primæ noctis* contains a curious misprint. *Comarli arricht leo* is not "avis pour forme à eux," but the "plan that was hit upon by them." Lastly, we may quote the following words, italics, commas, and all, as they stand: "*gavel-kind,* c'est-à-dire 'espèce de tenure.'" Had it not been for the "entente cordiale" we should have said that the author was poking fun, if not at the whole psychology of the English language, at any rate at the whole business of English etymology and the 'New English Dictionary.' In spite of the meagreness of the comparisons with the old Welsh laws, the book is very suggestive reading, not even excepting the latter part, devoted to researches which cannot conveniently be discussed in the pages of *The Athenæum.*

Memoirs of Robert Cary, Earl of Monmouth. Edited by G. H. Powell. (De La More Press.) —It is long since so interesting a book fell in our way. Novel-readers will find here adventures in the Marches as enthralling as any their favourite hero ever passed through, with the advantage of knowing that the local colour is right. Cary was the man who rode to James VI. of Scotland to tell him of his accession; but few think of him as the most successful of Elizabeth's Wardens of the Marches. The editor's work is, on the whole, carefully performed. The boy who likes reading to whom this book is not given has a just right of complaint.

Lawn-Tennis: its Past, Present, and Future. By J. Parmby Paret. (Macmillan.) —This is one of the best-written and most scientific treatises on lawn-tennis that we have yet had, and forms a suitable companion to similar works by Mr. Eustace Miles, Mr. H. W. Wilberforce, and Mr. W. Baddeley.

Under the name of "sphairistike," lawn-tennis in its original form was introduced into this country from India by Major Walter Wingfield in 1874, the laws of the game being drawn up by Julian Marshall, the well-known book-lover and tennis-player, and Henry Jones, the "Cavendish" of whist, who gave the "Cavendish" tennis-poles their name, assisted by his brother, Mr. Daniel Jones.

Mr. Paret developes in detail the true principles of the game at the present time. He is particularly happy on the subject of accurate "timing" and "following through" the stroke in such a way that the speed ultimately attained by the ball is far greater than appears to be the case, greater accuracy of direction being secured than in the instance of speedy impact. Few players "follow through" their stroke sufficiently, and with many this feature is absent altogether. As the author suggests, the use of the gun-barrel well illustrates the force of this theory:—

"The longer the barrel of the rifle, the more accurately will it throw its bullet, because it guides the missile on the proper course longer before discharging it into the air."

The author mentions the importance of the body being bent in accordance with the stroke made. Few writers on lawn-tennis even refer to this, and it may be doubted whether Mr. Paret has given sufficient prominence to it, the fact being that the bending of the body should form part of the stroke, as much as the wielding of the racket itself. Those who are in the first rank as players of any game make their strokes with their bodies in the right position naturally, and cannot generally tell another exactly what they do.

Such exponents are, however, few and far between, and—as in golf, cricket, and even rowing—in lawn-tennis very few players play with their bodies sufficiently, and many use their arms too much. Then, again, the position of the legs for making a given stroke is, with the vast majority of players, entirely wrong. Mr. Paret might well devote more attention to this in a future edition.

One of the first points to remember in connexion with lawn-tennis is that—as in cricket or golf—the body should face the ball in a profile (rather than full-face) direction, and the feet correspondingly sideways instead of facing the direction of the ball's flight. Men who play other ball games, in which an implement of some sort is used for striking the ball, readily understand this, but it is not so with others—especially ladies.

Mr. Paret does well in mentioning the correct way to hold the racket for the forehand and backhand strokes. As he says, the thumb should be placed at the back of the racket as a guide for a backhand stroke, and the forefinger correspondingly at the back for a forehand stroke, the result being an increase in the strength of the stroke in each case.

The safest stroke in the game is undoubtedly the stroke down either side-line. The cut, to produce a twist on the ball, is nowadays recognized as being of little use in first-class lawn-tennis, for there is usually plenty of time and space to allow for its effect; moreover, the speed of the ball's flight is reduced by it. It is a truism that the selection of a good length—*i.e.,* within, at most, 6 ft. of the adversary's base-line—is as much the secret of a successful attacking stroke in lawn-tennis as it is in bowling at cricket.

Volleying must be in the nature of attack rather than purely in self-defence. To quote Mr. Paret:—

"To merely stop the ball, without striking it, or even to relax the grip on the racket so that it gives before the ball leaves it, means to rob the

volley of all its life and snap, and to make a weak return of the stroke."

The successful American tactics of short cross strokes in variation with long base-line strokes are most important characteristics of modern lawn-tennis. The short cross stroke has always the advantage of driving your opponent well out of the court at the side—in a bad position for the next return in any case.

Many players are in too great a hurry to come forward for the purposes of volleying in the single game. With a weak opponent this may be done almost at once, but in first-class play it will lead to disaster. As Mr. Paret puts it:—

"Under modern developments, the truly scientific way of winning at lawn-tennis is to earn a safe position at the net by good ground play, and then to come forward and deliver the *coup de grâce* with a well-directed volley."

The highest art in the game teaches the player how to earn this opening, but he must not force it before the proper time.

The author gives some good hints on tactics and placing; but, in our opinion, he lays rather too much stress on defensive play. Attack, according to our view, should be the main object throughout; for if once a player becomes purely defensive he will never become anything like a first-rate hand—indeed, he will never advance, except in the sense of sureness of return.

Many players would improve their style and winning powers immensely if, instead of always playing in the same way and striving to win somehow, they contented themselves with practising strokes. This can be effected with advantage against a wall, which affords a sure means of repeating the same stroke continuously. Lawn-tennis, sometimes derisively treated as a thing that any one can do, is, like all ball games, a matter of scientific study and experience rather than of great muscular, or even physical, power. The objection to lawn-tennis from a physical standpoint is the fact that, except in the way of balance, it employs one arm only. The objection to it as a general amusement is that it involves a large space of carefully tended lawn. We have noticed lately some foolish attacks on the public schools for not fostering the game, as if it was likely that they could afford enough space to allow many sets, four boys at most, to play. An 18-hole golf-course will next be called for! The purpose of the public schools is not to supply lawn-tennis champions; as it is, they supply far more than could be demanded of them in the way of boys destined to hold the highest places in various pastimes.

The History of the Fife Pitcairns. With Transcripts from Old Charters. By Constance Pitcairn. (Blackwood.)—This account of the family of Pitcairn—a family, as we are told, "of some distinction" in Fife—which for some six hundred years has intermarried with many of the other chief landowners there, is one of those family histories destined to be read with zeal by only the members of the family with which it deals. The writer almost disarms criticism by the humility of her introduction, and so we may congratulate her on her book; but she would have greatly improved it had she had the constant assistance of one versed in the technicalities of Scottish charters, as they are here transcribed in a slipshod manner which robs them of much value. An expert, too, would have saved her from derivations like that of "St. Margaret's Hope."

The Pitcairns have an ancestor mentioned in Ragman's Roll in 1296, and they early acquired lands near Innernethy, Leslie, and Falkland, Pitcairn of that ilk and Forthar being apparently regarded as chief of the family. The writer falls into the common Southern error of confusing a Scottish barony and an English title, and so frequently styles the Pitcairns of that ilk "Lords of Pitcairn," when they were merely lairds. The family intermarried frequently with that of the Lindsays of the Byres, and acquired considerable influence in the time of Robert Pitcairn, Commendator of Dunfermline (here styled "Lord Robert"), who was Secretary of State to James VI., though they could not secure the abbey lands permanently for the family. The Pitcairns still continue as Fifeshire lairds, but they lost heavily during the Jacobite risings of 1715 and 1745. The twentieth laird of Forthar became a Prebendary of Exeter, and so took up his abode in England. Sir James Pitcairn, Inspector-General of Hospitals in Ireland, was his grandson, and an account of him, with many letters of his military connexions the Dalbides, is here printed. A life of the Rev. J. Pelham Pitcairn, with long extracts from his diaries, follows.

The Pitcairns of Innernethy and Pitlour are then treated of, and we come to the more interesting Dr. Archibald Pitcairne, physician and Jacobite poet, of whom an adequate memoir is given. The Pitcairns of Dysart, whence sprang Robert Pitcairn, R.N., who discovered Pitcairn Island in 1767, come next, and then the Dreghorn Pitcairns, one of whom was the mother of Principal Robertson, and great-grandmother of Lord Brougham. The book is handsomely got up, illustrated, and furnished with an index. With more scholarship and less diffuse writing it would have been a more useful family history.

In his *Texte zur arabischen Lexikographie* (Leipsic, O. Harrassowitz), Dr. August Haffner has published three ancient works of great importance to the student of Arabian philology, namely, the 'Kitāb al-qalb wal-ibdāl,' by Ibn al-Sikkīt, and two monographs by the celebrated scholar Al-Asma'ī, who lived in the days of Hārūn al-Rashīd, entitled 'The Book of Camels' and 'The Book of the Creation of Man.' The latter of these is interesting, because it shows that the desert Arabs of the sixth and seventh centuries after Christ had acquired a considerable knowledge of human anatomy, though naturally less extensive and peculiar than their knowledge of the camel. Al-Asma'ī's treatise on this long-suffering quadruped is extant in two widely different recensions, both of which are now edited for the first time. The author has added critical notes and full indexes.

Corpus Scriptorum Christianorum Orientalium: Scriptores Arabici.—Series III., Vol. I. *Petri Ibn Rahib Chronicon Orientale.* (Beyrout, Roman Catholic Press.)—Father L. Cheikho has recently edited the Arabic Chronicle of Peter, generally known as Ibn Rāhib, a Jacobite Christian who flourished in Egypt during the thirteenth century, together with the Latin translation of Abraham Ecchellensis, which he has revised and corrected. The author begins with Adam, and after going through the Hebrew, Greek, and Roman kings, and the Mohammedan Caliphs, brings his work down to the seventy-sixth Patriarch of Alexandria, Athanasius III. (1250-61). The Arabic text is that of a MS., long believed to be unique, which was written about fifty years after the completion of the chronology, and which is now preserved in the library of the Vatican. It is to be regretted that the editor found himself unable to consult the British Museum manuscript, which, though modern in date, contains much additional matter, and would probably have supplied the means of clearing away some textual difficulties.

No. 23 of *The Library* (Kegan Paul) contains an account of the Trevecca Press by Mr. Ballinger, of especial interest to Welshmen. It was at work from 1760 to 1804, its productions being mainly hymn-books, sermons, and devotional works, the most generally interesting being 'A Relation of Apparitions of Spirits in the Principality of Wales,' by Edmund Jones. The head and tail pieces reproduced, built up from type-ornaments, reflect considerable credit on the ingenuity of the compositor. Mr. Barwick gives an interesting account of 'A Day's Work in the Reading-Room of the British Museum,' from which we learn that over two thousand volumes are supplied daily to readers, besides those consulted on the shelves. Mr. Bourdillon writes on the bibliography of 'Early Printing at Lyons' without mentioning M. Baudrier's monumental work on the subject; Mr. Clarke on 'Subsidised Indexing,' lamenting the stoppage of 'The Review of Reviews Index,' and suggesting an amalgamation of it with Poole's as the ideal index of current literature. Mr. Rivers gives an account of a French Utopia, the 'Histoire des Sevarambes,' by Vairasse d'Alais, which made its appearance in English two years before the publication of its French original. Its name is familiar to students of Swift, and Mr. Rivers's account shows that it is well worth an independent study. Other articles are from the pen of Mr. Pollard ('The Rowfant Books') and Mr. Redgrave.

We have received from Messrs. William Dawson & Sons their list of *English and Foreign Newspapers and Magazines for 1905.* This booklet of one hundred pages forms an invaluable guide to subscribers, as the cost of subscription is placed against each paper, including postage for Great Britain and colonial and foreign rates. There is also a classified list of journals under 'Professions, Trades, and Sciences.'

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bunyan (J.), Grace abounding to the Chief of Sinners, 4to, vellum, 25/ net.
Enchiridion Militis Christiani: the Manual of the Christian Knight, 12mo, 3/6 net.
Holden (H. W.), Pro Christo: an Examination of Foundations, cr. 8vo, 2/
Münsterberg (Hugo), The Eternal Life, 18mo, 2/6
Parsons (H. C.) Christus Liberator: an Outline Study of Africa, cr. 8vo, 2/ net.

Fine Art and Archæology.

Bumpus (T. F.), The Cathedrals of England and Wales, First Series, illustrated, cr. 8vo, 6/ net; Summer Holidays among the Glories of Northern France, with 110 Illustrations, roy. 8vo, 12/6 net.

Poetry and the Drama.

Plautus, Vol. 2, edited by W. M. Lindsay, cr. 8vo, sewed, 5/

Music.

Flood (W. H. Grattan), The Story of the Harp, 3/6 net.

Philosophy.

Bruhl (L. Lévy-), Ethics and Moral Science, translated by Elizabeth Lee, 8vo, 6/ net.

History and Biography.

Edinburgh (The Story of), by Oliphant Smeaton, illustrated by Herbert Railton and J. A. Symington, 12mo, 4/6 net.
Favarger (C. D.), Souvenirs d'une Vieille Maîtresse d'Ecole, 4to, 7/6
Japan's Fight for Freedom, by H. W. Wilson, Vol. 2, 12/6 net.
Sessions (F.), Literary Celebrities of the English Lake District, illustrated, cr. 8vo, 6/

Geography and Travel.

Kelly's Directory of Kent, Surrey, and Sussex, 1905, 36/

Sports and Pastimes.

Beldam (G. W.) and Fry (C. B.), Great Batsmen: their Methods at a Glance, illustrated by 600 Action-Photographs, 8vo, 21/ net.

Philology.

Dent's New First German Book, by Walter Rippmann and S. Alge, 12mo, 1/6 net.
Lucian of Samosata: Works, translated by H. W. and F. Fowler, 4 vols. cr. 8vo, 14/ net.

Science.

Beebe (S. P.) and Buxton (R. H.), Outlines of Physiological Chemistry, cr. 8vo, 6/6 net.
Bjorling (P. R.), British Progress in Pumps and Pumping Engines, imp. 8vo, boards, 6 net.
Brackenbury (C. E.), British Progress in Gas Works' Plant and Machinery, imp. 8vo, boards, 6/ net.
British Standard Specifications for Telegraph Materials: Engineering Standards Committee, Interim Report, folio, sewed, 10/6 net.
Layng (A. E.), A Text-Book of Algebra, Part 1, with Answers, cr. 8vo, 2/6
Moussu (G.) and Dollar (J. A.), Diseases of Cattle, Sheep, Goats, and Swine, roy. 8vo, 25/ net.

XUM

Nicholson (W.), Smoke Abatement, illustrated, 6/ net.
Noorden (C. von) and Salomon (H.), Drink Restriction (Thirst Cures), particularly in Obesity, cr. 8vo, 3/ net.
Popular Mechanics, roy. 8vo, sewed, 2/6 net.
Thomas (R. H.), Stone Gardens, folio, boards, 7/6 net.

General Literature.

Boothby (Guy), A Brighton Tragedy, cr. 8vo, 5/
Douglas (G.), Noreen, cr. 8vo, 3/6
Dowling (R.), The Fate of Luke Ormerod, cr. 8vo, 3/6
Favenc (E.), Voices of the Desert, cr. 8vo, 2/6
Forman (J. M.), Tommy Carteret, cr. 8vo, 6/
Haggard (H. Rider), The Poor and the Land, sewed, 1/6
How to Make and How to Mend, by an Amateur Mechanic, cr. 8vo, 2/6 net.
Mathers (Helen), The Ferryman, cr. 8vo, 6/
Price (E. C.), The Queen's Man, cr. 8vo, 6/

FOREIGN.

Theology.

Neteler (B.), Das Buch Genesis der Vulgata u. des hebräischen Textes, übers. u. erklärt, 5m.

Law.

Dictionnaire Dalloz, Part 2, 9fr. 50.

Fine Art and Archæology.

Bauer (A.) u. Strzygowski (J.), Eine alexandrinische Weltchronik, 20m.

Philology.

Liebich (B.), Sanskrit-Lesebuch, 10m.

Science.

Kilian (W.) et Révil (J.), Études Géologiques dans les Alpes Occidentales, Vol. 1, 30fr.

M. JULES OPPERT.

The death of M. Jules Oppert, which occurred at Paris on Monday last, removes another landmark from the older generation of English Orientalists. A contemporary of Birch, Fox-Talbot, Norris, and Rawlinson, all long since dead, he had seen the time when the cuneiform inscriptions were a sealed book to scholars as well as to the public, and when our knowledge of the ancient history of Western Asia was confined to the scanty and often incorrect allusions of Greek authors. In our redemption from this state of ignorance the labours of his youth played a predominant part, and to the last he who was in a very real way "the Father of Assyriology" preserved unquestioned his supremacy in the study to which he had devoted his life. He was always anxious, too, to seek out and recognize rising talent, and no later than last week *The Athenæum* had occasion to notice the help that he had given to one of the latest comers among French Assyriologists. To all lovers of learning his death leaves a void which it will not be easy to fill.

Jules Oppert was born—it is said of Jewish parents—in Hamburg in 1825. He studied first at the University of Heidelberg, and afterwards at that of Bonn, receiving his first instruction in Arabic from Freytag and in Sanskrit from Lassan. Being early attracted by the researches of Grotefend and others into the languages of the trilingual inscription of Darius at Behistun, he published his first work at the age of twenty in the *Zeitschrift der Deutschen morgenländischen Gesellschaft*, to which he contributed an accurate picture of the efforts at its decipherment of Rawlinson, Saulcy, and their fellows. Two years later the publication of his treatise on Persian phonetics ('Das Lautsystem der Altpersischen') brought him fame, and the first use he made of it was to transfer himself to Paris. Here the kindness of Burnouf and Letronne procured him a professorship in German, first at Laval and afterwards at Rheims, and caused him to be attached to the scientific mission under Fresnel which the Imperial Government dispatched immediately upon its establishment to Mesopotamia. Henceforth his position in life was assured, and on his return from Mesopotamia he was presented with full letters of naturalization as a Frenchman. A few years later he gained the great biennial prize of the Institut, was made Professor of Assyriology at the Collège de France, and was elected a member of the Académie des Inscriptions. In 1857, the Royal Asiatic Society having propounded a cylinder-inscription of Tiglath-Pilezer for separate decipherment by any Assyriologist who chose to compete, Rawlinson, Hincks, Fox-Talbot, and Oppert each sent translations, unseen by the others, to the secretary, with the result that when the seals were broken, the versions were found to be virtually identical. From that time the future of cuneiform study, hitherto looked on by many scholars as mere waste of time, was assured, and in the vast development of it which quickly followed Oppert took a leading part. To recount his subsequent exploits in that now fruitful branch of learning would take a volume; but it may be enough to say that nothing henceforward took place in Assyriology without his cognizance, and that no theory had much chance of acceptance without his imprimatur.

Personally Oppert was one of the most charming as well as one of the most erudite of men. Speaking with great fluency and tolerable correctness French, Italian, and English, as well as his native German, and with a memory which enabled him to retain to the last a complete vocabulary of Sanskrit, Persian, and Arabic, besides the more ancient tongues to which he had devoted his life, he was a perfect mine of information to all interested in that East which, even at the outset of his career, was beginning to press itself upon the notice of Europeans. A constant and honoured visitor at the Tuileries, too, he was from the first a well-known figure in the society of the Second Empire, and this gave him a standing in other European countries which even erudition does not always confer. In its youth cuneiform study had to contend with many adversaries which its success has long since laid to rest, and very early Oppert was engaged in controversy with many redoubtable opponents, among whom we may name Ernest Renan. Naturally a fighter, he thus fostered an irascibility which he seldom allowed to remain long dormant, and which did not, as may be expected, decrease with age. Hence his entrance into the many congresses and other scientific meetings in which he lately spent a great part of his time was often marked by exhibitions of temper to which he would have been the last to give way in private. Yet, oddly enough, these displays did but increase the affection with which his confrères regarded him. He was so transparently sincere, and his anger so evanescent, that it never succeeded in arousing any real hostility in the person attacked, and it may be doubted whether, even among those whom he belaboured, he ever made a real enemy in his life. Moreover, he had a pure and disinterested love of learning for its own sake that gracefully distinguished him from some of his opponents, while his commanding position in the learned world put him above all actual concurrence. His odd little figure and energetic utterances will be long remembered with regret by all who knew him.

THE DOONES OF EXMOOR.

In the summer of 1903 a notice appeared in *The Daily Chronicle* of a booklet by Mr. E. J. Rawle, entitled 'The Doones of Exmoor,' from which I gathered that Mr. Rawle believed that the whole, or almost the whole, of the Doone stories had sprung from the brain of Mr. Blackmore in his immortal romance of 'Lorna Doone.' Such a conclusion simply amazed me. I had lived at Luccombe, within the confines of the old Forest of Exmoor, when a small boy, from 1849 to 1851, and Luccombe Rectory was my home from 1856 to 1869, and many a tale of the Doones of Badgworthy were familiar to me from my earliest recollection. I could not resist making an immediate brief reply, though away from home and all references, and a rejoinder appeared in *The Chronicle* of July 9th signed "Sexagenarian." In this letter the names of some of those who used to delight me with Doone tales and legends were cited, and also the fact that I used to retail these blood-curdling stories of the Exmoor outlaws in a school dormitory, with the result that a clever room-mate of mine wove some of these together into a story called 'The Doones of Exmoor,' which appeared in eight weekly instalments in *The Leisure Hour* for 1863. 'Lorna Doone' did not appear until 1869. I further stated that I had a letter from Mr. R. D. Blackmore acknowledging that it was the accidental glancing at the comparatively poor stuff in *The Leisure Hour* that gave him the clue for the weaving of the romance, and caused him to study the details on the spot. I did not then remember that a still earlier printed reference relative to Doone legends occurs in *Fraser's Magazine* for 1857, nor had I then been told of the recital of many of the Doone legends in Mr. Cooper's 'Guide to Lynton,' published in 1853.

Subsequently I obtained a copy of Mr. Rawle's book, and found the scepticism as to these "imaginary beings" quite unconvincing. Nor was I able in any way to accept the extraordinary notion that "Doones" was a corruption of "Danes," and that a series of seventeenth-century adventures, in which guns and gunpowder played an important part, were really accomplished in the days of King Alfred.

Paying my first visit since 1869 to the Somersetshire side of Exmoor this summer, I find the second edition of Mr. Rawle's book on the Doones in circulation. In its pages, although extracts are fairly made from my "Sexagenarian" letter, and abundant reference given to *The Leisure Hour* story of 1863, all the old scepticism is repeated and insisted upon. Mr. Rawle states that his father was born at Oareford in 1805, and his grandfather in 1768, and that they knew nothing of outlaw Doones having infested the district. Mr. Rawle does not, however, state that his father left the district (as I am assured by his relatives) for Bristol in early life, and that he himself was born in that city, and has paid only rare visits to Exmoor. He tells of a visit made over twenty years ago to a deaf old man, verging on ninety, at Cloud Farm, who said he had never heard of any robbers or Doones about Oare till a few years back. Mr. Rawle evidently remains as steeped in scepticism as was the case at the time of writing his first edition. I have therefore made it my business during the last few weeks, during which I have visited each parish in Carhampton Hundred, to inquire as to the Doones in every direction, and of a great number of the older Exmoor folk. In every single case I have met with a more or less indignant surprise that any one who knew the district could possibly doubt as to the reality of a band of Doone robbers infesting the Oare district, and as to the stories of them being commonly prevalent years before Mr. Blackmore wrote his novel.

The general consensus of opinion points to their coming to Somersetshire in the troublous times of the Commonwealth, or in the years immediately preceding, a few of the better-read informants naming the days of Oliver Cromwell or King Charles. Several had always heard that they came as outlaws from Scotland. All gave them a name for malignant cruelty. Two believed that they knew the name Lorna long before the date of the tale (probably a mistake), and the majority were quite certain they had heard of John Red (Ridd), as the great opponent of the Doones; and that he was one of the Reds of Broomstreet, or some other farm in Culbone parish, was maintained by most.

In making inquiries I did my very best to abstain from leading questions, and I have no purpose to serve save a search after truth. If space can be found, I should like to put a little of the evidence I gleaned before the readers of *The Athenæum* in a much condensed form.

John Hancock, parish clerk of Oare, aged seventy-eight, was born at Marwood near Barnstaple. On that side of the moor, stories of the

robber Doones of Exmoor were rife from his earliest recollections. Mothers used to warn truant or disobedient children, particularly if disposed to stay out late, that the Doones would have them. As he got older he knew there were no Doones living, and that they had all perished some time before, but their name was a regular byword. When he came to live at Oare he knew he was coming into the heart of the Doone district, for he had always heard that they used to live at the head of Badgworthy Water. When 'Lorna Doone' came out, there was quite an excitement among the older and humbler people of Oare and the neighbourhood to read it, as they all had known about the Doones all their lives. But he had never heard of "Lorna" and some of the other names before, and quite understood they were "made up." He did wish that Mr. Blackmore had written a second book about the Doones; he always wanted to know what happened to John Ridd after he was married. When the book came out there were several living in the parish who had heard the old Mr. Blackmore preach when he was rector of Oare.

John Pollard, of Porlock Weir, a fairly hale old fisherman of eighty-six, who boasts of being the oldest man in the extensive parish of Porlock, was quite contemptuous at the idea of not having heard of the Doones of Exmoor until a gentleman had written a big book about them. He had lived at the Weir all his life, and could not remember any time when he had not heard tales of the Doones. Who were they? Why, they were a lot of robbers, very bold and strong; they lived a long time ago, and used to go about armed. They stole sheep and horses, and they were not of Somerset or Devon, but came from a long way off and settled down in a wild part of the Forest because the place they had lived in was too hot to hold them. Whereabouts did they live? Well, he had heard the book said Badgworthy Water, but he used always to be told it was at the head of Chalk Water, the next combe to Badgworthy. Chalk Water runs down to Oareford, and when he was a boy he had seen the ruins of the Doones' houses where they had a sort of camp. Had he ever heard of them fighting any one? Oh, yes; why, the Reds of Culbone parish were a strong lot, and there were many of them, and when the Doones took off their sheep there was a great fight, and John Red beat the Doones and killed the biggest of them. That was always the talk. Some said as Rid and Red were all the same name, and there were Rids of Oare, but the old talk was always about the Reds. There were two families of them long ago in two farms above Culbone. There was only one good Doone, and she were a woman called Lorna. John Red married her when she was the only Doone left; so there is a bit of Doone blood in the Reds yet.

Mr. William Gullyford, aged seventy-four, watchmaker of Porlock, who was born at Cutcombe on the outskirts of Exmoor, and has resided at Porlock for over thirty years, was the most interesting witness, as he is a singularly well-informed and well-read man, with decided archæological and ecclesiological tastes. He has a copy of Savage's 'Hundred of Carhampton,' knows well the later topographical works on the district, and has read Freeman's 'Norman Conquest,' with the account of the landing in Porlock Bay, &c., and yet he has such a distaste for fiction that he has never even read 'Lorna Doone.' Early in the "sixties," when residing at Luccombe, at a time when I knew him, Mr. Gullyford was struck with the name of Robber's Bridge as applied to a bridge at Oareford. He inquired of Mrs. Edith Ridler, a well-known shopkeeper in Porlock main street, of an old-established family. This good lady, who died in 1887, aged seventy-nine, had a store of local knowledge. Her information was to the effect that Robber's Bridge was the scene of a great fight between the Doones and the Reds, when the former were almost exterminated; that the Doones were a cruel set of outlaws from Scotland, who had settled on Exmoor some two hundred years ago; that they lived on plunder until the time when they were defeated by John Red and his connexions; and that their stronghold was above Badgworthy Water. Mr. Gullyford often heard of the Doones from others, before even the romance was published. Later on in the "sixties" Mrs. Ridler informed him that a gentleman (Mr. Blackmore) had spent quite a long time with her, asking her all she knew and had heard of the Doones, and putting it down in a note-book, adding that he had told her he was writing a book about them.

Mr. Richard Ridler, the surviving son of Mrs. Edith Ridler, and over seventy years of age, one of the most respected inhabitants of Porlock, whom I remember from the time I was a boy of seven, has been kind enough to corroborate his mother's recollections. Though he has a store of more solid Exmoor literature, chiefly pertaining to stag-hunting, he, too, has never read 'Lorna Doone,' but smiled at the very idea of there being no Doone tales before that book was written. He told how Dr. Kinglake, of Taunton, and one of his daughters, when stopping at Porlock, soon after the book came out, asked him to ride with them and show them the Doone Valley, and how he did so at once, though he knew nothing of the book, but always knew where the Doones used to live.

Mr. Ridler reminded me of a celebrated long run of five and a half hours with the staghounds on October 11th, 1864, when a field of eight (of which he and I are the two survivors) late in the evening followed the stag down Glenthorne Combe, where it took to the sea, and a boat failed to find it in the darkness. After hospitality from Mr. Halliday, we ascended the hill and gained the moors after nightfall. Mr. Froude Bellew was hunting the hounds that day, as old Babbage was ill from a fall. When we gained the top, all save Mr. Bellew were for Porlock 'way, and he asked if any one could take him and the hounds to Whit Stones, whence he could find his way all right. As two of our number, who knew the moor well, turned off on a track in the darkness to guide the huntsman by a short cut to the Exford Road, a jocular cry went up of, "Take care as the Doones don't get you!" All the party laughed at this old joke. It certainly never occurred to any of us to doubt the reality of the bandit Doones of past times, and each one of us, I am sure, would at once have said, if questioned, that their headquarters were at Badgworthy, which we had skirted earlier in the day. The account of this run is given in Mr. Bisset's hunting journal (Fortescue's 'Records of Stag Hunting on Exmoor,' pp. 211-12).

This incident is mentioned because Mr. Rawle (p. 39) quotes from the journal of the famous master of the Devon and Somerset Staghounds (whom I knew well), under the year 1879: "Two stags harboured in the Doone Valley—a new name." From this, the inference is rightly drawn that the name now associated with the valley running down into Badgworthy is of recent origin. There is no doubt, I think, that "Doone Valley" as a place-name was a sequence of the great romance; but the implication that this is in any way indicative of an ignorance of the Doones and their residence is quite inconsequential. The very notion that Mr. Fenwick Bisset had not frequently heard of the Doones in earlier days is, to my mind, a simple impossibility.

It would be irksome to continue to give a *précis* of the evidence of several other old witnesses, all testifying to the early stories of the bandit Doones told them by parents in their childhood; among them are Robert Ketnor, the oldest man in Luccombe, for forty years parish clerk, and William Davis, formerly of Luccombe, and now of Porlock Weir, both beyond seventy.

Collective mention ought, however, to be made of other evidence from Porlock Weir, offered by those who have lived their lives there, as it differs so startlingly from the sceptical views of Mr. Edwin J. Rawle, based on occasional brief visits. It is of the more value, perhaps, in upsetting his theories, as Mr. Rawle is known to or remembered by all those now named.

In addition to talking with several individuals at the Weir, I attended a small parliament of fisher-folk on the stone seat of the quay on the sunny morning of August 10th, attended by Thomas Pugsley, James Pulsford, Thomas Perkins, and William Pollard, averaging in age about sixty. I read extracts from Mr. Rawle's book, and they all expressed astonishment at his disbelief in the almost universal knowledge of the Doones and their deeds, and of their being cleared out or defeated by the Reds, with which they were quite familiar in their childhood. One of them said, "Why, you couldn't find ten men in all the wide parish of Porlock who had not heard of the Doones of Badgworthy when we were boys." Another said to me, "Mr. Rawle might just as well try to make me believe there was never an Acland at Holnicote as that there were not Doones on Exmoor." Among the Doone anecdotes told at this informal parliament, I hope that room can be found for one, which is, I believe, a distinct variant on any that have hitherto been printed. It was told by James Pulsford, who had it from his mother when a boy. The Doones attacked a farm at night, when they knew the master was away; only the mother and a young child were at home. As the robbers broke in, the mother jumped into a barrel of feathers to hide herself, pulling the feathers over her head. The Doones entered the bedroom, and shouted for the mother to tell them where the valuables were; but she remained silent. Then they found the child in bed. One of them seized the little girl, and, stabbing her, exclaimed, "Kill the calf and the cow will howlee." Whereupon the mother screamed out, and, after giving the information as to the stock and goods they desired, was herself killed.

Mr. Rawle lays considerable stress—in support of his contention (p. 21) that the Doones "never had a real existence on Exmoor during the seventeenth century"—on the fact that neither Mr. C. Healey, in his important work on this corner of West Somerset, nor himself when engaged on his 'Annals of Exmoor Forest,' ever found any record of the Doones in "national, municipal, parochial, and testamentary" archives. But what of this? Does Mr. Healey seriously imagine that a set of cruel outlaws, the scourge of the district, would have their wills proved, or be entered, as a rule, in parish registers? It would have been fairer, too, had he stated, when referring to the Oare registers, that they are almost entirely missing, both for Oare and Culbone, in the seventeenth century. I know not if the sessional papers for Somerset are extant for that period. If such is the case, they might with reason be searched for constables' returns, or possible informations.

It is much to be hoped that some one with more leisure than myself, and, if possible, a native of Somerset or Devon, will, after a more categorical fashion, protect the authenticity of the Doone tales from the chilling breath of Mr. Rawle's "higher criticism." Meanwhile, I trust that this small counterblast, of some real value—as each witness cited readily gave me leave to print his name—may somewhat check the wave of scepticism.

J. Charles Cox.

DRYDEN'S 'ART OF PAINTING.'

Bodleian Library, Oxford, August 23rd, 1905.

The article by Mr. Edmund Gosse on Dryden's 'Art of Painting,' in your issue of the 12th inst., contains some very amazing statements. The writer says that in all the puzzling bibliography of Dryden there is no unit more obscure than the original (1695) edition of his paraphrase of Du Fresnoy's 'De Arte Graphica'; that no recent editor of Dryden has, so far as he is aware, been able to refer to it; that Mr. Saintsbury, when preparing his edition of Dryden, was unable to find it in any of our public libraries; that his publisher failed to procure him one; that a diligent search, extended over a long period, left him unable to light on it; that he hoped to come across it in time for the appendix of his eighteenth and last volume, but when he reached that, in the autumn of 1893, his researches were as unsuccessful as ever.

He speaks of the "fact that this original text fell so soon and so entirely into obscurity," and concludes with a remark on the importance of the "recovery of the text of 1695," as if it had ever been lost.

As a matter of fact this same original text of 1695, which, according to Mr. Edmund Gosse, "so soon fell so entirely into obscurity," and which could not be found "in any of our public libraries" (!), has been for years, and is still, on the shelves of both the Bodleian and the British Museum Libraries, and catalogued under Dryden's name as well as that of Du Fresnoy. It has been in the Bodleian at least ever since the year 1738.

Here, all the time that this hue and cry has been made for it, this original 1695 text has been open to anybody who took the trouble to consult the catalogue, and yet, according to Mr. Edmund Gosse, it has been overlooked by editors and publishers, who have ransacked our public libraries for it. Is it another proof that we often inexcusably overlook that which lies nearest to us?

That there may be no further difficulty in finding this original text in our public libraries, here is the Bodleian shelf-mark: "4° A 2, Art. B S." The British Museum press-mark is "78. d. 17."

F. R. Ray.

With reference to Mr. Gosse's article on Dryden's 'Art of Painting' in *The Athenæum* of August 12th, it may be of interest to note that there is a copy of the edition of 1695 in the library of Trinity College, Dublin.

T. K. Abbott.

THE LIBRARY ASSOCIATION AT CAMBRIDGE.

I.

The fifth annual meeting of the Library Association was held at Cambridge in 1882, and on that occasion Henry Bradshaw presided. Upon the invitation of the Town Council and the Library Committee, the visit was repeated this year to celebrate the jubilee of the foundation of the Free Library. The proceedings of the twenty-eighth meeting of the Library Association commenced in the Guildhall on Tuesday last, when the Mayor (Mr. Alderman A. S. Campkin) and the Master of Downing College (Dr. Alexander Hill) welcomed the members and delegates to the town and University of Cambridge. There was a large attendance, including many representatives of the University. The new President (Mr. Francis Jenkinson, University Librarian) was installed.

Mr. Jenkinson then delivered his address, in the course of which he gave an account of the collection of fifteenth-century books in the University Library, and of what Bradshaw did for it. In about the year 1860 it contained something like 830 different works. Some of these had been in the library since the fifteenth century, as, for instance, the volumes of the 'Speculum' of Vincent of Beauvais, presented by Archbishop Rotheram and barbarously mutilated, probably in the sixteenth century. Stimulated by notable discoveries among the books already in the library, Bradshaw soon set to work, and what the University could not afford to buy he himself bought and presented. He was already applying to early typography that natural-history method which was so fruitful in his hands, and which Proctor and others have used after him with so much success. The method may have been due to a little-known Irish entomologist, Alexander Henry Haliday (1806-70), of whom Baron Osten Sacken said "that nothing has ever exceeded the clearness and precision of his general views, as well as his minute and elaborate details." Every word of this might have been written of Bradshaw, who speaks of Panzer as "the one true naturalist among general bibliographers," and Bradshaw himself was a true naturalist, the special subject of his researches being the natural history of books.

The result of Bradshaw's specialization was clearly seen in the case of Holland. The University Library contained 307 books (including fragments) printed in Holland during the fifteenth century. The British Museum, when Proctor compiled his Index, contained 293, the Bodleian 138. The British Museum and the Bodleian had 62 books in common; the Museum had 229 which were not in the Bodleian, and the Bodleian had 80 which were not in the Museum. But the University Library had 152, or 50 per cent., which were neither in the British Museum nor in the Bodleian. The result would probably be the same for Belgium. In choice books the British Museum stood far in the front, but of the early press at Alost neither the Museum nor the Bodleian had one, while the University Library possessed two specimens. Of books printed at Cologne the Museum had 592, the Bodleian 368, while the University owned only about 338. But the proportion of books specially interesting was perhaps relatively larger at Cambridge. The collection was sufficient to enable a beginner to learn the method of studying such books, after which he could pass to larger collections. It had been so carefully selected that the advanced student of early typography coming to Cambridge would almost certainly meet with something to reward him for his trouble. It was a remarkable fact that four great English libraries — the British Museum, the Bodleian, the Cambridge University Library, and the John Rylands Library at Manchester—contained among them copies of every known early quarto by Ulric Zell with only two exceptions. Outside Cologne and the Low Countries Bradshaw kept his eyes open for interesting books. Books with woodcuts had a special attraction for him. Early Bibles—meaning those printed before 1470—form a class of ancient monuments of the highest interest and beauty. Bradshaw knew them intimately; broke them into classes according to their different points of division into volumes, if they were divided at all; arranged them by rubricators' dates; and in general did much minute work upon them. The impetus given by Bradshaw lasted for some years after his death, and by the end of the nineteenth century the collection amounted to 2,200 separate works, or nearly three times as many as there had been forty years ago. The prices of incunabula were now often ridiculously high, but Mr. Jenkinson urged that every library should try to possess a few of them. In these days, when printing was so spiritless and mechanical, the sight of these early books, which show so much freedom and style in type-cutting and ornamentation, substanc and surface in the paper, and lustrous blackness in the ink, may help to remind people that books were not always what most of them are now.

The President was cordially thanked for his address, on the motion of Dr. Thomas Hodgkin, seconded by Mr. P. Cowell.

The first paper on the agenda was entitled 'After Fifty Years,' by Mr. John Pink, who told his experience of the successful working of the Free Public Library at Cambridge during that time. Mr. H. G. Aldis (Secretary of the University Library) followed with an account of the 'Organization and Methods of the Cambridge University Library,' in which he indicated the characteristic features of the library and its organization, especially the system of access to the books on the open shelves and the facilities for borrowing.

The Committee on Public Education and Public Libraries presented their second report through their Chairman (Mr. H. R. Tedder). The Committee were appointed at the Conference on Public Education and Public Libraries held under the auspices of the Library Association at Leeds in 1903. They were instructed to consider all questions relating to the co-operation of public libraries with educational bodies of every description, and submitted a report at the Newcastle-upon-Tyne meeting of the Library Association in 1904, which contained a number of recommendations based upon answers to schedules of questions addressed to public librarians, secretaries of University Extension centres, and directors of public education throughout the country. The Committee had carefully weighed all the evidence and facts previously collected, and submitted the following resolutions, together with a statistical appendix which summarized the information gathered from the various authorities concerned:—

1. In order that children from an early age might become accustomed to the use of a collection of books, (*a*) that special libraries for children should be established in all public libraries, and (*b*) that collections of books should be formed in all elementary and secondary schools.
2. That the principal text-books and auxiliaries recommended by various teaching bodies, including those directing technical studies, as well as University Extension centres, the National Home Reading Union, &c., should be provided and kept up to date in the public library.
3. That the public librarian should keep in touch with the chief educational work in his area.
4. That conferences between teachers and librarians should be held from time to time.
5. That there should be some interchange of representation between the Library and Education Committees.
6. That the public library should be recognized as forming part of the national educational machinery.

The report was exhaustively discussed, and the subject admitted to be one of vital importance to the future of the public-library movement. The report was carried, together with recommendations that library authorities should provide a room in every library for lectures, discussions, &c., and that their librarians should become honorary members of the National Home Reading Union.

Visits to various college and university buildings were paid in the afternoon, and the Master of Downing College entertained the members at a garden-party in the college grounds.

Two lectures, illustrated by lantern-slides, were given at a morning session on Wednesday, in the University Lecture-Room of Anatomy and Physiology.

One part of the session was devoted to bookbinding. Mr. C. J. Davenport lectured on 'Bookbinding and Book Production' with lantern illustrations. Leather was used at an early date for covering vellum and parchment MSS. The ornamentation was effected by small cameo stamps impressed in the leather, without gilding. English bindings of the twelfth and thirteenth centuries were noteworthy in this respect. Fine MSS. were gorgeously covered

in gold and silver, with rich metal work, enamels, jewels, and ivory. On the introduction of printing books became smaller; and gold tooling, although used in the East in the twelfth century, was not introduced into Europe until the latter part of the fifteenth century, and then by way of Venice. This beautiful art rapidly spread all over the Continent, and was introduced into England. Distinctive styles developed themselves in every country. There was a revival of decorative bookbinding in England at the present day, but binders were hampered by the bad paper and the difficulty of procuring trustworthy leather of good appearance. Mr. E. R. Norris Mathews (Bristol) submitted some notes on 'Library Binderies,' pointing out the advantages of having binding executed on the premises, under the control and supervision of the librarian. Mr. Cedric Chivers (Bath and New York) treated the question of 'Library Bookbinding' from the bookbinder's point of view. Discussion on the three papers was opened by Mr. F. T. Barrett (Glasgow) and by Mr. E. Wyndham Hulme (Patent Office), who presented on the part of the Sound Leather Committee of the Library Association their admirable publication on 'Leather for Libraries.'

Mr. J. Willis Clark (Registrary of the University) discussed 'The Evolution of Bookcases,' tracing their development from mediæval times. The progress was threefold. First, there was the lectern system, copied from a church lectern; then the stall system, devised to accommodate a larger quantity of books; finally came the wall system. While chaining was in fashion readers had to be put near a window, and therefore the cases were placed at right angles to the walls between the windows, and the rests for the readers in front of the windows. In England the system appeared in the Bodleian (1612), and was made widely popular by Sir Christopher Wren. Some models were exhibited, as well as lantern illustrations.

The meeting was continued on Wednesday afternoon and on Thursday, when further visits to libraries were made. On Friday there was an excursion to Ely.

'A STUDY OF AMBROSIASTER.'

24, Chalfont Road, Oxford, August 19th, 1905.

For all the kind words in the review of my 'Study of Ambrosiaster' in to-day's issue I am very grateful; but I am compelled to ask your permission to correct some misrepresentations, in justice to your readers, my publishers, and myself. These seem due mainly to cursory reading of the book. (The passages within quotation marks are from the review.)

1. "He has supplied a full collation of Pauline quotations in Cyprian's 'Testimonia' and the two books [*i.e.*, 'Commentaries' and 'Quæstiones'] with the Latin of 'Codex Claromontanus.'" This I have not done. The collation is with those in the 'Commentaries' only (see p. 215). The reviewer has omitted to mention that I have also supplied (pp. 240-57) a full collation of Pauline quotations in 'Lucifer' and the 'Commentaries' with the Vulgate. In justice to Mr. Burkitt, who suggested the plan of the chapter, this ought to have been mentioned.

2. The reviewer supports Ballerini's opinion that the 'Commentaries' are by Ambrose. With his opinion I have been for a number of years acquainted, but readers will perhaps forgive me for omitting to mention it when I point out that I do not know a single scholar who has been convinced by his arguments, though they were published as long ago as 1875. Schanz, in his history of Roman literature, vol. iv. p. 325 (Munich, 1904), says: "Gegen Ambrosius spricht alles, so dass seine Autorschaft als abgethan erachtet werden kann." With him agree Harnack, Zahn, Jülicher, Morin, Brewer, Arnold, and other living scholars.

3. "He allows that it is a collection of 'Quæstiones' which may not all have proceeded from the same hand.....He also thinks that one of the 'Quæstiones' 'looks like genuine Augustine.'" I state distinctly (p. 10f.) that I consider all the [188] Quæstiones are by one author, except the one referred to in the second sentence.

4. I have developed my argument for identity of authorship in four chapters. The reviewer mentions only my second and third arguments, and calls them the first and second.

5. "Mr. Souter argues that if it was the same version that both employed, the authorship of the two works *must* [italics mine] be the same." But the quotation from my book printed above this sentence will show that I merely said a very strong presumption of common authorship would be established, even in the absence of any other evidence. I believe experts will agree with me. Augustine remarks that there were in existence almost as many types of Latin text as manuscripts. A study of Sabatier's great work and the accumulated discoveries of a century and a half tends to bear this out. The case of our Revised Version is not at all parallel.

6. "He has depended *solely* [italics mine] on the collection of words and idioms which he has made for the Berlin [*sic*] Thesaurus, and has not investigated the Latinity of other contemporary writers completely. So far as he has dipped into the subject....." These are pure assumptions. If the reviewer had read carefully he would have found that I reported on the 'Commentaries' for the Thesaurus, not on the 'Quæstiones' (p. 5). When I sent in the completed work to the Thesaurus in September, 1899, I had not read a word of the 'Quæstiones.' Yet about half the chapter to which he refers consists of quotations from that work. In addition there are far more illustrative quotations from the 'Commentaries' themselves for many of these words than were sent to the Thesaurus. Further, these many quotations are now edited from the MSS., none of which I had seen till about two years after the Thesaurus work was sent in. As to my acquaintance with contemporary writers the facts are these. Over five years ago I had already read through, with pen in hand, about a third of the extant works of St. Augustine, and taken throughout very full notes of his vocabulary. My collections, not paraded in the book, are the background of many a statement (see p. 63*f.*), and are at the service of the reviewer or any other person who wishes extracts from them. Within the last two years also I have fully collated with ear and eye a MS. of Augustine's 'De Baptismo.' As to Jerome, I might have depended on Goelzer's classical 'Étude,' but have spent recently (before going to press) about a hundred and fifty hours in the minute study of that author's Latinity. Ambrose I have not neglected, nor other contemporary authors. I have also, of course, had Pancker, Rönsch, Mayor, and others to consult. The reviewer says nothing of my principles or my use of asterisks.

7. "In a note written subsequently he mentions other words that might have added to his list, and asserts in regard to them, 'These are all favourites with Aug[ustine].'" Here again the reviewer has been careless. The note referred to is clearly indicated as having reference to p. 148, l. 19, where I am dealing not with words found in my author, but with words absent from him. The list of (thirteen) favourite words of Augustine is given as a list of words *absent* from Ambrosiaster.

I have to apologize for troubling you with this letter, but think that, before reviewing the product of five and a half years' unrelenting toil, a reviewer might have taken more trouble to be sure of his facts.

Alex. Souter.

'LADY FANSHAWE'S MEMOIRS.'

The circumstances under which this volume appears are not made clearer by the letters published in your last issue. Although it is stated on the title-page that the 'Memoirs' are "edited" by Miss Marshall, that lady disclaims any such responsibility. On the other hand, Mr. Allan Fea, who "undertook" the illustrations, states that, "judging from a personal inspection of the original, there appear to be but few serious errors" in Sir Harris Nicolas's edition of 1830. Are we to infer from this remark that Mr. Fea has had in his possession the original manuscript, of which Sir H. Nicolas had only Miss Colman's transcript? If so, why did not Mr. Fea claim the editorship? and, what is more important, why did he not point out the "few serious errors" to which he vaguely alludes?

What, however, is of more serious importance is the apparent course of procedure adopted by the publishers. So far as can be gathered they simply reprinted, without a word of acknowledgment, a volume of which the copyright had expired; obtained a preface to it from a lady, without informing her whence the memoirs were obtained, leaving to the illustrator to give the clue, if so disposed.

Lionel G. Robinson.

Literary Gossip.

Mr. Theodore Watts-Dunton's new novel, 'Carniola,' will be published during the autumn, in England and America, by Messrs. Harper & Brothers. The story is laid partly in England, partly in Venice, and partly in Hungary. Although, like 'Aylwin,' it is a love story, it is much more various in its pictures of life than that very popular work.

Messrs. Hutchinson & Co. will publish shortly 'A Life of Queen Henrietta Maria,' by Miss Ida A. Taylor, author of 'A Life of Lord Edward Fitzgerald.' The history of the queen is related with the detail rendered possible by the copious memoirs of the day, and the collections of contemporary documents. The life of the "Reine malheureuse"—to give her her self-chosen title—will occupy two large volumes, and will be copiously illustrated with portraits from contemporary paintings.

Mr. Unwin will publish this autumn a volume likely to have considerable importance as an historical document. It contains the memoirs of the late Dr. Thomas W. Evans, Court Dentist to Napoleon III. Dr. Evans enjoyed intimate relations with the Emperor, and the impression which he gives of his character—an estimate very different from the conventional one—is based upon close observation during many years and in very varied circumstances. Several chapters of this work relate how the Empress Eugénie, on her flight from the Tuileries after Sedan, sought refuge in Dr. Evans's house, and how her secret flight to England was made in his charge. The volume has been edited by Dr. Evans's friend, Dr. Edward A. Crane.

Mr. Hugh Clifford, C.M.G., contributes to the September *Blackwood* an article on 'Time and Tobago,' which recalls the stirring history of the island. The number also contains a sketch by Mr. Joseph Conrad, entitled 'Her Captivity'; 'An Irish Festival,' by Mr. Stephen Gwynn, which describes

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the tenth annual assembly of the Gaelic League; 'Lord Curzon, Lord Kitchener, and Mr. Brodrick'; 'Cottage and Farmhouse Lodgings'; and 'A Study of the Russo-Japanese War: IX. The Battle of Hei-kou-tai.'

The September number of *The Dickensian* will contain the first part of a bibliographical study of the literature relating to 'Edwin Drood,' under the title of 'The History of a Mystery,' by Mr. G. F. Gadd; 'Dickens's Instinct for Reform,' by Mr. Walter Crotch; 'Through Whitechapel with Dickens,' by Mr. B. W. Matz, illustrated; 'The Scene of the Bagman's Story,' by Mr. Hammond Hall; and other articles of interest. The frontispiece will be a reproduction of a painting of the "Bull Inn," Whitechapel, whilst the cover will be a reproduction of the original one to 'Little Dorrit.'

We are sorry to notice the death of David Binning Monro, Provost of Oriel, in Switzerland on Monday last. Dr. Monro got his First Class at Balliol, was Ireland Scholar in 1858, was duly made a Fellow of Oriel, and became Provost in 1882. His 'Homeric Grammar' (1891, second edition) is his only book of importance, but it is one of the landmarks of classical study, and gave him a world-wide reputation. He was not a good speaker, having all the reserve and shyness of the scholar; but he was an excellent man of business, and did a good deal of work on Oxford boards. His stores of learning were always at the service of other men; his endowments were various and extensive, his broadmindedness of a character seldom found in an eminent specialist.

His Highness the Aga Khan, G.C.I.E., who is a personage in the Eastern world as the spiritual head of the Ismaili Mohammedans, has written an article on 'The Problem of Indian Defence.' It will appear in the September number of *The Nineteenth Century and After*.

The venerable Rajah of Nabha, who by right of age may be regarded as the secular leader at the present time of the Sikh race, has just published a pamphlet in Gurmukhi entitled 'An Inquiry into the Sikh Religion.' The publication has been called forth by the recent removal of the images from the precincts of the Golden Temple at Amritsar, and the Rajah strongly disapproves of the conduct of the enlightened Sikhs in connexion with the matter. Indeed, he charges them with disregarding the fundamental teachings of the Gurus. His advice to those of his faith is to follow the Sikh religion as originally promulgated by its founders, and to abstain from introducing innovations.

Dr. A. H. Keane writes on the 19th inst. concerning the Malagasy language:—

"In to-day's *Athenæum* (p. 237) it is stated that Malagasy is 'a Malayo-Polynesian rather than an African tongue.' Put in this way the statement is somewhat misguiding, since Malagasy is in no sense 'an African tongue,' but a typical Oceanic (Malayo-Polynesian) form of speech. This I have clearly shown in 'Man Past and Present' (pp. 250 *sq.*) and elsewhere, and, again, recently in *East and West* (July, 1905). As this excellent Indian periodical is not yet very widely circulated in England, I may be permitted to quote the following passage from the article 'Race and Speech,' where the subject is dealt with:—

"Absolute linguistic uniformity is not merely the dominant but the exclusive note [in Madagascar], and all these strangely diversified populations are of one tongue, spoken with but slight dialectic differences. Now this is not an African tongue, some Bantu idiom from the neighbouring continent, as might be expected, but a typical Malayo-Polynesian form of speech, whose affinities are to be sought in Malaysia, in the Philippines, in Melanesia, and all over the Pacific Ocean."—P. 790.

At Bath a tablet will be unveiled on Saturday, September 2nd, commemorating three poets who were connected with the city, Crabbe, Bowles, and Moore. The tablet will be placed on the Royal Literary Institution, and the ceremony will be performed by Prof. Huchon.

Mr. W. S. Crockett writes from The Manse, Tweedsmuir, concerning his book on Abbotsford:—

"*The Athenæum* reaches even this somewhat remote glen. May I be permitted to point out to your reviewer (to me by no means unkindly): (1) That Lockhart himself is my authority for the 'Cristal Nixon' reference. I am at one with your reviewer that the comparison between the rogue Nixon and 'honest Tom Purdie' is perplexing, but see 'Lockhart,' vol. vi. p. 171 (Jack's 'Edinburgh Edition'), and 'Redgauntlet.' (2) In, I think, 'The Letters of Dickens,' the incident common to Scott and Thackeray will be found. (3) The constant tradition has been (for what it is worth) that Queen Mary's head was actually painted on the day following her decapitation. Scott obtained the picture from a Prussian nobleman, and gave credence to the story. (4) My Montrose sword inscription is absolutely correct. Like your reviewer, however, I am unable to translate it. It was my intention to devote a short chapter to the Abbotsford Library. In the event of a new edition, this may be done."

When we laughed lately at French "printers' errors" we did not intend to include among habitual offenders that admirable newspaper *Le Temps*. But within a few days the bright literary article signed Pierre Mille contained a double reference to the poet Burns as "John Burns."

The death in his sixty-seventh year is announced of the eminent historian Wilhelm Oncken, Professor of History at the University of Giessen. He was the author of a number of valuable works, among them 'Isokrates und Athen,' 'Athen und Hellas,' 'Die Staatslehre des Aristoteles,' 'Oesterreich im Befreiungskriege,' &c. His exertions called into existence the great history 'Allgemeine Geschichte in Einzeldarstellungen,' which he wrote in conjunction with thirty other scholars, and to which he contributed as his share 'Das Zeitalter Friedrichs des Grossen,' 'Das Zeitalter der Revolution, des Kaiserreichs und der Befreiungskriege,' and 'Das Zeitalter des Kaisers Wilhelm.' His books enjoy great popularity. Oncken was a member of the Reichstag during 1874–6, and attached himself to the national liberal party.

At the monthly meeting of the Board of Directors of the Booksellers' Provident Institution held on Thursday week last, the sum of 110*l.* was voted to fifty-eight members and widows of members. Four members were elected, and two fresh applications for membership were received.

The Festival Dinner of the Newsvendors' Benevolent Institution will take place at De Keyser's Royal Hotel on Tuesday, October 31st, instead of the 24th, as previously announced. Sir Horace Marshall will preside, and it is hoped that the news trade in all parts of the United Kingdom will be represented.

Among recent Parliamentary Papers is an Account of Receipts, &c., of the Royal University of Ireland (½*d.*).

SCIENCE

The Geology of South Africa. By F. H. Hatch and G. S. Corstorphine. (Macmillan & Co.)

Many a hammer, in recent years, has been at work on the rocks of South Africa, and many a pen has been busy with the description of its geology. This activity has been a consequence of the remarkable development of the mineral resources of the country, to which it has in turn powerfully contributed. State geologists have issued official reports, whilst local amateurs of divers nationalities have scattered their papers among various scientific journals. It is by no means easy, however, to co-ordinate the materials thus accumulated. Even the stratigraphical nomenclature often presents a difficulty. A writer in Cape Colony, for instance, may use one system, and a writer in the Transvaal another. The student is therefore under no small debt to Dr. Hatch and Dr. Corstorphine for having condensed the available matter, and presented the correlated results in the form of a volume which offers, within moderate compass, a fairly complete picture of the geological structure of South Africa.

There is no question that the writers are admirably qualified for the work to which they have addressed themselves. Dr. Hatch was formerly petrologist to the Geological Survey of this country, and for many years has been a mining engineer of high reputation in the Transvaal, whilst Dr. Corstorphine held for a long time the position of Director of the Geological Survey of the Cape Colony, and is now a mining geologist connected with an important corporation in South Africa. Both, too, have contributed by their own researches to our knowledge of South African geology, so that they write with the authority of original observers.

The oldest known rocks of the country consist of a great series of slates, quartzites, schists, and granite, to which an Archæan age is here attributed. Such an attribution is probably correct; but it must be admitted that there is little or no proof of contemporaneity with Archæan rocks elsewhere. Over these ancient rocks, and separated from them by a great unconformity, comes the Witwatersrand system, probably the most important strata in South Africa, since they include the great series of gold-bearing conglomerates in the Transvaal. It is in the "Main Reef series" that the riches of the Rand are chiefly concentrated. The conglomerates consist of pebbles of white or smoky quartz, with occasional fragments of slate and chert, embedded in a quartzose matrix, so firmly cemented that

the rocks break indifferently across pebbles and matrix. Where the conglomerate is fresh it carries iron pyrites in fine grains and crystals, with little pellets of marcasite, often regarded as pebbles, but probably, in most cases, concretions. The gold is usually so finely divided as to escape detection by the unaided eye. The average yield of this auriferous conglomerate, or "banket," is less than 10 dwts. per ton, yet such is the perfection of modern methods of extraction that ores of even lower grade may be profitably worked.

The question naturally arises, How has the gold got into the banket? The miner, so long as he gets the gold, may not, perhaps, concern himself about its origin; but to the chemical geologist this is a question of absorbing interest. According to our authors, the theory which best satisfies all the conditions of the case is that of infiltration subsequent to the sedimentation of the conglomerate. They assume that the metal was reduced from auriferous solutions which percolated through the rock, after it had been laid down, though perhaps before final consolidation. The precipitation of the metal seems to have been determined by certain local conditions, for gold is not present in all the conglomerates, though the solution would probably filter through all alike. Possibly the reduction was effected by means of pyrites, or, in certain cases, by carbonaceous matter, which may have been present in definite zones. No doubt the permeating solution was very dilute, but, whatever its character, the question remains, Whence did the solution obtain the gold? To that question, however, no satisfactory answer is vouchsafed.

It must be conceded that, on the whole, the infiltration theory seems more satisfactory than any of the other hypotheses which have been advanced. In the early days of mining on the Rand, it was often assumed that the conglomerate represented an ancient gold-bearing gravel, or alluvial deposit, derived from the mechanical disintegration of pre-existing quartz-lodes; the conglomerate was regarded, in fact, as a fossil "placer." Against such a view, however, is to be set the fact that the gold is virtually confined to the matrix of the conglomerate. Moreover, it is associated with various minerals of secondary origin, and, though very finely divided, is pretty uniformly distributed through certain beds. All this favours the view of infiltration. Indeed, it is not difficult to imagine the golden waters streaming slowly through the interstices of the partially solidified rock, and to suppose that in some parts of the route the passage was free, but that, as the solution coursed along other sections of the subterranean highway, it encountered certain precipitants which demanded toll, so that it had to yield up more or less of its riches, and pass on in an impoverished condition. It is the garnered gold, representing these precipitates, that now constitutes the wealth of the Rand.

Another subject of popular interest discussed in this valuable volume is the character of the diamond-bearing deposits of South Africa. The authors give an excellent epitome of our knowledge of this subject, though we believe they have not had such practical acquaintance with diamond-mining as with gold-mining. Those who are apt to fancy that diamonds are limited in South Africa to the neighbourhood of Kimberley may be reminded that diamond-carrying "pipes" have been found over a very wide area, not only in the Cape Colony, but also in the Orange River Colony, and of late years in the Transvaal. But though we now know many diamond pipes, and these scattered so widely that they occur under varied geological conditions, the authors are obliged to confess that "no definite conclusion has yet been reached as to the mode of origin of the pipes." And with regard to the origin of the peculiar mineral which confers value on these pipes still less is known. Theories, it is true, are not wanting, but of positive information we have none. No one is bold enough to say that he yet knows what processes of subterranean chemistry have been able to fabricate a piece of pure crystallized carbon like that of the Cullinan giant, weighing more than a pound and a quarter, which was unearthed last year at the Premier mine in the Transvaal. Let us hope that the present visit of the British Association to South Africa, by bringing so many distinguished men of science into the heart of the diamond country, will lead to some light on this obscure yet fascinating subject.

Messrs. Hatch and Corstorphine have added greatly to the value of their work by two geological maps, printed in colours, one a map of the Transvaal, the other of the whole of South Africa. They append also a very useful, though admittedly incomplete, bibliography.

MINING AND ENGINEERING.

Annals of Coal-Mining and the Coal Trade. Second Series. By Robert L. Galloway. ('Colliery Guardian' Company.)—The first series of this elaborate record gave the history of coal-mining and the coal trade from the earliest times down to the period of the Select Committee of the House of Commons on Accidents in Mines in 1835. The present volume carries us over the next fifteen years only, to 1850, when the Coal Mines Inspection Act was passed. About half of the closely packed chronicle now issued was first printed week by week in *The Colliery Guardian*, but the rest is new. As in the previous series, the amount of information collected is enormous, and, to those interested in the subject, of great importance. The decade and a half dealt with was marked by extraordinary activity in the coal and iron industries, due to the simultaneous development of steam navigation and railways. New pits were opened in every coal-field. Those once in the hands of private owners were worked on a larger scale by great joint-stock companies. The steam coal district of Northumberland was virtually opened out for the first time. The bare and almost uninhabited tract of magnesian limestone bordering the Durham coast became covered with thickly populated colliery villages. The invaluable anthracite and semi-anthracite of South Wales, of which so much is heard just now, began to yield its smokeless fuel to commerce. The numbers of coal-miners in all the British coal-fields increased by leaps and bounds. There was much success, but there were, at the same time, many losses. Trials were made not always where coal existed, but sometimes where by no possibility it could be found. Many are the cases given by Mr. Galloway of wild-goose chases of this kind, as at Bruton, in Somersetshire, Bagley Wood, near Oxford, and at Bexhill, in Sussex, where the Duchess of Dorset spent and lost, it is said, ten thousand pounds. One such attempt is thus described by him:—

"But the most curious case was that of the Northampton Union Coal and Mining, who went about their work in a spirited and enterprising fashion, and deserved a better fate. The joint-stock company was formed in 1836.....with a subscribed capital of 18,000*l.*, in 6,000 shares of 3*l.* each, on the strength of a report made by two experienced colliers from Staffordshire, that coal could be obtained within one and a half miles of the town of Northampton, as good as any in Staffordshire. A tract of 50 acres was leased, men were engaged from the coal counties, and sinking commenced; and in the spring of 1837 a large steam engine was erected, which, on being set agoing, was christened 'The Wonder.' About Christmas, 1838, the shaft had been carried down to a depth of about 900 ft., at an expenditure of 11,534*l.* 9*s.*, and everybody was on the tip-toe of expectation. The opinion was general that Mr. Whitehouse, the superintendent, had bored through a vein of coal 7 ft. thick. Those who were not fortunate enough to hold shares, we are told,.....blamed themselves for their folly; those who held them began to calculate upon the great source of wealth they would one day enjoy; many purchased shares at 6*l.* premium. One of the largest shareholders made a bet of 100 to 5 that a waggon-load of coal, dug out of the company's pit, would be exhibited on the market hill on a certain Monday; and many other bets were laid. A large dinner is said to have been nearly provided at the Peacock; a carriage and four bands of music ordered; waggons painted blue; and horses proffered to draw the coal into the town. But, alas! instead of the triumphant consummation so confidently anticipated, to the consternation of everybody the brilliant bubble suddenly burst. It was discovered that a cruel hoax had been perpetrated. The workmen, fearing the consequences, betook themselves to flight; and on their arrival at Birmingham wrote a letter, confessing that, in the absence of Mr. Whitehouse, they had themselves introduced into the boring the coal which had been found."—P. 19.

Anecdotes such as the above are not numerous in this book. The bulk of the volume is taken up by graver matters. For with the increase of coal-mines in size and number danger to life unfortunately more than kept pace, so that many chapters are virtually mere registers of terrible explosions and other accidents. Further chapters, less harrowing, are devoted to the efforts made by the legislature and by scientific men to combat the dangers of the pits and to lessen the hardships of those employed in them. New methods of winning the coal, adequate ventilation—by fire, by steam, or by various mechanical appliances—safety lamps, safety cages, safety hooks, &c., and many other improvements are duly noted and described, all tending slowly to that state of things which obtains at the present day, when, of all workmen in Britain, the collier underground is, if statistics are to be believed, perhaps the least in danger of his life.

We trust that Mr. Galloway will continue his laborious chronicle. His 'Annals' will some day prove of the greatest value as *matériaux pour servir* in the hands of an historian with a gift for condensation and selection. An excellent portrait of John Buddle, the eminent mining engineer, and a few other illustrations (there might have been more with advantage), are a welcome relief among the 400 pages of solemn entries.

The Physics and Chemistry of Mining. By T. H. Byrom. (Crosby Lockwood & Son.)—This is a class-book intended for the many persons who are nowadays candidates for certificates as colliery managers or who are preparing for the examinations in mining held by the Board of Education and County Councils. It is therefore a cram book—not by any means a bad one of its kind, but written for a definite purpose, namely, the satisfying of examiners in certain examinations. All such books suffer from the same limitations. They supply a pressing demand for physic in tabloids. The

young people for whom they are written want certain qualifications, and they are reluctantly prepared to undergo a minimum of reading in order to obtain them. They are not willing to take the time and trouble necessary for the acquirement of sound principles of physics or chemistry, but they think a certificate worth *some* disagreeable reading. This minimum is here provided for them much in the usual form. 'Magnetism and Electricity' are dismissed in fifteen pages, 'The Methods of Analysis of Coal' in ten, and so on. The best expositor living could not do much in such circumstances. One can scarcely demand of the author more than clearness of statement and freedom from errors. Mr. Byrom satisfies both these conditions, and no doubt most of the buyers of his volume will be grateful to him for the homœopathic nature of his instruction. A collection of likely questions is of course to be found at the end of the book.

Tools for Engineers and Woodworkers. By Joseph Horner, A.M.I.Mech.E. (Same publishers.)—Although there is necessarily a good deal of the descriptive catalogue in a work of this kind, yet this one is so well put together, its brief descriptions are so clear, and above all the endless varieties of tools enumerated are brought to one's notice in so logical an order, their classification is so essentially scientific, that it may be regarded as in a sense a finished monograph of one phase of evolution. Without meaning to do so probably, Mr. Horner has produced a book which, in its own special department, does for the smaller instruments of wood and metal workers very much what General Pitt-Rivers did for prehistoric arms and implements. His section on chisels, for instance, takes us from the Palæolithic celt or axe—the oldest of all tools—to the palstaves, tanged and socketed chisels and gouges of the Bronze Age. It leads us thence, through all the many forms of adze and modern examples of this great group, to the planes, hand-chisels for metal-working, chisel-like tools for metal-turning and planing, and lastly to the Fox-trimmer, reamers and milling cutters, and other shearing and staggering tools, being intensely interesting when read from this point of view. It is a study in development, in gradual adaptation of means to end, in the production of varieties and in the survival of the fittest. Other chapters deal in the same intelligent manner with all the other classes of tools — saws, files, gimlets, bits, augers, drills, taps and dies, punches, hammers, caulking, moulding, and modelling tools, spanners, wrenches, braces, and what not. Section V. discusses hardening, tempering, grinding, and sharpening appliances; and Section VI.—the last—in ten chapters, is a complete treatise on tools for measurement and gauges for testing. The author's remarks on this portion of his subject are very good. The gradual substitution of the gauge for the rule or compasses in modern practice is strikingly shown and accounted for. "Old methods," he tells us,

"survive, and must do so, but they become more deeply invaded by the new. It is not that the fitting of parts is more precise than was possible of old, but that now it is both precise and positive, while the old was exact only. This is the result of the invasion of the gauges."—P. 332.

We do not quite understand what Mr. Horner means when in the above quotation he contrasts "exact" with "positive," but this is the only ambiguity we have met with in his excellent and most practical manual. It should be added that the volume is capitally illustrated throughout, and very well produced.

BOTANICAL LITERATURE.

The Vegetable Garden. By M. M. Vilmorin Andrieux. English Edition published under the Direction of W. Robinson. (Murray.)—The original work, entitled 'Les Plantes Potagères,' was published in 1883. It was the production of the lamented Henry de Vilmorin, who combined, to an unusual degree, scientific accuracy and foresight with wide practical experience. His work at once took its place as the most authoritative and complete treatise on culinary vegetables in existence. This position it still maintains. We are, therefore, glad to see a reissue of the English edition prepared under the direction of Mr. Robinson. In the editor's preface allusion is made to our shortcomings in the way, first of cultivation, then of marketing, and lastly of cooking. We may leave the growers to defend themselves, if they think it necessary, but we need not be experts to recognize our defects in the matter of markets, whilst as to the cooking of vegetables we must all admit the justice of Mr. Robinson's criticism. Another point we may allude to—one not mentioned in this book, if we mistake not—is the extraordinary conservatism of British gardeners and their unwillingness to make trial of any but the ordinary well-known kinds, even when the opportunity is offered them. Japan and China, for instance, could furnish us with many vegetables almost unknown in England, and countries nearer home, such as Italy, could supply our kitchens with delicious produce unfamiliar in English kitchen gardens. How many years it took to induce cultivators to grow, and consumers to purchase, rhubarb, was a matter for comment among our immediate predecessors; and we have ourselves a present instance in the slow progress made by the so-called Chinese artichoke, better known, perhaps, by its French name of Crosnes. This, by the way, is included in the edition before us, though it had no place in the original work. Every one interested in vegetables and salads should procure this book, and those botanical students interested in such questions as variation, selection, hereditary transmission, and the like, will find it an encyclopædia of carefully recorded facts.

Carnations, Picotees, and the Wild and Garden Pinks. Written by several Authorities, and edited by E. T. Cook. (Newnes.)—This is one of the "Country Life" series, and presents all the amenity of appearance that characterizes those publications. As for the text, it deals with the history of the carnation and with the several categories of this favourite genus. On so well-worn a subject there is little fresh to be said, the less so, perhaps, because the experts who have contributed to this volume are well known by previous publications, and as frequent contributors to the gardening press. It is satisfactory to see a protest against the childish practices of exhibiting the flowers throttled with a cardboard collar, and of "dressing" the blooms so as to give them a formal symmetry, which, to say the least, is unnatural and artificial. Carnations are so popular at the present time that this book, with its pretty illustrations, is sure of a welcome from lovers of the genus Dianthus.

Trees: a Handbook of Forest Botany for the Woodlands and the Laboratory. By H. Marshall Ward.—Vol. III. *Flowers and Inflorescences.* (Cambridge, University Press.)—This is the third instalment of the comprehensive work on forest botany planned and executed by the Cambridge Professor of Botany. It would seem as if the work was intended primarily for those foresters who have had no previous training in the "institutes" of their profession, but have been left to pick up a knowledge of the conformation of trees as they proceeded with their practical work. In conformity with this plan we have, in the part before us, details relating to the inflorescence and to the parts of the flower which it would have been better to acquire at school or in college. Armed with this preliminary knowledge, the forester should be enabled to apply it at once to practical purposes. Such a man does not need in his daily work the details relating to the development of the flower, the differentiation of sporogenous tissue, the division of nuclei, or the formation of the embryo-sac. The botanical student will, indeed, be delighted to get in short compass all these details, from the pen of a master hand, but we question whether the forester proper will be equally appreciative.

On turning to "Part II. Special" we find details relating to the principal trees, wild or cultivated, in this country. These details are, of course, accurate, and the only defect we can see in them is the needless prolixity with which they are presented to the reader. For instance, no fewer than ten or a dozen lines are expended on the "diagnosis" of the Gymnosperms. By following the practice of the great masters of systematic botany, such as Bentham, the Hookers, the De Candolles, Asa Gray, and others, who, in describing plants, adopted the methods of Linnæus, these ten or a dozen lines might have been reduced to at least one-half. In this way brevity and clearness would have been gained. The identification of the willows is so peculiarly difficult that we are glad to see that the author has devoted much attention to the subject. The value of his classification and grouping can only be adequately tested in actual practice, but a mere inspection suffices to show how greatly the student's labours will be facilitated. Among the poplars we miss any mention of the Lombardy poplar, which deserved a place in this book as much as many others that are inserted. The hop hornbeam is also omitted, doubtless for some good cause; but it is not so easy to find the reason for placing the butcher's broom (Ruscus) between the mistletoe and the crowberry (Empetrum). This arrangement is startling, though no doubt it is in accordance with the artificial plan laid down by the author. The juxtaposition of the ash (Fraxinus) and the wild clematis is almost as great a violation of natural affinities. These groupings, however, may be consistent with the author's plan, and are not intended to represent genealogical relationships. The book has evidently been compiled with great care, it is well illustrated, and is furnished with a glossary and a copious index. Its value, then, to the student, forester or other, is beyond question.

Manual of the Trees of North America, exclusive of Mexico. By Charles Sprague Sargent. (Constable & Co.)—Those who have had occasion to consult the monumental work entitled 'The Silva of North America' will rejoice in the publication of this manual. In the eight hundred and odd pages of which it consists will be found a condensation of the text of the fourteen folio volumes of the previous publication. Of course, the large plate illustrations are wanting, but in their place we have 642 illustrations by Mr. C. E. Faxon. These, though small, are very characteristic and helpful.

Each species is described separately, the character of its wood noted, and the geographical distribution indicated, in the masterly way of which we have had so many examples in Prof. Sargent's other publications. The plants are arranged according to the system advocated by Engler and Prantl, and for their more ready determination analytical keys are provided. These are helpful to the student, no doubt, but it is the author himself who profits most in their compilation. They represent the outcome of the study of the material at his disposal, and supply a faithful record of the peculiarities observed by him; but so great is the amount of variability among plants that it is probable that the specimens studied by some other observer will not fit conveniently into the tables provided for their reception. The well-trained botanist knows these pitfalls, but the novice, till taught by experience, is apt to rely too implicitly upon these artificial aids. Be this as it may, Prof. Sargent has here produced an admirable descrip-

tive account of the trees of the North American continent. There may be—there are sure to be—differences of opinion as to the limitations of the species and varieties here mentioned, and as to the names which should be appended to them, but in a masterly work such details occupy relatively a very unimportant place. A glossary and index add materially to the value of the book.

Science Gossip.

For the benefit of those who can observe the eclipse of the sun next Wednesday only in England or other places not within the line of totality, it may be interesting to note that the sun will be in the constellation Leo, a little to the east of the sickle, the star Regulus being a few degrees to the north-west of him. The planet Mercury will be still nearer the sun in a south-westerly direction from him, and so near inferior conjunction as scarcely to be visible even with a telescope; Venus, which will probably become visible to the naked eye, being at the time in the constellation Cancer, and further from the sun to the north-west, not far to the south-east of the bright stars Castor and Pollux.

Sir William Christie and Mr. Dyson arrived at Sfax, in Tunisia, on Wednesday, and Messrs. Crommelin and Hollis (also of the Royal Observatory) landed at Palma, in Majorca, on the same day, in preparation for the solar eclipse.

The death is announced, at the age of seventy-eight, of Dr. T. R. Thálen, Professor of Physics at the University of Upsala, and well known amongst astronomers for the part he took in the great map of the solar spectrum, initiated by the late Prof Ångström. The Rumford Medal was awarded to Prof. Thálen in 1884 for his researches on spectrum analysis.

A small planet was discovered by photography at Arequipa in August, 1901, which is remarkable for the great eccentricity of its orbit, exceeding that of any other known planet, and comparable to those of some of the short-period comets. It was afterwards numbered 475, and named Ocllo. This object was sought for in 1903, and a planet was found near its place, but proved to be another new one. Observations made in April, 1904, have recently been published in *Circular* No. 101 of the Harvard College Observatory; but these also, according to Dr. Strömgren's calculations (*Ast. Nach.* No. 4041), prove to be of yet another stranger. Three photographs, however, of the veritable Ocllo were obtained at Arequipa last June (*Harvard Circular* No. 103) which will afford the means of determining its orbit with considerable accuracy and render its loss at any future time improbable, notwithstanding its great faintness. As the name is neither classical nor modern, it may be mentioned that Ocllo was the name of a queen of the Incas, fabled to have been a daughter of the sun, and it is therefore considered an appropriate designation for a planet discovered in Peru.

Among Parliamentary Papers the Report of the Fishery Board for Scotland: Part III. Scientific Investigations (3*s.* 1*d.*) is of high interest in its bearing on the life-history of fish and lobsters.

FINE ARTS

Rome and its Story. By St. Clair Baddeley and Lina Duff Gordon. Illustrated by Aubrey Waterfield. (New York, the Macmillan Company; London, Dent & Co.)

Books about Rome are so numerous nowadays that each new-comer is naturally confronted with the question *Cui bono?*—"For what sort of reader are you intended?" And we are afraid that the present candidate is in difficulties about an answer. Yet it is gorgeously arrayed, so far as pride of print and wealth of illustrations go—over 140 pictures (many of them coloured) to 370 pages of text is a liberal outfit—and at first sight the attention is favourably aroused. But, unfortunately, a closer scrutiny reveals shortcomings, and such shortcomings as are very dear at a guinea.

Mr. St. Clair Baddeley, who is concerned with the first part of the work ('Ancient Rome'), has made himself familiar with its surviving monuments and ruins, and has lived among the archæologists and excavators; but his Latinity is extraordinary, and his English is often uncertain and sometimes unpleasing. We cannot think that Virgil wrote

His ego nec metas rerum, nec tempora pons (p. 67),

nor regard "Meridius est" (p. 36), "decursiones funebri" (p. 100), "deverticulæ" (p. 103), "Pons Æmilii" (p. 50), "luciferens" (p. 78), as the utterances of Roman lips; and it is pretty certain that Agrippa was not "Curator Aquarum" in A.D. 33 (p. 26). English is elastic enough in all conscience, but no one with any respect for his mother tongue can tolerate such sentences as the following:—

"Seated upon a throne between two lions (tokens, again, of the wilds and forests of Phrygia), beneath her feet, as an Earth-Goddess, is found the 'Suppedaneum,' or footstool, symbol of earthly sovereignty" (p. 86);

or such horrors as "Mausolei" (p. 102).

Part ii. ('Christian Rome'), the work of Miss Duff Gordon, is not exempt from similar criticism, though we certainly like its style a good deal better; still, even from a lady we cannot accept "splinths of verde antico" (p. 160), "twelfth of the Kalend of May" (p. 199), "Regnante Pontifex Maximus" (p. 295), "*chef d'œuvres*" (p. 328), "tapesteries" (p. 359), "Die and Deæ" (p. 361), nor the following announcement:—

"The Romans, according to the legend, gave him the name of Augustus, because the victory had taken place in the month of Sextilis, and ordained that every August the whole city should rejoice in commemorating his triumph."—P. 163.

The book is certainly diffuse. The first part makes little effort to be connected or historical; and the second, though following something like a chronological plan, lacks compression and clearness. An account that stops short at the sack of 1527 cannot honestly be entitled the story of Rome. If pens, paper, and patience were exhausted at that point, that is none of our business. Rome has had a history—an important and interesting history—since the middle of the sixteenth century, and a book of such proportions as this ought not to leave the reader stranded.

The illustrations are of three kinds—reproductions of water-colours, photographs of paintings and sculpture, and pen-and-ink drawings. The coloured pictures are uneven in quality; some are distinctly beautiful and effective—for example, the Arch of Titus, and the Capitol from the Palatine—but not a few are badly blurred in the printing. Moreover, they are unequal in value, for several of them (*e.g.*, a summer drink-shop, a Roman wine-cart, a fruiterer) are much too modern for a book that stops short, as this does, nearly four hundred years ago. Throughout the illustrations ought to be set in closer proximity to the part of the book to which they are supposed to refer. The little black-and-white drawings in the text are generally good and useful, but we regret to see that Mr. Waterfield's first head-piece gives a familiar Greek frieze of Corybantes to represent 'The Salii Dancing.' We could gladly have spared some of the coloured illustrations in exchange for a good two-colour map indicating the topographical relationship between ancient and Christian Rome. The plan of the Forum and Sacra Via is too minute to be of practical use. The index is inadequate.

We fully admit the difficulty of the task to which the writers have addressed themselves; but we cannot consider that their contribution to the literature of a great subject maintains the honour of English workmanship, or satisfies the needs of "the unleisured traveller" referred to in the preface. "Unleisured" does not necessarily mean "unlettered," for most travellers of to-day, however hurried, take some trouble to read about what they are to see or have seen, and the English scholar who could furnish his countrymen with a really comprehensive, accurate, readable, and companionable volume on Rome—the thing is not impossible—would confer a boon and win a reputation. Τὰ καλὰ τῷ ὄντι χαλεπά.

Fine-Art Gossip.

We regret to hear of the death of M. William Bouguereau, the eminent French artist, who had been seriously ill for some weeks past. M. Bouguereau, who was born at La Rochelle in 1825, and received his art training from Picot, first exhibited at the Salon in 1845, and in 1846 carried off the Grand Prix de Rome with 'Zénobie trouvée sur les Bords de l'Araxe,' whereupon he started for Italy, where he remained for some years studying art. His career was almost one long series of successes, in spite of the fact that he remained to the end uninfluenced by the various new movements in art. His pictures have always been in great demand, more particularly in France and the United States, and his output during the last sixty years has been enormous. He decorated many churches, notably Ste. Clotilde and St. Augustin in Paris, and various religious establishments as well as private houses of wealthy Parisians. He was elected a member of the Academy of Fine Arts in 1876, and was one of the founders, as he has been one of the moving spirits, of the Société des Artistes Français. His polished academicism and his prettiness are too well known to need detailed criticism. His goddesses and cupids are "faultily faultless," and to the modern artist with serious ideals represent a convention in which he cannot take a great interest.

A correspondent writes:—

"I should like to say a word or two about the death of Simeon Solomon, which took place on the 14th inst. Sad as it is to refer to the waste he made of his life, it would perhaps be sadder not to record that it had its foothold of promise as rich as any from which a young artist ever started. Belonging to a gifted artistic family, of which the brother who painted 'Waiting for the Verdict' was the best known, the lad's even more notable talents furnished him with straight admittance into art circles, and his progress was looked for with every affectionate

hope and confidence. His bent, indeed his belief, was towards the Pre-Raphaelite School; but the school was new-born then, and it led the practisers in it to lose their balance at times by being too scholastic; and when Solomon, at the far end of the fifties, exhibited a cradled 'Moses' at the Royal Academy, several critics condemned him as one who had taken the step that was just too far. The sting of this censure was much alleviated by the good nature of Thackeray, who, in one of his *Cornhill* 'Roundabout Papers,' bid 'young S. S.' rally himself from the storming and hold his own; and when in a following year the painter's larger canvas of 'Habet' was hung on the walls—this showing the Roman amphitheatre, with its gorgeous display of architecture, costume, attitude, spectators' enthusiasm—a high place for the new candidate for recognition seemed to be secured. It was, and was retained for a time, but then—a stain. Solomon possessed an Oriental sensuousness, colour and music had a fascination for him; and, whether unwittingly under the influence of this or of real intent, early in the sixties the story went that he had strayed beyond what law allowed, and in the pain of the hearing he passed out into the silences which all felt to be the best. From this cloud of acute distress, with its inevitable shadows, events show that he had no power to emerge. The artist was gone. And of what was left it is only needful to say that it led to his death under the circumstances hinted at during the inquest on his remains. He was of very small stature, the characteristics of his race prominently set upon his face. Probably a little overspoiling, dealt out by those who had a right to hope much from him, led to some affectation he had in manner which irritated older artists; but he was the source of his own downfall, for had not his case been hopeless, endlessly disappointing, there can be no doubt that the limitless generosities of his co-religionists would have helped him to reinstatement, would he only have let it be so."

The Antiquary for September will contain, among others, the following articles: 'Letters from a Westmorland Man in London, 1719–34,' by Mr. S. H. Scott; 'A Quaint Corner of Nottingham,' by Mr. George Fellows, illustrated; 'Prehistoric Pile Structures in Pits in South-West Scotland,' concluded, by Mr. L. McL. Mann; 'The Cathedral of the Peak,' illustrated; and 'The London Signs and their Associations,' continued, by Mr. J. Holden MacMichael.

The death occurred on Tuesday at Newbury of the well-known architect Alfred Waterhouse, who was born in 1830. Starting his profession in the Manchester firm of Lane & Alley, he continued his studies in France, and later in Italy. He set up for himself as an architect at Manchester in 1853, and in 1859 secured success by his design for the Manchester Assize Courts. These were in the Italian Gothic style, and it was as an exponent of modern Gothic that he made fame and fortune for so many years. His buildings as a whole maintain a high level of accomplishment, being nearly always dignified, but they do not represent the ideas of distinction prevalent to-day. He was a master of detail, and one of the most successful users of brick and terra-cotta, which at his best he employed with great ingenuity. He did not always achieve simplicity and harmony in his bigger designs, which suffered from over-elaboration. The Owens College, Manchester, the Town Hall, and many other buildings in the same place, were his work; also the Royal Infirmary and University in Liverpool. In London his most familiar designs are, perhaps, to be seen in the Natural History Museum at South Kensington, St. Paul's School at Hammersmith, the National Liberal Club, and University College Hospital. His work in Oxford and Cambridge colleges is respectable, but in no way remarkable. Waterhouse was made A.R.A. in 1878, and R.A. in 1885, and had of late years withdrawn from private practice.

MUSIC

Musical Gossip.

The eleventh season of Promenade Concerts at Queen's Hall began last Saturday evening. Mr. Henry Wood, the conductor, included in the programme several favourite works from the repertory of the band. Amongst these were the Overtures to 'Tannhäuser,' 'Zampa,' and 'William Tell,' and Liszt's Second Hungarian Rhapsody, while in place of the Operatic Fantasia, hitherto performed at the commencement of the second part of each concert, Grieg's 'Peer Gynt' Suite was given. The playing of the band throughout the evening was notable for verve and precision, and the conductor's indications were closely followed. Vocal pieces were contributed by Miss Lillie Wormald and Messrs. Lloyd Chandos and W. A. Peterkin. On Tuesday evening Mr. Wood brought forward Max Bruch's latest orchestral work, a Suite on Russian Folk-Tunes (Op. 79 b), which was produced at Barmen last autumn. There are five movements, the first, in the nature of an introduction, being of solemn and impressive character. The most interesting is the fourth, a Funeral March, in which themes not in themselves remarkable are treated with notable skill, the orchestration being rich and ingenious. Towards the close a solo violin is used with good effect. A brisk movement, styled 'Tanz,' precedes the Funeral March, while the Finale, fiery and picturesque, exhibits brilliant scoring. On the same evening Sybil Keymer, aged twelve, played the solo in Mendelssohn's Violin Concerto with neatness and freedom, but her command of expression is as yet strictly limited.

The Moody-Manners Opera Companies begin their autumn engagements shortly, the principal company appearing at the Opera-House, Leicester, the second troupe at the Theatre Royal, Birkenhead. Among the singers will be Madame Fanny Moody, Madame Clementine de Vere, Mlle. Zélie de Lussan, Mr. Joseph O'Mara, Mr. Magrath, and Mr. Charles Manners.

The Carl Rosa Opera Company contemplates a season that will extend over eight months, and include almost every town of importance in the United Kingdom. It is proposed to make several additions to the repertory of the company.

Mr. Charles A. E. Harriss, of Ottawa, who was occupied for two years in organizing the cycle of British Festival Concerts given in Canada during the spring of 1903, which Sir Alexander Mackenzie went out to conduct, is now paying a brief visit to England, with the object of arranging a Canadian Festival Concert in London next May. He proposes to include in the programme his two new choral works, the 'Coronation Mass Edward VII.,' specially composed for the British Festival tour, and a choric idyll, styled 'Pan,' composed for the farewell state concert to Lord and Lady Minto in Ottawa last November.

The thirty-second annual festival of the London Church Choir Association will be held in St. Paul's Cathedral on Thursday, October 26th. The music will include a new setting of the 'Magnificat' and 'Nunc Dimittis' by Mr. Montague F. Phillips.

Madame Albani has denied the recently published report that she intends to retire. Her engagements for the next eight months include a tour in Canada, her native land.

Miss Maude MacCarthy is engaged for a series of fifty concerts in the United States during the winter 1906–7, under the management of Mr. Hugo Görlitz.

Les Charmettes, in which the furniture, tapestry, and pictures have not been touched since it was inhabited by Madame de Warens, has been purchased by the town of Chambéry from M. Demarié, inheritor of the property from his maternal grandfather, who acquired it in 1810 from a canon of the diocese of Avignon. In the little *salon* on the ground floor stands the old spinet on which Jean Jacques Rousseau loved to play.

M. Gabriel Dupont, whose opera 'La Cabrera' won the Sonzogno prize, is setting to music a libretto by M. Henri Cain based on M. Jean Richepin's 'La Glu.'

The sudden death of the baritone Soulacroix is announced. Born in 1851, he studied at the Toulouse Conservatoire. He sang for eight years at the Monnaie, Brussels, and after that at the Opéra Comique, Paris. The last *rôle* he created was that of the Prior in Massenet's 'Le Jongleur de Notre-Dame,' produced at Monte Carlo in 1902. During his thirty years' artistic career he received many honours, but what he prized most was the medal given to him by the Government for the courage and sang-froid displayed by him at the terrible fire at the Opéra Comique, whereby many lives were saved.

In No. 8 of *Deutsche Arbeit* (1905), published at Prague, Ernst Rychnowsky mentions the *Jahrbuch der Tonkunst in Wien und Prag* of 1796, soon after the publication of which there appeared a *Patriotisches Journal* containing an anonymous notice of Beethoven, which had escaped the Argus eye of Thayer. The writer accuses Beethoven of merely aiming after originality, without possessing it, and of exaggeration in his playing and in his composition; and he adds, "He appeals to our ears, but not to our hearts, and on that account he will never be for us a Mozart."

PERFORMANCES NEXT WEEK.

Mon. to Sat. Promenade Concerts, 8, Queen's Hall.

DRAMA

THE WEEK.

Comedy.—*The Duffer: a Play in Four Acts.* By Weedon Grossmith.

The new piece with which Mr. Weedon Grossmith begins what must be regarded as an intercalary season at the Comedy differs from the works in which that actor is ordinarily seen by putting in a claim to serious interest. In this alteration is found its chief defect. The attempt, indeed, to secure for its hero a species of sympathy to which he is nowise entitled illustrates a weakness of our stage. As an exponent of arrogant, assertive, and rather blatant vulgarity Mr. Grossmith has not his equal. A certain measure of pathos pervades at times his impersonations. So unconscious of his own defects, and so incapable of being other than he shows himself, is the little wretch he depicts that one is more disposed to pity than to condemn. That the actor should seek to enlarge his method and broaden his art is permissible enough. This should be done, however, by essaying a new line of parts rather than by tinkering with the old. In the selection of his title Mr. Grossmith shows that he means once more to turn to account his established reputation. In an art school, in or around which the action of his piece moves, he is known as "The Duffer." So insignificant is his work that his associates add grotesque accessories to his designs, treating them as street urchins treat the posters that are within reach of their destructive hands. So conceited is he, moreover, that he fancies himself a lady

killer, and, in spite of his absolute insignificance and impecuniosity, makes serious proposals to every woman who smiles upon him or laughs at him. Here is our arrant little snob of past times. The actor of to-day cannot, however, be content thus to repel public sympathy. We live in days when Richard III., Shylock, and Rip van Winkle are accorded humanizing influences, and we are prepared to contemplate and discuss the whitewashing of Iago. Robert Iles, accordingly, the centre of Mr. Grossmith's play, and the Duffer of the title, begins to mend. He is not quite such a duffer after all—then he is not in the least a duffer. After a time he is the greatest painter of his season—an Admirable Crichton—a man to equal whom in artistic and moral respects we may go back in vain to the great schools of the Middle Ages or the Renaissance. Another than he has carried off the year's prize, is the gold medallist, and is being sent out to study at Rome. It is, however, on the strength of the Duffer's work that this triumph has been accomplished, and the Duffer is too magnanimous to let the truth be known. A young lady—who, though stooping to the not very dignified position of painter's model, is of gentle birth—makes open and ultimately successful advances to him; Lady Amelia, the duke's daughter, is penitent and almost heartbroken over her flippant rejection of his suit; and a picture-dealer, contrary to the wont of these gentry, coming to purchase some of his works, tells him that he is a great painter. Thus raised to the skies, the Duffer remains preposterous, but ceases to be funny. All Mr. Grossmith's cleverness fails to reconcile us to this union of Hyperion and the satyr. There is ingenuity in portions of the conception, and a scene suggestive in some respects of 'The Light that Failed' is effective. The whole, however, is not diverting. Mr. Grossmith's opportunities are limited by the restrictions he has placed upon himself; but he acts cleverly, and is amusing at the outset. Miss Gertrude Kingston plays admirably as Lady Amelia; and Mr. Lovell, Miss Rita Jolivet, and Miss Beryl Faber are seen to more or less advantage.

PLAYS AND PLAYWRIGHTS.

The Shadow of the Glen and *Riders to the Sea*, by J. M. Synge, two one-act plays, lately added by Mr. Elkin Mathews to the "Vigo Cabinet Series," are an outcome of the recent attempt to form a national Irish theatre. Both have been acted at the Molesworth Hall, Dublin — the former on October 8th, 1903, the latter on February 25th, 1904. Their exponents seem to have been amateurs. Their fame has, at least, not extended to this country, and the heroine of 'The Shadow of the Glen' had for interpreter a female (presumably), with a name no less baffling to Saxon ears than Maire Nic Shiubhlaigh. The chief attribute of both pieces is designedly, no doubt, a species of gloom we are taught to regard as Celtic, and both have a local colour which renders them impressive, in spite of the occasional *naïveté* of the incidents. Out of such beginnings an Irish drama may well come, and a Saxon mind even is struck with the difference between the characters now presented and the stage Irishmen it has been hitherto told to accept. In 'The Shadow of the Glen' the stage opens on a widow, still youngish, watching in a cottage in which her husband lies dead. A tramp, now a frequent character in Irish plays, enters and asks for a cup of new milk. Instead of this he is bidden to partake of the whisky put out for a wake, in which he is the only participant. Naturally much surprised, he declares:—

"I've walked a great way through the world, lady of the house, and seen great wonders, but I never seen a wake till this day with fine spirits, and good tobacco, and the best of pipes, and no one to taste them but a woman only."

Now the supposed corpse is shamming death in order to try his wife, and the piece ends when, after seeing her embraced by his destined successor, the peasant rises and turns her permanently out of the house. In her accepted exile she is chivalrously accompanied by the tramp, while the corpse cheers his loneliness by sharing with his wife's lover the materials provided for his wake. Grotesque this undoubtedly is, but it is vivid and impressive, and derision is the very last thing that presents itself to the mind. We are not sure that the work, slight as it is, does not approach greatness.—'Riders to the Sea' is more conventional, but not less fine, and has the air of a dramatized Breton legend. In a cottage on the west coast of Ireland, the mother is describing the manner of death of four out of her six sailor sons with a sort of faint prevision that the sea, greedy and inexorable, is calling for the only two remaining. One is already being tossed up by the pitiless waves, and the other has left her to face his doom. The closing scene, when she learns of her loss, has something of the solemnity of Maeterlinck with the substitution of realism for mystery: "They're all gone now," says the bereaved woman,

"and there isn't anything more the sea can do to me.....I'll have no call now to be up crying and praying when the wind breaks from the south, and you can hear the surf is in the east, and the surf is in the west, making a great stir with the two noises, and they hitting one on the other. I'll have no call now to be going down and getting Holy Water in the dark nights after Samhain, and I won't care what way the sea is when the other women will be keening."

But we must pause. If the Irish theatre is to give us much work of this class, we hope to be accorded a share in its inception and execution.

L'Avocat Patelin. Translated by Samuel F. G. Whitaker. (Fisher Unwin.)—In translating for the English public the famous farce of 'L'Avocat Pathelin' Mr. Whitaker has selected, in place of the fifteenth-century 'Pathelin,' the three-act adaptation of L'Abbé Brueys, produced at the Comédie Française on the 4th of June, 1706. The original, first printed with a date on the 20th of December, 1490, and frequently reprinted in editions mostly of extreme rarity, is recognized to this day as the *chef-d'œuvre* of French farce. It is, indeed, in regard of story and characterization, the best-known work of the mediæval secular theatre, and is in its line as much of a masterpiece as is in another 'Everyman,' the production of which it probably anticipated by some years. 'La Comédie des Tromperies, Finesses et Subtilitez de Maistre Pierre Patelin,' as in time a work known at first simply as 'Maistre Pierre Pathelin' came to be called, is of unknown date and authorship, and has been conjecturally assigned to Villon and most of the principal writers of the epoch. Its theme, that of a sharp lawyer finding himself the dupe of a client cunninger than himself, was used in the 'Dialogue de Maître Tubert et d'Antroignart' of Eustache Deschamps, otherwise Morel, a contemporary, and was a favourite subject of succeeding farce. In the original, which is virtually in two parts, there are but five characters: Pathelin, a swindling and impecunious lawyer; Guillemette, his wife and ally in his frauds; Guillaume, an imbecile, but close-fisted *drappier*, whom he does out of the cloth for a suit of clothes; Thibaut Agnelet, otherwise le Bergier, whom Guillaume prosecutes and Pathelin defends on a charge of sheep-stealing; and the judge before whom the case is tried. Guillaume, in the second portion, which is much the better, while stating his case against Thibaut, keeps mixing it up with that against Pathelin, whom he recognizes as having obtained possession of his cloth. This confusion of the two leads to the repetition by the judge of the now immortal phrase "Revenons à nos moutons." The way in which Thibaut, at the prompting of his advocate, evades payment for the sheep he has stolen is by shamming idiotcy, and in answer to every question bleating like a sheep. Pathelin is hoist with his own petard, since after Thibaut has avoided all responsibility for his crime he maintains his attitude of stupidity, and answers with the same cry of "Bé! bé!" every application of Pathelin for money. In fitting for an early eighteenth-century public this primitive and admirable piece Brueys, who for once seems to have dispensed with his constant associate Palaprat, worked on what were then conventional lines, providing Pathelin with a daughter Henriette, who is in love with and beloved by Valère, the son of Guillaume. A happy termination is accordingly reached when at the close Guillaume is coaxed or coerced into signing a contract between the young people. Thibaut, now called Agnelet, is also provided with a mistress of the soubrette type named Colette. By this hybrid piece, in which it is difficult to trace any of the merits of the original, 'Maître Pathelin' is still known on the Théâtre Français.

Mr. Whitaker's notion of translating this work consists principally in distorting language that would be much more effective if simpler. Phrases are constantly employed such as "Something have I learnt that contents me not," "Thou wilt no more mutton take," and so forth. Had ordinary methods of speech been adopted a fair idea of Brueys's farce might have been conveyed. Some of our societies for the performance of early drama might do worse than produce this work, the influence of which might well be amusing as well as educational.

Mr. Whitaker's introduction supplies a moderate amount of information concerning a play all but unknown to English readers. Long extracts from the original are given, under the date 1474, in the 'Histoire du Théâtre François' of the brothers Parfaict, vol. iii. pp. 167 *et seq.*

Dr. Armyon's Wife (*Die Wappenhaense*). By Paul Oskar Hoecker. Adapted from the German by C. Ainsworth Mitchell. (International Copyright Bureau.)—So characteristically German in sentiment and action is 'Die Wappenhaense' of Herr Hoecker, that the employment of any means which will commend it to English tastes and fit it, as is presumably intended, for the English stage may be pardoned. It may be doubted whether those to which Mr. Mitchell has resorted are the best calculated to the end in view. To aim at retaining the spirit of the original rather than the letter is natural and expedient. Before substituting English for German characters and transferring the scene to London and Windsor, it would have been well to ascertain if the action was suited to the new environment. It is with the consent of the author that the alterations have been made, and that a Yorkshire or a cockney accent is substituted for the slang of German medical students or the dialect of a Berlin charwoman. To a small section of English playgoers 'Die Wappenhaense' is known, in consequence of its production by the German company at the Royalty Theatre on December 1st, 1903. It is a painful work, inspired, like much German drama, by Ibsen, and gives an animated picture of a species of Bohemianism which it would be difficult to parallel at the present day in England. Dr. Armyon himself is conceivable in any age or country. A weak-minded, obstinate sot, incapable of any form of self-control, he lets all opportunities pass, fails to keep the most important appoint-

XUM

ments, and kills his patients by sending unqualified assistants to attend to the most serious cases, while he continues a course of reckless debauchery, and, after ruining a fine practice, compels his wife to quit her home, taking with her their only child. This is well conceived, and with more competent treatment might lead to a work worthy of Balzac. But all here is coarse and vulgar, and the contemplation of endless potations inspires nausea. For this, of course, the author, and not the translator, is responsible. We doubt, however, whether any rowdyism is to be found in England corresponding to that of Armyon's associates, and the scenes in which the partners of Armyon's revels intrude upon and insult his wife are inconceivable as well as unpleasant. If, as may be supposed, the object of the dramatist is to show the reverse of the picture of the joy of living, it would have been better to leave the scene in Berlin, where potations, if more incessant than in England, are less harmful. The intrusion amidst domesticities of scenes of bibulous, almost orgiastic revelry inspires no conviction. The wife's complaint at the end of the fourth act, "I'm so unhappy! so unhappy!" recalls an utterance of Mélisande in 'Pelléas and Mélisande,' which, when delivered on the English stage, stirred the public to amusement not wholly divested of ribaldry.

Iconoclasts: a Book of Dramatists. By James Huneker. (Werner Laurie.)—That is a convenient if not specially significant classification which includes under one heading celebrities such as Ibsen, Strindberg, Becque, Hauptmann, Sudermann, Hervieu, Gorky, Duse and D'Annunzio, Maeterlinck, Villiers de l'Isle Adam, the Princess Mathilde, and Mr. G. B. Shaw. In what sense any of these is to be regarded as an iconoclast we know not, nor can we easily tell what is the special object of their joint or individual attack. Mrs. Grundy, with whom all of them are more or less at disaccord, is the object of no avowed cult, nor is so remarkable a combination necessary to shake her formidable, though somewhat discredited sway. It may perhaps be assumed that Mr. Huneker, having written for *The New York Sun* a series of articles on the best-known dramatists of the day, has assigned them a collective title chosen rather for its piquancy than its appropriateness. It is as a musical critic that Mr. Huneker is best known, and it is as such he has written on 'Anarchy in Art.' The methods that have won recognition when applied to Chopin and Strauss seem less successful when transferred to Sudermann and Mr. Shaw, and his present volume, instead of possessing the simplicity with which his earlier utterances have been credited, consists of an attempt to read into well-known works forced significances, and to employ concerning them words which darken counsel. A special object of the writer's admiration, Ibsen, who is characterized as "The Individualist," comes first in order, and occupies the most space—one hundred and thirty-six pages out of four hundred and thirty. Concerning Ibsen we are told things the full significance of which we fail to grasp. We are thus informed, almost at the outset, that

"the Ibsen plays are character symphonies. His polyphonic mastery of character is unique in the history of the drama; for, as we shall presently show, there is a second—nay a third—intention in his dialogue that give forth endless repercussions of ideas and emotions."

Of his technique we learn that it

"is rather tight in the social dramas, but the larger rhythms are nowhere missing. The most artificial of art forms, the drama, is in his hands a mirror of many reverberating lights. The transubstantiation of realities is so smoothly accomplished that one involuntarily remembers Whistler's remark as to art being only great when all traces of the means used are vanished."

Whistler's axiom appears nothing more than a reassertion of the *ars est celare artem*.

"The grandiloquent silhouettes of the Romantic drama, the mouthers of rhetoric, the substitution of a bric-à-brac mirage for reality, have no place in Ibsen's art."

This is satisfactory no doubt, though we fail to grasp the full extent of our gain:—

"In Ibsen there rage the thinker, the artist, the critic. These sometimes fail to amalgamate, and so the artistic precipitation is cloudy."

Of the departure from her home of Nora Helmer Mr. Huneker is moved to say:—

"Nevertheless that slammed door reverberated across the roof of the world, and not over the knocking at the gate in 'Macbeth' was there such critical controversy."

Now of like "tall" and unavailing "talk" there is a superfluity, and there is a strange and strained employment of modern literary cant. "Banal"—why not "commonplace," its translation and equivalent?—occurs as frequently as "poncif" in the writings of a romanticist of 1830. All dissent seems to be "anarchic." We have phrases such as "In all the conflicting undertones of his temperament and intellect, Ibsen has maintained his equilibrium," and such graces of style as "The play seems a trifle out-moded to-day." "We sense the beauty, but are uncomfortable in its presence." Mr. Huneker has sometimes a message if he will deliver it more intelligibly; he is, moreover, well informed so far as regards the modern school of writers, but he studs his criticisms with gems of thought not always very scientifically cut. Concerning that quaint and interesting individuality, Villiers de l'Isle Adam, he says, "He was poor, always poor, and poverty makes extraordinary bedfellows." If Mr. Huneker would abandon his strain after originality and epigram, and would be content to be natural and reposeful, his chances of enduring success would be better.

Dramatic Gossip.

The first event of the autumn season will consist of the revival at His Majesty's on September 4th of 'Oliver Twist.' The 5th will witness at the Adelphi 'Dr. Wake's Patient,' the 6th 'On the Love Path,' at the Haymarket, the 7th 'The Prodigal Son,' at Drury Lane, and the 9th 'Dick Hope' (as is elsewhere said) at the St. James's.

The autumn season at the Court will begin on September 11th with a revival of 'John Bull's Other Island,' which, after a run of six weeks, will be replaced by 'Man and Superman.' Early in the new year 'Capt. Brassbound's Conversion' will be given, with Miss Ellen Terry in the part of Lady Cicely Waynflete.

Mr. St. John Hankin's new play, 'The Return of the Prodigal,' will be given at the Court Theatre on the afternoon of September 26th.

Mr. and Mrs. Kendal will reappear at the St. James's on September 9th in Mr. Ernest Hendrie's 'Dick Hope.'

The opening by Mr. Seymour Hicks of his new Aldwych Theatre is fixed for December 19th, when a revised version will be produced of 'Blue-Bell in Fairyland.'

The new piece with which Mr. Forbes Robertson will, as it is anticipated, open La Scala Theatre on September 16th, is temporarily called 'Morven,' which is, of course, suggestive of Fingal. Among the various and rather fluctuating schemes of the new management is one for the revival of 'The Winter's Tale,' with Mr. Robertson in his old part of Leontes, and Miss Gertrude Elliott as Perdita.

'An Angel Unawares,' the promised novelty of Mr. Robert Vernon Harcourt, is, after preliminary trials in Liverpool and Birmingham, to be produced by Miss Fanny Brough at Terry's Theatre on September 12th.

In October 'Mr. Hopkinson,' with a new exponent of the hero, will return to Wyndham's Theatre.

'On the Quiet,' by Mr. Augustus Thomas, which is to be produced at the Comedy on September 25th, will have a preliminary run of a week at Cardiff.

'The Sword of Gideon' is the title chosen for the new piece of Mr. Henry Arthur Jones, shortly to be given in New York.

MISCELLANEA

VERSES TO THE AUTHOR OF 'THE HEPTAMERON.'

53, York Street Chambers, Bryanston Square, W.

An error in the British Museum Catalogue was the occasion of my making an interesting discovery the other day. Under the name of Margaret of Valois, queen consort of Henry IV., King of France, I found a cross-reference to some Latin verses written in honour of Margaret of Valois by the three noble ladies Anne, Margaret, and Jane Seymour. When the volume was brought to me, I discovered that the subject of the verses was Margaret of Valois, the author of 'The Heptameron,' the sister of Francis I. and the grandmother, not the wife, of Henry IV. The book is entitled

"Le Tombeau de Marguerite de Valois, Royne de Navarre, faict premierement en Disticques Latins par les trois Sœurs Princesses en Angleterre. Depuis traduictz en Grec, Italie, et François par plusieurs des excellentz Poëtes de la Frace.

"Avecques plusieurs Odes, Hymnes, Cantiques, Epitaphes, sur le mesme subiect."

At the foot of the title-page I read that the book was published:—

"De l'imprimerie de Michel Fezandat et Robert Gran Ion au mont S. Hilaire à l'enseigne des Grans Ions et au Palais en la boutique de Vincent Sartenas.

"1551. Avec Privilège du Roy."

The date 1551 is in itself a proof of the error in the Museum Catalogue, for Margaret, Queen of Henry IV., was not born until 1553.

I am, however, grateful to this error for having caused me to make the acquaintance of a delightful little book, which illustrates the scholarship of the Renaissance, and especially that of the Renaissance women. For here are the Latin verses of three English ladies considered by French scholars to be worth translating not only into French, but into Greek and into Italian. Each Latin verse is followed by several versions, one in Greek, one in Italian, and two or three in French. The French versions are by various contemporary poets, the best known of whom is Joachim du Bellay. The accomplishments and attractions of the Ladies Seymour are set forth in an address at the beginning of the book, where they are praised as possessing the beauty of Helen, the honesty of Thirme, the mind of Socrates, the language of Homer, and the "bien escripre de Cranne leur Precepteur."

The volume is dedicated to Margaret of Savoy, who is described as the niece of the subject of the verses, which is a further proof that they do not refer to Margaret, Queen of Henry IV.

Margaret of Savoy was the friend and patron of Joachim du Bellay and of Ronsard, whose ode in honour of the Ladies Seymour appears in this volume.

The confusion in the Museum Catalogue is not uncommon. It is explained by the fact that during the course of one century the House of Valois was distinguished by three princesses, all named Margaret, all learned, all writers of verse. Two were Queens of Navarre, and each of the three was known both as Margaret of France and Margaret of Valois.

Winifred Stephens.

To Correspondents.—A. S.—W. F. P.—W. M. R.—J. R.—C. C. S.—received. G. M. T.—Many thanks.
L. B. S.—Not suitable for us. R. L.—Shall be noted.
No notice can be taken of anonymous communications.

SATURDAY, SEPTEMBER 2, 1905.

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LITERATURE

The Boy and his School. By Robert L. Leighton. (Murray.)

THE head master of Bristol Grammar School has given us an original and valuable criticism of modern education. 'The Boy and his School' is, beyond doubt, the best contribution to the study of education we have read during several years past. The Board of Education might learn much from it; local authorities should ponder it; teachers and parents will find it a sane guide through the present chaos of secondary education. The writer has had a long experience of secondary teaching, and has evidently devoted himself to close observation of its many problems. Consequently he argues with remarkable cogency, though he is very cautious and deferential in coming to conclusions. All is hard common sense: there is no conscious ornament of rhetoric or humour; and yet there is not a dull page in the book. Incidentally it furnishes the best answer we have yet seen to the contentions of Prof. Armstrong and his "heuristic" followers. Mr. Leighton cries "hold" to the reformers, and asks them how they can regard themselves as fit for constructive work when they are necessarily ignorant of the factors involved in the problem.

We shall here attempt a brief sketch of Mr. Leighton's argument. Schooling, which is too commonly confused with education, is really concerned with less than 30 per cent. of the whole effect produced upon the mind by educational forces. All kinds of environment—national, social, and individual—may thwart schooling, yet these forces are mostly ignored even by our educational enthusiasts. How important in individual environment are the general bodily health, eyesight, and hearing of the pupil, and the quality of the teacher and his teaching! Yet, in spite of the real importance of these, it is nearly always assumed that something like 90 per cent. of the total effect of schooling is caused by this or that subject being chosen for teaching. The importance of the parts of the curriculum is to-day vastly overrated, and hence we have champions of various subjects clamorously advertising the merits of their particular studies and methods as specifics for all educational evils. Mr. Leighton urges with reason that the friends of education must try to lift educational discussion to the level of sound logic, and the first step must be to observe and classify facts. He suggests a classification under three heads: (1) the facts of the individual pupil—personal facts; (2) facts of environment; (3) facts of schooling. Certainly this seems to be a good working classification. Personal facts do not often admit of material modification, but the facts of environment do admit of very great modification. Facts of schooling will fall into their proper place when once the other two classes are observed and arranged with tolerable fullness and accuracy. Mr. Leighton proceeds to deal with these three headings. We need not follow him into the details of personal facts, but there are many of these which should be considered as disqualifying a boy from getting his due share of benefit from a secondary school. Stupidity and idleness are subdivided into nice variations, which, at least to the teacher, are of great importance. Here Mr. Leighton draws some plain inferences, which, with all deference, we commend to the Board of Education. Has the Board faced the fact that "secondary education is something which a large part of the population is either incapable of receiving or has no desire to receive"? Yet the fact is that secondary schools, in receiving pupils who are incapable of doing the distinctive work of such establishments, are most seriously clogged in their progress by having to sacrifice the able and industrious to the idle and stupid.

In dealing with facts of environment the writer properly emphasizes their vast importance. He protests against the excessive demands nowadays made on the schools by the public—demands from which results "the overloading of time-tables, which has made our schooling of less value than it was forty years ago." The schoolmaster's business is to furnish his pupils' minds with "a solid nucleus of systematized knowledge, full and accurate within its limits, so far as human knowledge is capable of fullness or accuracy." If parents would be content with this we should not hear so much of ridiculous demands and equally ridiculous attempts to teach in class general information, a mental asset very valuable in itself as stimulating variety of activity, but only to be supplied with success by what Mr. Leighton calls the "unofficial agencies."

He goes on to sketch what he considers would be a favourable environment for a child of good average capacity, naturally giving the first place to the mother, whose main business it must be to inculcate originality, observation, and Christian charity while the child is in the nursery. It is on the point of environment that boarding schools are chiefly deficient, through their lack of variety and so of mental stimulus. The great majority of boys do not profit much by books or laboratories, but rather by practical experience, which should therefore be as extensive and varied as possible:—

"But instead of gaining such wide experience boarders live a cloistered life, secluded and protected as far as possible from the sources of infection, physical or moral, which are so numerous in a wicked and insanitary world."

Mr. Leighton is not slow to draw the inference that the good public day school has great advantages over any boarding school.

Coming to his third heading, 'Schooling,' Mr. Leighton wisely premises that the school must first of all realize its limits. What is the object which the school should help the pupil to attain? and what is the kind of help it should afford? It is clear that nothing the secondary school can teach is worth teaching for the sake of its direct and visible "earning capacity":—

"All it can do is to give the pupil some practice in certain habits, part moral and part intellectual, which are essential to the achievement of any useful work, be it great or small."

It should teach the habit of duty, furnish a course of gymnastics for the faculties of observation, memory, and logic, and carry the pupil so far in at least one subject that his acquaintance with it may be capable of serving him as a standard of comparison. It is in this last requirement that secondary schools may be said to fail almost completely. This failure is brought about mainly by the overloading of the time-table to a pitch at which the subjects probably become mutually destructive. If we are to abate such a grotesque excess, we must discover some principles on which to base a rational selection. We cannot say categorically that certain subjects produce certain habits, but we can ascertain that they tend to produce certain habits, if we set about our investigation in a thorough and cautious manner. Mr. Leighton next demolishes, satisfactorily to the present reviewer, the alleged superiority of experimental science over Latin and Greek as a teacher of observation and sound induction. Moreover, the phenomena with which the study of Latin and Greek are concerned—namely, thoughts and their accurate and clear expression—are likely to be always with us in the ordinary business of every-day life. As compared also with the modern language, scientifically or unscientifically taught, the old classical training, tested by the power it has to benefit those who cannot carry it very far, comes out, according to our author's verdict, superior to any of its newer competitors. His belief is that intellectual capacity is very rarely special, but is specialized by habit. To evict Latin and Greek to make room for this or that other subject can be no real "reform," because such action is really irrelevant to the evils which call for a remedy. Unfortunately the Board of Education has only one apparent

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remedy, tinkering at the curriculum, and this is bound to be ineffective.

The general trend of Mr. Leighton's essay is thus seen to be destructive; but it is necessarily so. However, it will have done a great deal if it causes thinking men to accept facts alleged, even on what is apparently the highest authority, with extreme caution. Provisionally we may conclude that Latin is the most practically useful of school subjects; but the true gymnastic effect of different studies cries aloud for patient investigation, which must be based on a revised method. The proper men to do this are obviously schoolmasters, and professional organizations, such as the Head Masters' and Assistant Masters' Associations, should be able to supply the machinery to co-ordinate the efforts of individuals. Everywhere it is recognized on the one hand that people are enthusiastic, on the other that they are ignorant, about secondary education. In patient study of educational problems on some such broad and comprehensive lines as Mr. Leighton suggests lies, we believe, the way to progress in English secondary education.

The Works of Lucian. Translated by H. W. Fowler and F. G. Fowler. 4 vols. (Oxford, Clarendon Press.)

LUCIAN has never come to his own as a master of style and satire. We know singularly little of his life beyond what can be gathered from his own writings, and what we do know is obviously coloured by prejudice directed against one who was an impartial mocker of many creeds and superstitions. Two or three such masters of joyful clarifying scorn stand out in the world's history, who are on the side of good sense, if not of the angels, doing as large a work, may be, as martyr-flames and trenchant swords, though one less palpable to the average eye. We are sure that the world is better for its Voltaire, its Swift, its Carlyle. But none of these appeals to us as lovable, and the class of satirists, as a whole, is tainted with suspicions of personal spite, constitutional melancholy—the qualification, in fact, of promoting light, but by no means sweetness. With Lucian almost alone it is not so, for we do not find the lack of feeling discovered by the translators whose work is before us. He is pre-eminently delightful to read, whatever his subject may be. He is amused, not resentful—critical, but not intolerant. He stands aside contemplating the game of life, proffering the smile which, perverted into a sneer, would perhaps have been more immediately fashionable, but in no wise more illuminating. He shares, of course, with those who say things gracefully the vulgar accusation of not meaning them, or, indeed, meaning anything at any time; but we see no ground for supposing that he had no serious convictions, because such do not appear in his published works. The fact that the seer and the prophet usually possess no sense of humour is not to their credit—rather a serious diminution from their human quality. Gaiety, in this country at any rate, is always under suspicion; and it is forgotten that the maker of Falstaff has done incalculable good by that single character, which was beyond the scope of the author of 'Paradise Lost.' We know nothing to Lucian's discredit, though it is clear, we think, that he shared Erasmus's dislike to being the martyr of a reformation, and might have sacrificed orthodoxy, if there had been such a thing, for the sunny side of life's way. We think of him as what one would call a scholar and a gentleman of his time, though without a trace of the dullness often associated with that estimable combination. He did not, like some very great writers, make a name through the charm of his egoism; he was not buried in his own virtue like his contemporary Marcus Aurelius, but he wrote Greek as if he was born to it. He may almost be styled a slang Plato. "Glib," we have heard him called, but it was almost a compliment, since the speaker had devoted many years to the crabbed and incoherent gravity of Marcus. The emperor and the satirist shared some opinions — indifference to worthless popular judgment, and the resolution to stop "short of the sweating point," as Marcus puts it in the one passage which has a touch of modern slang. Marcus, says Renan, in his brilliant but largely perverse study,

> "understood but one thing perfectly—duty. What he lacked was the kiss of a fairy at his birth, a highly philosophical matter in its way; in other words, the art of yielding to nature and gaiety, an art which teaches us that *abstine et sustine* is not everything, and that life must include 'laughter and enjoyment' as well."

The fairies were abundantly kind to Lucian; they gave him gaiety and the gift of expression, for want of which many prophets and teachers lack a hearing. Lucian might have quoted the saying of Democritus that life without a festival is like a long road without an inn. Marcus, like Tolstoy, is for high hours and exceptional temperaments. Lucian is for the world, essentially for no particular time or public, and therefore as much modern as ancient. We may claim for him

> "the undeniable merit of representing certain aspects of contemporary society with a force and accuracy not even rivalled by any other writer,"

but this is safe, cold praise. His style and manner are something apart. The present reviewer has often fancied that in his case, as in Meleager's, there was a meeting of Syrian and Greek elements which produced rare distinction, a priceless vintage of which the secret has never been since revealed. Late, abominably late, in the roll of Greek literature from the foolish scholar's point of view, this delicious pair call for recognition in the histories, the schools, and colleges which neglect them. Lucian has been added tardily to school-books, and must have, one thinks, an amazing effect on boys accustomed to moan and groan over the parasangs of Xenophon, but we have yet to see any English edition of the complete Greek Anthology, in which Meleager's work shines as "apples of gold in pictures of silver."

The Greek Anthology could never, perhaps, have a wide appeal to the ordinary public, but we do not see why that large and respectable body should not enjoy reading Lucian as set forth by Mr. and Mrs. Fowler. Their translation is decidedly good; they have ventured on some daring modernisms, but these we can tolerate if only lightness is secured. We are no pedantic opponents of the present, like Dr. Jasper Mayne, who published his translation of Lucian in 1664, and complained in his dedication to the Marquis of Newcastle of persons who "do defile the English tongue with *republick* words." And we find in the version before us that freedom and ease of style which are essentially Lucian's. The translators are adept at finding a neat English idiom to fit the Greek. Our only complaint is that they split up the sentences rather too much, and occasionally leave an impression of jerkiness which the original does not suggest. They have clearly taken pains, too, to appreciate the *nuances* of the Greek. With Homer and much Greek tragedy at his finger ends, Lucian had naturally a tinge of high poetical diction in his style, which shows up humorously the mockery of his gods, heroes, and courtesans. This element of serious style has been introduced in the translation of No. XXIII. of the 'Dialogues of the Dead' without warrant. Perhaps Mr. Fowler thought that the presence of Persephone justified a poetical touch, but it is not in the original picture, and the end of this same dialogue sinks to most banal English.

Lucian's work in the way of dialogue has had many followers. In his 'Reply to the Man who called him a Verbal Prometheus' he lays just claim to the novelty of the combination of comedy and dialogue, though he adds here and elsewhere that novelty in itself has no great merit. We think it fair to give a passage of some length showing the powers of our translators. The dialogues are each signed separately "F." and "H.," but the translators are equally good, and show little difference in style. Here is part of the fourth 'Dialogue of the Dead' between Hermes and Charon. They are settling up accounts for an anchor and other things. We take up the dialogue at the last items:

> *Her.* Caulking-wax; nails; and cord for the brace. Two shillings the lot.
> *Ch.* They were worth the money.
> *Her.* That's all; unless I have forgotten anything. When will you pay it?
> *Ch.* I can't just now, Hermes; we shall have a war or a plague presently, and then the passengers will come shoaling in, and I shall be able to make a little by jobbing the fares.
> *Her.* So for the present I have nothing to do but sit down and pray for the worst, as my only chance of getting paid.
> *Ch.* There is nothing else for it; very little business doing just now, as you see, owing to the peace.
> *Her.* That is just as well, though it does keep me waiting for my money. After all, though, Charon, in old days men were men; you remember the state they used to come down in—all blood and wounds generally. Nowadays a man is poisoned by his slave or his wife, or gets dropsy from overfeeding—a pale, spiritless lot, nothing like the men of old. Most of them seem to meet their end in some plot that has money for its object.
> *Ch.* Ah! money is in great request.
> *Her.* Yes; you can't blame me if I am somewhat urgent for payment.

All that is given here being of good quality, we are sorry that there is not more. On the title-page will be found the legend

that the 'Works' are "complete with exceptions specified in the preface." Turning to the preface, we find, before the 'List of Omissions,' a note that in "a very few other passages some isolated words and phrases have been excised; but it has not been thought necessary to mark these in the text by asterisks." Omissions occasionally are necessary for a decorous Western audience, but we strongly object to their not being marked in any way in the text. The list of whole chapters or pieces omitted includes seven of the 'Dialogues of the Gods,' one of the 'Sea Dialogues,' two chapters of 'The True History,' the 'Lucius sive Asinus,' three of the 'Dialogues of Courtesans,' the 'De Dea Syria,' the 'Philopatris,' the verse including the 'Epigrams,' and the curious little tragic play on gout. Four philological pieces, which "almost defy translation," have yet been successfully rendered here; but we must say that we think some of the omissions disclosed above are indefensible and highly regrettable. It is true that both Dindorf and Jacobitz regard the 'Lucius' as spurious, but we are not convinced by their reasoning; and the piece, from its close connexion with the 'Metamorphoses' of Apuleius, has a special interest. The 'Philopatris' has been long dismissed by scholars, English and German, as of later date than Lucian's day, but the 'De Dea Syria' is admittedly genuine; it is a document of high interest for the study of religion; it has been already translated into English —*e.g.*, by John Carr at the end of the eighteenth century. It is much more important than the 'Lexiphanes' or 'A Purist Purized,' and more interesting, we should think, to the general reader.

For thatreader the 'Introduction' is clearly intended. It is a grave disappointment to the expert, who is merely referred to Croiset's 'Essay on the Life and Works of Lucian,' a book of great charm, it is true, but a book which exhibits the French quality of brilliant but hardly sound inference from insufficient data. We might surely expect that the translators would give their reason for the omissions mentioned above, and would exhibit the results of some personal research into Lucian's style and vocabulary; but their work is admittedly a *réchauffé* of Croiset. In the section on 'Lucian as a Writer' the authors remark that "they have no pretensions whatever to the critical faculty," and we cannot say that the scholar or other intelligent person who wishes to place Lucian will get much from their gossipy array of quotations and allusions, which do not seem to go to the root of the matter at all. Commonplaces abound with otiose illustrations. We read, for instance, that Lucian

> "has no respect for authority. Burke describes the majority of mankind who do not form their own opinions as 'those whom Providence has doomed to live on trust'; Lucian entirely refuses to live on trust; he 'wants to know.' It was the wish of Arthur Clennam, who had in consequence a very bad name among the Tite Barnacles and other persons in authority."

It is odd to find the position of a great writer like Lucian explained by means of an entirely undistinguished and banal character in the works of Dickens. But, after all, the general reader will like this, and he, of course, is chiefly considered nowadays. We hope he may be encouraged to proceed by lighting on this page of the 'Introduction,' for he will find plenty of good sport, and things wittily said, which might have been written with an especial eye on the present age. Lucian will exclaim for him about "all this talk concerning actors," tickle him with a trenchant article on wealthy and illiterate book-buyers, tell him how to behave at a festive party or how to write history, or show him religious charlatans of the same sort as those who are over-advertised by a press greedy for sensation.

The fourth volume contains a useful list of notes which will make all allusions clear to the reader who does not know classical mythology and biography. Thus it begins with Plato's 'Academy' and ends with 'Zopyrus.' References to the original sources of information are not added, but all that is essential for the ordinary reading of Lucian is put concisely. The volumes are attractive in print and appearance, as may be expected, but we do not think the list of notes just mentioned is sufficient to excuse the absence of an index of names and persons. That we demand from everybody and expect from classical scholars, who ought to know the value of quick and accurate reference.

The Complete Golfer. By Harry Vardon. (Methuen & Co.)

IF the present generation of British amateur golfers are on the whole inferior to their predecessors—which is the opinion of many besides the author of this volume — it certainly is not for want of scientific treatises on the game by those best qualified to give instruction. We need only mention the names of Mr. Horace Hutchinson, Mr. G. W. Beldam, and J. H. Taylor. The latest contribution to the literature of golf will be read with unusual interest as being the work of one who is not only original in his methods and fascinating in his style, but also perhaps the most finished and graceful player that has ever lived. In the case of those who do anything supremely well there is always a curiosity to learn how they began doing it. Vardon tells us that he started, "a bad boy of seven," to carry clubs for some English golfers who had laid out a course on the common land of his native place, Grouville, a small village in Jersey. Very soon he and his mates were playing golf themselves. His first club was a stick of thorn wedged into a roughly trimmed piece of hard wood of the tree called lady-oak. With this primitive implement and a big white marble, locally known as a "taw," the future champion won his earliest victories on a course of four holes, each about fifty yards long. "Many of our best matches," he says, "were played in the moonlight. The moon seemed to shine more clearly at Jersey than in England, and we could see splendidly."

Although the chapter entitled 'The Way to Golf' contains much excellent advice to the beginner, we are not convinced that a slow process of tuition for several months under the eye of a professional is the only right and desirable method of learning golf. In the first place, comparatively few can afford the time and money which Vardon's prescription demands. The ordinary man does not regard golf as the chief business of life, but simply as an exhilarating sport; and is not this the more wholesome view? Let him strive to lower his handicap by all means. Let him seek professional tuition, if he likes, or study 'The Complete Golfer,' where it will encourage him to find that Harry Vardon never took a single golfing lesson from any one, and that his style is purely the result of watching others play, and copying them when he thought they made a stroke in a particularly easy and satisfactory manner.

Coming to technical points, Vardon strongly recommends his own overlapping grip, an innovation for which a great deal may be said, since it converts the two hands, which sometimes are apt to thwart each other's movements, into a single engine working harmoniously towards the desired end. He combats with sound reasoning the ancient maxim that the club should be held lightly in the right hand and tightly in the left. He also denies that approach shots should be played with the wrist, observing that "there is no such thing as a purely wrist shot in golf—except on the putting green." These are but a few specimens of the originality which is so marked a feature of his play, and which makes his exhaustive discussion of the various strokes surprisingly fresh and illuminating. Most of them have long been familiar to every golfer of the first class, but we may specially refer to one which we have never had the good fortune to see accomplished in actual play—"the follow-through shot"—because a controversy has recently arisen as to its legality. This stroke is made on the putting green, when the player's ball is very close to the hole, and that of his opponent lies on the edge of it, blocking the way. The object, as Vardon explains, is to knock the opposing ball right away over the hole, and to follow through with your own and drop in. It is, in fact, the application to golf of the follow-through stroke in billiards. That it is contrary to the letter or spirit of the rules governing the former game cannot be maintained, and there does not appear to be any reason why those who have mastered it should not reap the reward of their exceptional skill.

The book fully deserves its name. Room is found for almost every topic of interest to golfers, and the author wins our sympathy and respect by his unfailing good sense and good humour, as well as by the modesty with which he expresses his opinion. We are glad to note that he puts in a plea for the old-fashioned foursome, and condemns as "a kind of mongrel mixture" the new four-ball game which has come into vogue of late years. On crowded greens, at any rate, it causes justifiable irritation, particularly when, as often happens, the offenders are far from being expert. Vardon has much to say concerning the vexed question as to how courses should be laid out. He considers the links of the Royal St. George's Club at Sandwich to be the best in the world, then Prestwick. Many who, like the present reviewer, learnt their golf at

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St. Andrews, will be disappointed with the verdict, "a good course generally, but its bunkers are badly placed." The old order changeth, with a vengeance! Is this the result of the American invasion of rubber-cored balls?

In view of the fact that Vardon is once more taking part in a big match for money, the following remarks will be read with interest:—

"The sightseers of golf ask why there are no such matches now. I think it is because golf professionals have to work too hard for the money they earn, and they do not care for the idea of throwing it away again on a single match. They do not receive large 'benefits' or gate-money, as do professionals in other branches of sport. So they deem it best to be careful of their savings. Besides, such matches tend to create bad feeling among the players, and we professionals are such a happy family that we distrust any scheme with such a tendency. Moreover, golf at the present time is a delightfully pure game, so far as gambling is concerned—purer than most others—and such matches would very likely encourage the gambling idea. That would be a misfortune. I contend that, after all, for the best and fairest and most interesting trial of strength there is nothing like a good tournament where each player has to test himself against all comers. Every man plays to win, the golf is generally good, and what more is wanted?"

We cannot bring this notice to a close without heartily congratulating the author on having written a most profitable and entertaining book. He mentions in the first chapter that he very often played truant from the little village school, sometimes for three weeks at a stretch:—

"Consequently my old schoolmaster, Mr. Boomer, had no particular reason to be proud of me at that time, as he seems to have become since. He never enjoys a holiday so much in these days as when he comes over from Jersey to see me play for the Open Championship, as he does whenever the meeting is held at Sandwich."

We do not know how far Mr. Henry Leach, of whose invaluable services an acknowledgment is made in the preface, may be responsible for the style of this book, but some credit is assuredly due to Mr. Boomer, who must now be prouder than ever of his pupil. 'The Complete Golfer,' it should be added, contains a large number of excellent photographs of Vardon, illustrating the different strokes of the game.

Lynch-Law. By James Elbert Cutler, Ph.D. (Longmans & Co.)

THE origin of the common expression "Lynch law" has been hard to discover. Attempts have been made to trace it back to that stout-hearted Lynch, Mayor of Galway, who tried, condemned, and executed his own son for murder in the year 1493. But it is clear that the modern expression for what was previously known as "club law" or "summary justice" originated in America towards the close of the eighteenth or beginning of the nineteenth century. The 'New English Dictionary's' earliest quotation is taken from an American life of Patrick Henry, and dated 1817. It says:

"The origin of the expression has not been determined. It is often asserted to have arisen from the proceedings of Charles Lynch, a justice of the peace in Virginia, who in 1782 was indemnified by an Act of the Virginian Assembly for having illegally fined and imprisoned certain Tories in 1780. But Mr. Albert Matthews informs us that no evidence has been adduced to show that Charles Lynch was ever concerned in such acts as those which from 1817 onwards were designated as 'Lynch's law.' It is possible that the perpetrators of these acts may have claimed that in the infliction of punishments not sanctioned by the laws of the country they were following the example of Lynch, which had been justified by the act of indemnity."

Dr. Cutler, in his learned and interesting account of the operation of Lynch law in the United States, has gone thoroughly into the question of how it got its name. He brings to general notice a new piece of evidence, quite independent of the sources on which the philologist has hitherto been content to draw. This is in Col. William Martin's 'Narrative of Frontier Life,' which was prepared in 1842 for Dr. W. C. Draper, and is now in the Draper MS. Collections in the Library of the Wisconsin State Historical Society. It has been printed by the Southern Historical Association, but is still virtually unknown to lexicographers, and Dr. Cutler has done good service in giving it wider publicity. Col. Martin writes as follows:—

"In those times [the last quarter of the eighteenth century] there were a great many bad men settled along the frontiers, who by their thefts annoyed the country greatly, insomuch that the people entered into combinations to suppress them, and formed companies called regulators. They formed in military style, with officers, &c. They also organized a court and appointed some three or four of their aged, discreet men judges to try criminal causes, award punishments, &c. The company would bring up suspected fellows, and the court would try them. But they seldom extended punishment beyond whipping and driving them from the country, sometimes making them pay for property stolen when they had the means. This method of breaking up combinations of rogues was first set on foot by Col. Charles Lynch, of Bedford county, Va., where I was raised. He and my father were acquainted..... This plan was started some seventy or eighty years ago. The measure seemed to be called for from the situation of the country at the time. And it has been practised more or less in the settling of new countries from that time until within a few years past, since the laws operate with more efficiency. The authorities generally connived at it from the necessity of the case. And perhaps nowhere has it been more common than in Tennessee. Lynch at first punished with thirty-nine stripes, taking, as I suppose, Moses for his model. And this was for a great while called Lynch's law, meaning all unlawful whipping. Any of the old men now in the South and West can tell the meaning of Lynch's law."

Dr. Cutler carefully discusses all the evidence which he has brought together in his second chapter, and his conclusion may be accepted as final. It was Col. Charles Lynch, of Virginia, from whom the name now universally given to "summary justice" was derived. In the absence of all contemporary evidence, we shall never be quite sure how his name came to be chosen from those of the numerous local magnates who identified themselves with the suppression of rowdyism. One is inclined to think that the sound of the name of Lynch—so expressive of short and sharp methods—had something to do with its general acceptance. Possibly, as has also been suggested, the name of Lynch's Creek in South Carolina contributed to the usage of the phrase "Lynch's law." Be that as it may, Lynch law, as it is now called, is an established name for a method of punishment which has been known in all ages and places where the statute law is suspected of inadequacy in design or slackness in execution.

The greater part of Dr. Cutler's valuable work consists of an investigation into the history of lynch law in the United States. In common with the vast bulk of educated opinion in the civilized world, he holds that the prevalence of lynching in the Southern States is a serious blot upon the administration of the Great Republic. There is, indeed, no escape from the dilemma—either the laws against certain forms of crime are not adequately enforced by the State authorities where lynching prevails, or the people of these States are in the habit of murdering citizens whom the ordinary law does not consider liable to capital punishment. Either way you look at it, this is not the kind of thing that an American citizen can desire to have said of his country. There is plenty of evidence that the best Americans are keenly alive to the stigma thus cast upon a large portion of their fellow-citizens. In the brief but forcible preface which Dr. Sumner, of Yale, has contributed to this book, he puts the case in a nutshell:—

"It is not admissible that a self-governing democracy should plead the remissness of its own agents as an excuse for mob-violence. It is a disgrace to our civilization that men can be put to death by painful methods, which our laws have discarded as never suitable, and without the proofs of guilt which our laws call for in any case whatsoever."

In an unsettled country, where the ordinary law has not established its authority, there is some reason for the adoption of lynch law as a substitute. The "vigilantes" and "regulators" have done much good service to the community in frontier districts, and it is to their credit that they have usually been glad to hand over their irregular powers to a constituted authority whenever it showed itself capable of maintaining that social order which is a necessity of life to all civilized mankind. But the lynchings which continue to take place in the Southern States have no such justification. It is not seriously pretended that their victims would be likely to escape from the legal authorities, nor that popular sympathy with their crimes would deter a regular jury from convicting them. The sole excuse ever put forward for these lynchings, with their attendant circumstances of horror and barbarity, is that they are directed against the sexual offences which negroes commit against white women. It is contended in the South that the legal punishment of such offences is not an adequate deterrent, and that the demoralization to the whole community caused by the public burning alive of the offenders is compensated by the terror which such executions inspire in the coloured population. Dr. Cutler, whilst showing by statistical tables that lynching does by no means chiefly deal with cases of this nature, admits

that they afford, if not a justification, at least an excuse for mob-violence:—

"Not that guilty negroes frequently escape conviction in the Southern courts, or that they fail to receive punishment to the full extent of the law, but rather that the law and its administration seem utterly unsuited to the function of dealing with negro criminals. A judicial system adapted to a highly civilized and cultured race is not equally applicable to a race of inferior civilization; and the failure to recognize this fact and act upon it, by making special provision for the control of the negro population in the Southern States since slavery was abolished, is a fundamental reason for the disrepute into which legal procedure has fallen as regards negroes accused of offences against the whites."

Legislation against lynching, as he points out, is of little or no use, since it remains a dead letter in the present state of public feeling. Lynching is essentially a part of the colour question which weighs so heavily on the United States. Such justification as it can have is derived from the inadequacy of the existing law to deal with a particularly odious class of offences, made possible by the close contact of the black race with the white population. In conjunction with the natural tendency which a democracy like that of the United States has to take the law into its own hands, where the citizen of an older polity would content himself with a constitutional agitation for its amendment, this state of things has led to an interpretation of the right of the people to execute justice, which is properly regarded as a national disgrace by all who do not live within the districts where it is thought to be a necessary evil. Dr. Cutler's learned and unimpassioned review of the whole question is of great value to the sociological or legal student, and should afford a sound basis for action to those American reformers who desire to see the epidemic of lynching suppressed by the only permanent remedy—the elimination of its cause.

L'Enseignement des Lettres Classiques d'Ausone à Alcuin: Introduction à l'Histoire des Écoles Carolingiennes. Par M. Roger. (Paris, Picard.)

IN this goodly volume of some four hundred and eighty pages Dr. Roger has given an account of classical teaching in France during the period from the close of the fourth century to the end of the eighth. To narrate the fortunes of classical learning in Europe was too vast a subject, so the author wisely confined himself to Gaul and the British Isles. He opens with a double bibliographical index, one part of which enumerates the ancient sources, while the other gives a list of modern books and articles dealing with the subject. His work is divided into twelve chapters. The first three chapters are occupied with the teaching of classical literature in Gaul between 350 and 600. The fourth and fifth discuss the attitude which the Church in Gaul and the Church in general showed to the classics as an instrument of religious education. The remaining chapters contain a detailed and valuable account of classical teaching in Ireland and Great Britain during the period under discussion. The last chapter, on classical education in Gaul in the seventh and eighth centuries, is followed by some concluding remarks and an index of personal names. Such is a brief outline of the contents. We will attempt an epitome of the results, and afterwards offer some criticisms.

At the opening of the author's period State schools were in existence in Gaul, at which a good classical education could be obtained. The poet and statesman Ausonius of Bordeaux has left a good many references to the rhetorical school of that city. The programme of studies at such a school was in all essentials the same as that which Quintilian sketched in the closing years of the first century A.D., and included *grammatica* and *rhetorica*, the explanation of the best poets, and the later training for the position of lawyer or statesman. Two causes contributed to the overthrow of this system. The empire itself, under which it had grown up as the indispensable preparation for a political career, was breaking up. Conversions to Christianity among the nobility were becoming more and more common, and caused searchings of conscience about many things, education included. Two strong forces pulled in opposite directions—the pagan conservatism of teachers and the asceticism of monks like St. Martin of Tours. The teachers might have held their own in the fifth century but for the political upheaval. The barbarian rulers could not as a class be expected to have much enthusiasm for Roman higher education, and learning began to decline. There is a dead artificiality about most of the literary productions of that age. Classics were still studied by some, but to little profit. The evidence we have points to the extinction of public schools and the restriction of teaching to the private houses of the teachers. In the sixth century we see the absolute ruin of classical study. Such education as existed was either religious or entirely elementary; and this, too, in spite of the fact that several of the great fathers had advocated a liberal education. The Church was either too preoccupied or too lazy to follow St. Augustine, and found it easier to adopt the point of view of St. Jerome. The former had laid it down that for the proper understanding of Scripture a classical education was necessary, in this following Tertullian, though both were alive to possible evils in this course. The Church turned a deaf ear to his counsels. The origin of the Christian schools in Gaul is wrapped in darkness, and there is no evidence that liberal arts were taught in them. In the sixth century Pope Gregory the Great discouraged those Christian teachers who devoted too much attention to grammar. The lives of saints who lived in that age contain hardly any references to a secular education. The learned among them knew the Church fathers, but not the earlier writers. Gaulish education had, indeed, fallen on evil days. The counsels which had been neglected in France bore some fruit in Italy, where literature flourished longer. The Government was sympathetic, and the schools prospered. Amongst their products were Ennodius, Boethius, and Cassiodorus. It is very doubtful whether St. Benedict actively encouraged liberal arts, though one would like to believe he did, seeing his followers have done so much to preserve ancient literature. There is no doubt, however, about Cassiodorus, who wrote the 'Institutiones Divinarum et Sæcularium Litterarum,' one of the most valuable books of the early Middle Ages. He carried out in practice the teaching of St. Augustine. In Spain, Isidore of Seville did much for what may be called the encyclopædic side of classical education, by collecting from many authorities definitions of obscure terms, &c. With this he joined a strange, perhaps hypocritical, indifference to the authorities themselves. It seems a strange contradiction that it was in those parts of the world where Rome had little or no external influence that most was done for classical education. In Ireland a Roman army had never set foot; in Great Britain Romanization seems to have been very slight and sporadic. Yet it was in these countries that an interest in liberal arts arose and flourished, all the more seemingly on account of the separation—geographical, political, and ecclesiastical—from the Continent. There are two views as to the origin of Irish culture. Either it was introduced by Christianity from the British Church, which was in contact with that of Gaul in the fourth and fifth centuries, or the germ of classical culture was received by the British and Irish Churches in the fourth century, but did not develope at once, being retarded perhaps by the influence of Western monachism. The Irish and British had no fear of the Olympian gods, and no suspicion of rhetoric, so that letters found among them a better home in which to flourish than Gaul. The actual degree of their culture has been often exaggerated. The 'Hisperica Famina' are, from a literary point of view, poor productions, and there is no evidence that the Irish acquaintance with Greek was widespread. In fact, such knowledge of Greek as remained was probably due to the teaching of Theodore and Hadrian, who were connected with the Roman mission to England. It is from about the middle of the seventh century that evidences of unusual learning begin to abound in England, and we have the grand succession Aldhelm, Bede, and Alcuin. The account of the work of these and other Englishmen is the fullest and most detailed we know. Ireland and England repaid in the sixth and following centuries the debt which they had incurred to the Continent in earlier times. Irish settlements abounded in France, the Rhine valley, and North Italy. Britain became the educator of the Continent, and the whole movement culminated in Charlemagne's selection of Alcuin to carry out his educational policy.

It has been impossible in this short *résumé* to do justice to the varied contents of M. Roger's volume. He has repeatedly gone into the most irksome investigations in search of the truth, and has spared no pains to attain the most probable conclusions. He has a well-developed critical faculty, and has exercised a healthy scepticism where other writers have gone beyond the evidence. If the work is not always interesting, it is no fault of the author's. His arrangement is excellent, and his style clear, if somewhat cold. We are grateful

for a flash of humour at the expense of Sidonius (p. 76 f.):—

"Il reste au poète une cinquantaine de vers pour exprimer sa pensée; la seule excuse de ces interminables digressions, c'est que Sidoine n'avait rien à dire."

The bibliography contains over three hundred items, which are obviously well known to the author. The omissions are few. Under 'Cæsarius' (p. x) reference should have been made to the appendix to Augustine's 'Sermons' (Migne, xxxix.), and Dom Morin's articles in the *Revue Bénédictine*. We have now, too, the Abbé Lejay's recently published articles in *Revue d'Histoire et de Littérature Religieuses*. The Vienna edition of Lactantius, Richardson's rather than Herding's edition of 'Jerome De Viris Illustribus,' the new works of Jerome in 'Anecdota Maredsolana,' vol. iii., Mason's 'Mission of St. Augustine to England,' and Gaskoin's 'Alcuin,' should have been mentioned. The list of misprints could be greatly extended; but in view of the mass of careful annotation the book is printed with wonderful correctness. On p. 99, n. 2, a lost MS. of St. Maximin of Trèves is mentioned as irrecoverable; a search at Ghent might be rewarded with success. On p. 115 (nn. 7 and 14) it may be remarked that "vis" as nom. and acc. pl. is found in Lucretius, and that "canones" was spelt "cannones" in Gaul (see C. H. Turner's 'Ecclesiæ Occidentalis Monumenta'). On p. 191 the author seems to cast suspicion on the authenticity of Seneca's 'Controversiæ,' on what grounds we do not know. On p. 242 "fundamen" as classical should be excluded. In the discussion of the mystic interpretation of Scripture (p. 384) St. Jerome is unjustly left out; the anagogic and tropologic senses are recognized by him in his Old Testament commentaries. As we take leave of this masterly work we can confidently recommend it as likely to hold the field for many years.

NEW NOVELS.

Driven. By Margaret Watson. (Fisher Unwin.)

This is a tale of English village life in the days of extreme poverty and high prices for food which immediately preceded the repeal of the Corn Laws. The men of the story are mostly labourers, whose wages ran from 6*s.* to 8*s.* a week, when bread was 1*s.* 4*d.* for the quartern loaf, and bacon was 1*s.* 6*d.* a pound, and farmers growled over 80*s.* a quarter for their wheat. To-day, with the quartern loaf at 5*d.* or 6*d.*, bacon at 6*d.* a pound, and wages at 16*s.* a week, for the sons and grandsons of the men in this story, we are told that the exodus from the country into the towns is caused by the fact that the land no longer offers a decent or tolerable livelihood to the man of the labouring class. Truly times have altered, and universal education has enlarged our ambitions, if it has not greatly enlarged our understanding of that in life which is worth having. Whatever may be said of our knowledge, our industry, our loyalty, our faith, our morals, or our manners, no critic can deny that our requirements are infinitely more numerous than those of our grandfathers. 'Driven' may, perhaps, be hurriedly dismissed in some quarters as melodrama in a rural setting. Indeed, like many another excellent piece of fiction, from eighteenth-century masterpieces down to 'Rhoda Fleming,' this tale is melodramatic. But it is certainly not a masterpiece. Here we have no hints of latent genius, nor any notable marks of brilliancy. Here are no remarkable cleverness, and nothing to suggest the future popularity of one of the "largest circulations." But we find a good, honest story, told simply and with workmanlike straightforwardness, of English village life as lived in the earlier half of last century. The writer displays the pitiless forces which drove the hero to dishonesty, under very great provocation and temptation; his punishment; and the good fate he earned by the practice of his native honesty and goodness after expiating his one step aside. The characterization and the dialogue are adequate, and the background is capably sketched in. The story has an atmosphere, too.

The Terror by Night. By James MacLaren Cobban. (John Long.)

This story keeps the sense of mystery and terror going well. Two victims are disabled by one mysterious hand:—

"In both cases the attack was evidently made through a window—and a window, mind you, so situated that you would think only a bird could reach it; in both cases the same peculiar kind of viscous mark or stain was left on the window-sill; in both cases the victim was found lying on the ground beneath the windows."

The quotation suggests Sherlock Holmes, and a slavish imitation of that eminent practitioner in crime is introduced. The end solves a further mystery concerning some Oriental jewellery. On the whole, if by no means original, the book is a good specimen of the sensational story, and, as might have been expected, much better written than the average narrative of the sort.

Tommy Carteret. By Justus Miles Forman. (Ward, Lock & Co.)

This story is fundamentally unsound, superficially clever, and for the most part entertaining. It is the tale of a young old beau, incorrigibly given to flirting, and his son Tommy. They were old Tommy and young Tommy, and they were wealthy Americans of good family. Old Tommy robbed a fellow-citizen of his wife's honour, and barely escaped the house of his victim without being seen by the wronged man. He was heard, and his handkerchief, conveniently crested, was picked up under the window. The husband concluded that his enemy must be young Tommy, and young Tommy—by virtue of his belief in the family saying that "Carteret never failed Carteret"—allowed the mistake to pass, and stood to take the husband's revenge, after the manner favoured by Ouida in the yellow-backs of our youth. He submitted to a preposterous scheme of revenge, involving his own banishment into remote parts, where he cultivated grotesque hallucinations and entanglements with strange women. But the novelist is benevolent, and held a better future in store for young Tommy than that gentleman's small share of plain sense usually earns for a man in real life. As has been said, most of the book is entertaining, though its motive is fundamentally unsound. Mr. Forman has a lively style, and writes with spirit and crispness. His reflections are superficial, but set forth with a kind of plausible smartness which makes them agreeable reading for an idle hour or two.

The Tenderfoot. By W. J. Sheppard. (John Long.)

This is a story of Australian bush life, exploration, and adventure among savages. There seem to be two well-defined classes of Australian fiction: that which is distinctly clever, inclining to the exotic, and apt to be painfully pessimistic, and that which is cheery, optimistic, simple to the point of banality—in fact, the reverse of clever. The great middle way of sanity and sound craftsmanship is comparatively unexplored ground to the Australian writer of fiction. And this, perhaps, will not surprise those who know anything of Australian life, with its many tendencies towards pessimism for the thoughtful, and happy-go-lucky, cheery vegetation for the unthinking. This novel of Mr. Sheppard's has a rather misleading title, since "tenderfoot" is a word pertaining to life in the far west of America, and not used by bushmen in Australia. The youth to whom it here refers is an English "new chum," who does most of the things expected of his class when it appears in Australian fiction. The love interest is purely conventional, and so is the whole plot; the characterization, if such it may be called, is of the ready-made order. Some care, however, has been given to the pictures of the remote parts of the bush, and to the customs of the aboriginals. For this reason, and for its general and wholesome simplicity, the book may find favour among youthful readers.

A Highland Web. By L. H. Soutar. (Edinburgh, Morton; London, Simpkin, Marshall & Co.)

This web is not of intricate texture. One Sir Charles Deane, who has made a fortune in cloth-weaving on a large scale, receives the usual commercial reward of a baronetcy, and naturally marries a lady of birth. Lady Edith and he are obviously selected to pose as amateur Highlanders, and it is at their shooting-box in the North that the story opens. Among the guests is another baronet, who is also "an Anglican priest." Sir Philip causes his hostess some anxiety by falling in love with Ena Macleod, the fair daughter of a small laird in the neighbourhood. Her father, a crofter's son who has made money in Australia, is a bigoted Free Kirker of the Highland type. It is conceivable that he should wish his daughter dead rather than married to such a mass-monger as the smooth Southron ecclesiastic, but less probable that he should maintain the reputation and functions of the "Men," as the evangelists of the end of the eighteenth century and beginning

of the last were emphatically called. From what one has read of them one would say their great gift was preaching, and their achievement the vitalizing of Protestant Christianity among a population not long emerged from Romanism. Men like Macdonald even made many converts in the Irish-speaking parts of Donegal. In this as in some other matters the writer's knowledge of the Highlands seems somewhat superficial. The characters, however, are not ill drawn, old Macleod himself being a speaking and typical portrait. Ena's priestly lover had never heard of a "minister" till he came to Scotland, and he opines that the harshness of Highland religion dates from the days of the persecution of the Covenanters. With such confused notions of history it is no wonder the writer makes her educated heroine talk Lowland Scotch, and her mother actually *wrie* it, "meenister" and all.

One of a Mob. By Nat Gould. (John Long.)

THIS is a straightforward story, without any literary pretensions, by an author who seems to have established himself sufficiently to command a circle of readers and a reputation for sporting stories. These two facts should render unnecessary any words of commendation here—and serious objection there is none to make. The writer has had opportunities of studying a certain kind of life in Australasia (not Australia alone), especially among persons connected with horses, horse-racing, gambling, and their concomitants, and he employs his knowledge to purpose in a somewhat commonplace way. The very title of his book betrays him; for the "mob" referred to is a collection of wild horses, and "rounding up the mob"—that is, hemming them in so as to drive them into a paddock where a selection may be made—is the beginning of the real "business." Money is dealt with on the writer's usual scale of liberality, as are pretty girls, of whom three lead to love-making of a prosaic description. There is a ruffian, of course, and he is the chief actor as well as victim in the only—or almost only—unpleasant scene—and a very unpleasant scene it is—in the story. But, of course, he meets with his deserts and perhaps more; for the writer's moral tone, if we are a little blind to his views, indicated if not proclaimed, of betting and gambling, is unexceptionable. And so we may leave him to his particular following.

VERSE, OLD AND NEW.

A RECENT addition to "The Red-Letter Library" (Blackie) is *A Sixteenth-Century Anthology*, edited by Arthur Symons, which is of unusual excellence. Mr. Symons, in his note at the end of the volume, explains that he has made no attempt to be representative, but has, in his selection, set himself to choose the poems which seem to him the best, and we may add that his taste and research in poetry are both highly commendable. The Earl of Surrey finds no place here, and Sir Thomas Wyatt is represented only by the verses beginning:—

> Madam, withouten many words.

Campion, on the other hand, gets something like the prominence which is his due, upwards of forty of his lyrics being included. The peculiar merit of the book lies in the number of poems it contains which have been hitherto frequently neglected. Among the anonymous selections are many songs, some quaint and some beautiful, such as "I saw my Lady weep," "If fathers knew but how to leave," and the jovial cynicism of

> Ha ha! ha ha! this world doth pass
> Most merrily, I'll be sworn;
> For many an honest Indian ass
> Goes for an Unicorn.
> Farra diddle dino;
> This is idle fino,—

which will be new to a large section of readers. For the rest, there are, of course, Shakspeare's songs and some of the Sonnets, and selections from Spenser, Sidney, Marlowe, Raleigh, and the other great names of a great period, while the introduction is short and unobtrusive, but pertinent. Without doubt this will be found a pleasant book for a holiday.

Preludes and Symphonies. By Oliver Grey. (Routledge.)—It needs a poet of force and inspiration in these days to write concerning the spring, for the less-inspired are apt too closely to imitate each other and those who have gone before; and further, there are few subjects which give so many opportunities for being commonplace. Mr. Grey has chosen the spring for his principal theme, with love, of course, for its companion; but we cannot conscientiously admit that he is the poet required, or that he has, to any great extent, avoided the snare we have referred to. His verse is considerable in bulk, and he possesses a facility which is almost dangerous. It may be that he is unwise in taking Herrick for his model, for, unless the imitator has something of the quality of the master inherent in him, the imitations are likely to be very flat. That he can, on occasion, prove himself to be a disciple not all unworthy, the following lines in 'Songs of the Seasons,' called 'Christmas Roses,' will show:—

> Christmas roses, pure as snow,
> Delicate as hoar-frost rime,
> Yet with golden hearts aglow,
> Shining in your virgin prime,
> Fair as charity you show
> In the churlish winter time.
>
> Maids were ye in days gone by
> To the cloister dedicate,
> There to wither, wane, and die;
> But, for pity of your fate,
> Into flowers of January
> Changéd was your cold estate.

But, unfortunately, the other 'Songs of the Seasons'—with the exception, perhaps, of 'The Magic of May,' which contains some pretty description of Oxford and Godstow—are, for the most part, the usual conventional fancies, pleasantly expressed, it is true, but in danger of becoming wearisome for the lack of any arresting thought. 'The Tale of the Tree,' a series of poems based on the memories of a wych-elm two hundred years old, is fresher both in theme and treatment. Several of the 'Classic Fancies' also are happily conceived, particularly that addressed to "Lilian learning Greek," and called 'The Magic Grammar.' We quote the first three stanzas:

> This dull Grammar holds the keys
> To the realms of poesy;
> Glimmering cities, fairy seas
> Sleeping 'neath a summer sky.
>
> Music sweeter than the birds
> In the amber morning make,
> Or the bells of upland herds,
> From its dusty depths shall wake.
>
> Tragedy, and Comic Muse
> At the mazy syntax' end
> Wait for you, and you shall choose
> One or both to be your friend.

The poem continues with a more detailed description of the hidden treasures of the Grammar,

> We shall hear the talking oaks
> In Dodona's leafy shade;
> Sip the crystal stream that soaks
> Through the green Castalian glade,

until at the last stanza we dip suddenly down into commonplace moralizing:—

> But, though things of beauty die,
> Noble deed and great endeavour,
> Sanctified by poesy,
> Live within the heart for ever.

'A Dream of Bath' is also above the average, but it, too, is spoilt at the close by a moralizing stanza of the sort quoted.

In the two succeeding divisions of the volume—'The Book of Belle Marquise' and 'Moods and Measures'—we hark back again to love and the seasons, roses and "azure seas"; while the sonnets, which conclude the book, are pretty in a slight way.

The author is master of his metres, and his verse is cultured, indicating extensive reading rather than depth of thought; and here and there are little affectations, such as

> Among the apple blowth
> Love bade us follow;

and the unnatural use of the word "ruth" in

> So wisely to avoid such ruth
> Fate keeps you safely under latch,

and, again, in

> Scarce marked the ruth upon the grass
> Where June's red petals fell.

For the rest, the lyrics are pleasant, in that the craftsmanship is unimpeachable; but such pleasantness, if it stand alone, will soon pall.

Indian Love. By Laurence Hope. (Heinemann.)—These poems are of a piece with the former work of the author of 'The Garden of Kama' and 'Stars of the Desert'; that is to say, there is little novelty in the presentment of her favourite theme—the East. It may well be that readers whose hearts are there can never feel satiated with rice-fields and jungles, the champa tree and the datura, tom-toms and "the odour of sun-warmed fur"; but to the Western mind such things, though pleasant enough for a while, being exotic, are apt to become a burden if there be not some variety of treatment or thought to save them from dullness.

The intent of the present volume is indicated in the following lines:—

> When tents are pitched, and work is done,
> While restful twilight broods above,
> By fresh-lit lamp, or dying sun,
> See in my songs how women love.

And the songs deal, for the most part, with the loves of women—dancing girls, temple girls, and the like—often expressed with a singular lack of restraint which may be, indeed, Oriental.

In this last book the passion is beginning to seem forced, the colour is fading. It would seem that the vein which the author worked successfully was nearing exhaustion. That her limitations were self-imposed is shown by such a poem as the following. It is called 'Rutland Gate':—

> His back is bent and his lips are blue,
> Shivering out in the wet:
> "Here's a florin, my man, for you,
> Go and get drunk and forget!"
>
> Right in the midst of a Christian land,
> Rotted with wealth and ease,
> Broken and draggled they let him stand
> Till his feet on the pavement freeze.
>
> God leaves His poor in His vicars' care,
> For He hears the churchbells ring,
> His ears are buzzing with constant prayer
> And the hymns His people sing.
>
> Can His pity picture the anguish here,
> Can He see, through a London fog,
> The man who has worked "nigh seventy year,
> To die the death of a dog?
>
> No one heeds him, the crowds pass on.
> Why does he want to live?
> "Take this florin, and get you gone,
> "Go and get drunk,—and forgive!"

XUM

This is good, though the theme is not new, and it shows that jungles and palanquin-bearers were not the best sources of the author's inspiration. At her best she had singular force and passion, as her tragic death by her own hand suggests, of which we spoke on October 29th, 1904.

The Voyageur, and other Poems. By William Henry Drummond. (Putnam.)—This volume contains more of the French-Canadian verse with which Dr. Drummond has made us familiar. The *patois* is certainly possessed of a subtle charm, which makes it the fitting—indeed, the best—vehicle for describing the childlike and simple natures with which the poet deals. The life of the people, their intense love of home and home ties—contrasted effectively with the American attitude in 'Yankee Families'—their contented philosophy of the "All's for the best" type, are again set forth in a series of delightful poems. Perhaps the first, 'The Voyageur,' which gives its title to the book, is also the best, though, by reason of its very simplicity, it does not lend itself readily to quotation. There are some particularly pleasant stanzas called 'The Family Laramie,' of which we quote the first as a fair example of the lightness of the author's touch:—

> Hssh! look at ba-bee on de leetle blue chair,
> W'at you tink he 's tryin' to do?
> Wit' pole on de han' lak de lumberman,
> A-shovin' along canoe.
> Dere 's purty strong current behin' de stove,
> W'ere it 's passin' de chimley-stone,
> But he 'll come roun' yet, if he don't upset,
> So long he was lef' alone.

There is much humour, too, in the poem called 'Pro Patriâ,' which describes the response made by a "habitant," settled on "de State Vermont," to the call to arms, at the outbreak of the war with Spain.

It is only when the author forsakes his *patois*, and writes in the English tongue, that he lays himself open to serious fault-finding. 'A Rainy Day in Camp' is the title of some verses which, coming as they do between two charming *patois* lyrics, pull the reader up with something of a shock. They are frankly amateurish, and the author has not even taken the trouble to make his lines run smoothly, which might, in a small degree, have compensated for a reference to "Jupiter Pluvius."

> A rainy day in camp, what an interesting collection,
> In this magazine so ancient, of items small and great,

might be regarded with tolerant amusement if met with in the visitors' book of some remote hotel. Another English poem, 'Canadian Forever,' is in the nature of a patriotic song, but lacking in distinction; while that called 'Home' is marred by obscurity, though the diction is certainly an improvement on the lines last quoted. It is a pity that the charm of the book should be spoilt for the want of a little discrimination.

Sonnets and Songs, by A. T. Strong (Blackwood), shows a scholar who is in touch with the outer world gracefully at play. Mr. Strong excels at the ballade and rondeau, though we do not think his Sapphics—or anybody else's for that matter—a success. However, the translations from the Greek, Latin, and French are generally effective—in particular the gay grace of a song from Alfred de Musset is happily caught. Mr. Strong has a good vocabulary, and on the whole is free from the elaborateness which spoils many a scholar's felicities. We think that he might well have a success in serious verse of a larger flight. Meanwhile his book is a pleasant reminder that scholarship gives a terseness which is the best gift for the poet of any fluency.

The Soul's Destroyer, by William H. Davies, is published at Farmhouse, Marshalsea Road, S.E., by the author, who has, a writer in *The Standard* tells us, mortgaged a considerable moiety of his very small means to get it printed. It is in all respects a remarkable book, singularly lacking in the tags and conventionalities which go to the making of minor poetry. That the personal note should predominate is, perhaps, natural; neither is it surprising, in view of the peculiar circumstances of the book's production, that the verses should show a certain crudity of technique, a few shaky rhymes and some grammatical lapses; but these are surface faults, and by no means numerous. It is the work of a nature-lover, compelled to dwell in the unsavoury regions of the town; of one with an intimate and first-hand knowledge of the life of the very poor, and, withal, possessed of a genuine gift of poetry. The poems are numerous, and, naturally, of varying merit. That which gives its name to the volume, 'The Soul's Destroyer,' suffers in the main from a certain brutality of detail and a lack of restraint; yet in the first few lines we come upon this simile, beautiful, despite the somewhat halting blank verse:—

> And not without sweet sounds to hear: as I
> Have heard the music, like a hiding child,
> Low chuckling its delight behind a wall,
> Which, with a sudden burst and joyous cry,
> Out leapt, and on my heart threw its sweet weight.

The rest of the poem is almost unnecessarily sordid, and the blank verse is apt to be monotonous, though there are many beautiful and striking lines, such as

> It was a day of rest in heaven, which seemed
> A blue grass field thick dotted with white tents.

The author is more uniformly successful in his rhymed poems, particularly in the shorter of them. Here is one, simply expressed in a manner worthy of Blake. It is called 'Neighbours':—

> 'Twas Mrs. Jones knew Mrs. Brown's kind heart,
> Though neighbours said her tongue could scrape the bones;
> When Mrs. Jones and children were a-hungered
> Then Mrs. Brown befriended Mrs. Jones.
>
> She gathered all her costly goods together—
> The sum they fetched in pawn was two half-crowns—
> And bought them food: poor Mrs. Jones's clothes
> Were too outworn to pawn like Mrs. Brown's.
>
> Ye rich, though kind and good, 'tis not the likes
> Of you do all the good about this town:
> The likes of Mrs. Jones would oft-times starve
> If 'twere not for the likes of Mrs. Brown.

This curious kinship with Blake is evident in the verses called 'Unholy Meat,' particularly in the following stanza:—

> Who slays the singing bird, he sins,
> All other birds he plucks *alive;*
> Who feeds his body from such deed
> Shall hear of it again, and grieve.

Another striking poem, in a different vein, is 'The Figure in Wax,' of which we quote the first lines:—

> I saw a female poisoner, her face
> Was white, her bodice it was black; and there
> The awful peace on Murder's face in wax,
> And horrors hanging to her ends of hair!

But the verses dealing with life in a common lodging-house, describing the inmates, the miseries of existence in such a place, the foul surroundings, and the hopelessness of it all, constitute the distinctive feature of the book. One is called 'Saints and Lodgers,' from which we quote the following stanzas:—

> Ye saints that sing in rooms above,
> Do ye want souls to consecrate?
> Here 's "Boosy" Bob, "Pease Pudding" Joe,
> And Fisby Fat of Billingsgate.
>
> Such language only they can speak,
> It juggles heaven and hell together;
> One threatens with a fearful oath
> To slit a nose like a pig's trotter.

And again:—

> Here 's Irish Tim, outspoken wretch,
> Insult him, he is thy staunch friend;
> But say "Good Morning," civil like,
> He 'll damn thee then to thy life's end.

There is grim humour in these descriptions of "Old 'Barge' Bill," "Brummy Tom," "Sailor," and the rest of them; while 'The Lodging-House Fire,' which follows, has real pathos and a note of despair:—

> My birthday—yesterday,
> Its hours were twenty-four;
> Four hours I lived luke-warm
> And killed a score.
>
> I woke eight chimes and rose,
> Came to our fire below,
> Then sat four hours and watched
> Its sullen glow.
>
> Then out four hours I walked,
> The luke-warm four I live,
> And felt no other joy
> Than air can give.

And again:—

> For listen, it is death
> To watch that fire's glow;
> For, as it burns more red,
> Men paler grow.
>
> O better in foul room
> That 's warm make life away,
> Than homeless out of doors,
> Cold night and day.
>
> Pile on the coke, make fire
> Rouse its death-dealing glow;
> Men are borne dead away
> Ere they can know.

The faults of the book we have already indicated, but they are not such as should seriously interfere with a full appreciation of its force, sincerity, and poetry. It is to be hoped that the poetry-reading public will give it the welcome it deserves.

OUR LIBRARY TABLE.

THE 'Annual Review' Publishing Company, of Toronto, have issued the fourth volume of *The Canadian Annual Review of Public Affairs*, compiled and edited by Mr. Castell Hopkins. The 1904 volume appeared, we believe, only in July last. The book is illustrated, which is not perhaps an advantage, but the index is more convenient than that which old custom imposes on our own 'Annual Register.' The chief interest in the new volume lies in the account of the General Election for the Dominion, in which the undue use made of racial and religious antagonism bears a prominent part. Those who contemplate the Empire as a whole are agreed that the sufficient, though not unstinted, loyalty of the French Canadians is a valuable Imperial asset, and regret that the United Empire Loyalist feeling of some provinces should occasionally unite with fierce Protestantism to attack, not only the more violent French Roman Catholic politicians of Quebec, but even such Imperial statesmen as Sir Wilfrid Laurier. Mr. Castell Hopkins has tried to divest himself of prejudice: his style is sometimes unduly weighted with American political phraseology of which the sense cannot always be collected from the context. "A pronounced boomerang" apparently means a manifesto which by its exaggeration deeply harms the side by which it has been issued.

The Standard of Pronunciation in English. By T. R. Lounsbury. (Harper & Brothers.)—The idea that a standard of pronunciation exists is so popular, and so many individuals are convinced that their own speech conforms to or constitutes the perfect type, that Prof. Lounsbury is fully justified in expanding his oral exposure of these illusions into the interesting essay before us. That he takes pronouncing dictionaries more seriously than they deserve is due to the fact that "the American usually goes to his favourite dictionary, and meekly accepts, without even thinking of protest, what the man he has adopted as guide chooses to tell him." An Englishman, on the other hand, leaves the point undecided, or follows the course which he supposes a man who has committed himself to provide the pronunciation of every word in the language has followed—namely,

he adopts the pronunciation which takes his fancy on trial, or makes a wild guess, or consults as an authority somebody who may or may not have an opinion on the point worthy of consideration. His procedure may be defended by examples. Prof. Lounsbury tells us that Shakspeare and Dr. Johnson accented "corollary" on the first syllable, and adds, "The weight of numbers, both in England and America, is distinctly in favour of" this pronunciation. Now, in spite of "most of the compilers of dictionaries," we maintain that the 'N.E.D.' follows the majority of English geometricians in accenting, by preference, the second syllable, while it gives Johnson's alternative wrongly, in that the secondary accent on the penultimate, which is required to make the pronunciation fairly easy, is omitted. The only pronunciation of "laboratory" given in the 'N.E.D.' is accented on the first syllable, although to save the second syllable from extinction that is now often accented—the old difficult pronunciation tending to degenerate into "lavatory." Again, we read, "The sound denoted by the digraph *sh*.....is represented by *ce* in *ocean*,.....by *xi* in *anxious*," whereas, although the 'N.E.D.' ignores the fact, the *ce* in question and the sibilant part of the *x* of "anxious" with the following *i* are often heard as *shy*, which comes naturally to persons who have a tolerable knowledge of Latin. Prof. Lounsbury seems to regard "illustrate" as correct, as do we; but the 'N.E.D.' admits as a variant the archaic "illústrate." One of the strangest feats of orthoepists is giving "benefáctor" for *bénefactor*.

In Prof. Lounsbury's conclusion that on English pronunciation "one thoroughly educated man is as good an authority as another, and nobody is an authority at all," there is an element of truth, but the thoroughly educated child of thoroughly educated parents who consorts freely with thoroughly educated persons, and listens frequently to the best exponents of oratory and elocution, may be in relation to orthoepy thoroughly educated to a comparative or superlative degree.

The author exposes with some humour the pretensions of professional pronouncers—the Irish Sheridan; the cockney Walker, whose authority is largely due to sheer self-assertion; the Scotch Buchanan; and the New England Worcester, who claims familiarity with London usage. He also ridicules the acerbity with which pronunciations differing from one's own are condemned as low, ignorant, or provincial. He has collected many interesting cases of change from the eighteenth-century orthoepy as determined by the remarks of well-known writers, and has increased their usefulness by full indexes.

The suggestiveness of the volume is out of proportion to its small size. Such cases as the accentuation of "hostile," "illustrate," "inundate" on the second syllable, allowed by the 'N.E.D.,' prompt the question whether there may not be an increasing tendency to throw stress-accent on to syllables requiring a comparatively long time for utterance. If so, its arrest is desirable.

LYDGATE'S *Temple of Glass* (Caxton, 1477-8) and Betson's *Ryght profytable treatyse* (Wynkyn de Worde, 1500) complete this year's issue of the Cambridge University Press photogravure facsimiles of rare fifteenth-century books printed in England. The 'Temple of Glass' is, like the 'Anelida,' reproduced from a unique copy. It has, in fact, hitherto only been attainable by students in Dr. Schick's edition published by the Early English Text Society. Betson's treatise is of some interest from a philological point of view. We can only call the attention of students of typography who are unlikely ever to have the opportunity of purchasing original Caxtons or Wynkyn de Wordes to the opportunity afforded them by this magnificent series of reproductions.

Excursions. By Hugh Haliburton. (Edinburgh, Morton; London, Simpkin, Marshall & Co.)—It is many years since we greeted the author of 'Horace in Homespun' as a genuine master of Lowland Scottish song. Since then we have had but occasional volumes of miscellaneous essays from his hand, but all, slight or more durable in texture, filled with a pleasant and never too raucous breath of patriotism, and notable for sound judgment in the special field of letters Mr. Logie Robertson has made his own. His sane estimate of Burns as the flower of ages, his due recognition of Burns's predecessors in vernacular verse, and especially his reverence for "Dunbar's neglected throne," make him in every respect worthy of attention by his countrymen, many of whom, in the matter of letters, are more perfervid than literate. The present volume, we are told, is intended as a sequel to that called 'Furth in Field,' and consists for the most part of pieces already published in ephemeral form. It begins with a pleasant bit of humour in prose, 'John Henderson's Hairst,' and ends with some really excellent Scots rhyme, entitled 'Tammas Wilson':—

> Tam Wilson was a ploughman bred,
> But had a sowl abune his tredd.
>
> Nae hairum-scairum chield was he
> To birl awa' his dear-won fee
> On ale or sweeties, or sic trash,
> To hae a name or mak' a clash
> For a fine free an' easy mind:
> Tam was to better things inclin'd.
>
> Tam kent a bank—at nae wood side,
> Where moonbeams through the branches slide,
> And lovers meet, an' a' the rest o't,
> And fairies keek an' mak' a jest o't.

Through the savings-bank and the pack Tammas attained to the counter. How his purse-pride gets a fall, and adversity teaches him some tenderness as well as wisdom, we learn in humorous strains, not without one vivid turn of adventure. The number has been recast in view of the favourable criticism on it in Mr. J. H. Millar's 'Literary History of Scotland.' Other good pieces are 'The Firth of Forth'; 'Hamilton of Gilbertfield' (Burns's exemplar and the conscientious extender of Blind Harry); an account of the minstrel 'Blin' Hary' himself; a note on 'Milton's Scottish Tutor,' Thomas Young of St. Andrews

> (Primus ego Aonios, illo præeunte, recessus
> Lustrabam,

says Milton); excursions on 'Winter,' *à propos* of Thomson; and an excellent paper on 'Songs that Recruited the Navy,' in which the genesis of Campbell's 'Battle of the Nile' is discussed, and the claims of Thomson, rather than Mallet, to 'Rule, Britannia,' are reasonably confirmed. These and other pieces, including accounts of holidays in Norway and Sweden, make up a readable volume, though after so long a silence one feels, perhaps, a certain disappointment at the calibre of the work. But Mr. Robertson has always excited hopes of something more. There is never anything of the "kailyard" about his muse, poetic or pedestrian.

THE inclusion of *Essays from the Guardian* (Macmillan & Co.) in the uniform edition of the works of Walter Pater can only be qualified as a grave error of judgment. As we pointed out in our review of the privately printed volume (June 12th, 1897), the book is a mere collection of reviews, and an arbitrary selection from the reviews which Pater is known to have done. It is almost certain that Pater himself would not have reprinted a single one of these notices, interesting as some of them are as expressions of opinion. Occasionally, for a few sentences at a time, they rise from journalism into literature. It is wholly certain that he would not have reprinted, under the title of 'Wordsworth,' a review made up almost entirely of verbatim extracts from his own essay on Wordsworth, which had already appeared in *The Fortnightly Review*, and which is now contained in the volume of 'Appreciations'—extracts which served not only for the review in *The Guardian*, but also, a month earlier, for another review in these columns. Pater wrote only a few reviews, chiefly of the books of friends; he wrote these with great difficulty, very much against the grain, and only for some temporary purpose. That, after his death, any of these pieces of journalistic taskwork should have been dragged out of the decent obscurity of a small privately printed edition, and given to the public as part of the works, so scrupulously limited, into which he had put only the better part of himself, is matter for sincere regret.

Between the Cupolas. By W. (Headley Brothers.)—The author of this pleasant little sketch is wise in not attempting the difficult feat of writing a school story. He is, happily, content with a few personal recollections of, and reflections on, school life as lived at the Quaker school at Ackworth, near Pontefract, in the years 1875 to 1880. It is a brisk piece of writing, not innocent of humour, a "light and airy" record, as its author calls it, but it is not marred, as such efforts often are, by flippancy or ingratitude. It is so slight that we should expect its main appeal to be to old Cupolas. Two or three general topics are handled, and in the chapter on 'The Essay Society' an opinion is expressed which practical experience bids us endorse: "I do not believe that the most astute critic can judge whether work done in the teens is an end or a beginning." The writer goes on to protest against the idea of making school in some way a preparation for journalism. Architecture, journalism, and several other "isms," are among subjects we have recently seen pressed as proper subjects for schools, while the Classical Association is manfully grappling with the problem of how to lighten the curriculum. All learning and observation are the journalist's training, nothing less:—

> "It is only when a young fellow has emerged from his youthful exercises in essay-writing, and is brought into contact with events, topics, and social conditions, that you can tell whether he has the faculty of taking subjects straight from life, and the rapidity and freshness which journalism demands."

Here speaks the acting editor, and he is well within his book. But he makes an unnecessary pother about the unsuitability of Gray's 'Elegy' for teaching in schools. His contention is that, the words being learnt before they are understood, there results "a certain ossification of their beauty which cannot be overcome in after life." We agree that for the majority of boys under fourteen the poem is unsuitable as "a concentrated account of a mood impossible to the young." Certainly action, life, adventure, are mostly the poetical matter for boys; but even here our author forgets that some fair proportion, even of boys, appreciate reflective poetry. But we must take exception to his statement that the 'Elegy' "is the accepted introduction to poetry"; and we cannot countenance the "ossification" theory. The words of a Gray, a Virgil, or a David are clothed with new meanings as expanding life gives them ever fresh contexts. We do not think our author makes out his case, though he quotes in support the words of a somewhat superior schoolmaster.

The Ambitions of Jenny Ingram, by Flora Klickmann (Religious Tract Society), "a true story of modern London life," warns the incompetent young amateur poet and would-be

journalist against rushing up to town in the hope of earning a livelihood by her pen. The adventures that befall the heroine in her search after literary work are perfectly natural, and are graphically related. We cannot say the same of the remaining part of the story. The affectionate family of Jenny Ingram are much too lax in their guardianship, and it is a pity that the rich and exemplary son of the country squire, at first disdained with extraordinary rudeness, should be in waiting to endow the unsuccessful author with a title. This conventional touch interferes with a good moral, and imparts an air of unreality to the book.

The Piskey Purse: Legends and Tales of North Cornwall. By Enys Tregarthen. (Wells Gardner.)—These folk-lore tales of North and West Cornwall should prove very popular with children. They are pleasantly told, and possess much of that happy blending of the fantastic with the everyday which is an agreeable element in a good fairy tale. They deal with Piskeys, who are good fairies, and Spriggans (naïvely defined in a foot-note as "a kind of low fairy"), witches and wise women, and unoffending children transformed into animals by evil spells. Perhaps the most exciting stories are 'The Piskey Purse' and 'The Witch in the Well.' The former, which gives its name to the book, describes how a Piskey was imprisoned in a "Piskey purse" for ninety and nine years and three hundred and sixty-five days, and was at last set free through the courage of a little girl, who had to carry the purse by night, through bogs and over moorlands full of elves and hobgoblins, in order to reach a lonely "Tolmên" by sunrise, where the release was to be effected; and how she was guided on her way by magic shoes, and a tiny lantern, presented to her by a farmer of the neighbourhood, who afterwards changed mysteriously into a fairy and married the imprisoned one.

The latter story tells of six children of Padstow who were carried off by a wicked witch while innocently playing with her the game called "the witch in the well," and how they were never to be set free until one Betty should be able to fly up the witch's stairs and liberate them. How Betty was enabled to accomplish this extraordinary feat those who read about her will discover for themselves. We note one innovation in these tales: the heroes who are called upon to undertake arduous tasks—to do what they are told for a year and a day and to ask no questions—never swerve from the path of duty; whereas in the fairy tales of olden days there would be many false starts and much disobedience—as, indeed might be expected of children—ere the desired end was achieved. We think that the older method is, on the whole, to be preferred as being more productive of exciting incident. Then there is the story of the little girl who borrowed the eyes and ears of a sea-fairy for a night and a day; and of the boy who discovered a little white hare in his great-aunt's orchard, which hare was really a beautiful maiden under an evil spell; and how he freed her, and went off with her into the West, and was no more seen. Altogether, it is a book which should be very acceptable to young readers.

Uncle Tom's Cabin. Told to the Children by H. E. Marshall.—*The Pilgrim's Progress.* Told to the Children by Mary Macgregor. (Jack.)—These two little books, prettily bound and attractively printed, will doubtless serve their purpose, which is to make the stories on which they are based easily understood by very young children. That there is any crying necessity for this we are unable to believe. Such children will, at the age of sixteen or thereabouts, be able to enjoy 'Uncle Tom's Cabin' in the form in which Mrs. Beecher Stowe left it, and it seems a pity to anticipate matters with an infantile version, containing sentences like, "But Mr. Shelby knew that Haley was not a nice man." However, if we assume that the demand really does exist, such language is unavoidable, and the writer has certainly performed his task of compression and simplification as well as can reasonably be expected of him. 'The Pilgrim's Progress,' too, might, we think, have been left till children arrive at the right age to appreciate and understand. However much it may be adapted and abridged, it will always make rather gloomy reading for a child of tender years, though it lends itself more readily to the treatment required here by reason of the simplicity of its language. Miss Mary Macgregor's version is direct and interesting, and the pictures in each of these volumes will probably lure on infant readers; but we feel that such readers would be better employed in making themselves familiar with the nursery classics—'The Book of Nonsense,' and fairy tales of the simpler kind—than in anticipating what will come naturally and without abridgment in the course of a few years.

Le Drame de Varennes, Juin, 1791. Par G. Lenotre. (Paris, Perrin & Cie.)—If M. Lenotre has little to add to the researches of M. Bimbenet and of M. Victor Fournel, he at all events has written a consecutive and fairly readable narrative. Like the two specialists we have mentioned, he fails to give any adequate explanation of the enigmatical conduct of the Royalist officers MM. de Bouillé, de Raigecourt and Rohrig, or of the fact that when, at the critical moment, Moustier, one of the King's escort, searched Varennes and its convent (which served as barracks for the sixty hussars specially quartered there to await the sovereign's arrival), neither officer nor men could be discovered. Failure and ridicule would befall any playwright who ventured to make his plot turn on such a series of inconceivable blunders as that which destroyed the French monarch's last chance of life. Somewhat misleading is M. Lenotre's remark that Madame Royale, the daughter of Louis XVI., "fut le prix que l'Autriche demanda de la liberté de Drouet," the postmaster of Sainte-Ménehould; the regicide Conventional was only one of several prisoners given in exchange for the Princess.

MESSRS. JOHN BARTHOLOMEW & Co., of the Edinburgh Geographical Institute, send us a map of *Salisbury Plain and District* on the scale of two miles to an inch. It is coloured in such a way as to give readily an idea of the various altitudes—a most important point for all wheel traffic—and the main roads are noted in red. So far as we have tested it we find it well up to date. Those, however, who have any practical experience of using maps will not buy the shilling paper issue sent to us, but that on cloth, preferably cloth dissected. Paper tears inevitably, so that the extra price for more durable material should always be paid. In that form the map will be found generally clear and of great value.

MR. FROWDE sends us in two forms the "Oxford Edition" of *The Poetical Works of Shelley*, edited by Mr. Thomas Hutchinson, whose capable recension we have already praised. Including the materials of recent discovery and textual notes which are a model of their kind, the volume in cloth runs to 936 pages. The same book, at a somewhat higher price, forms the first complete edition of Shelley on Oxford India paper in one volume, and is a marvel of judicious compression. Our only doubt is about the green colour of the binding. It is well enough in the cloth edition, but in that just referred to the shade strikes us as unpleasant. We prefer the deep red in which the "Oxford Edition" of Byron and other poets was clothed.

The Reign of Queen Anne, by Justin McCarthy, in "a large-type fine-paper edition" (Chatto & Windus), is an admirable little book, which ought to be immediately popular in this neat and handy form.

MESSRS. BLACKWOOD have sent us *Doom Castle*, by Neil Munro, and Vol. V. of Burton's *History of Scotland*, both reprints which have our warm approval.

MR. LANE has added to his attractive "New Pocket Library" *Euphranor*, FitzGerald's charming little Platonic dialogue. Mr. Frederic Chapman is responsible for a pleasant introduction, which includes Spedding's review of the dialogue in 1851.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bruce (F. D.), Man's Spiritual Enemies, cr. 8vo, 2/6 net.
Osborne (H. H.), The Life Beautiful, cr. 8vo, 3/ net.
Steindorff (G.), The Religion of the Ancient Egyptians, 6/

Fine Art and Archæology.

Hoppner (John), by H. P. K. Skipton, 16mo, 2/6 net.

History and Biography.

Canterbury, by J. C. Cox, illus. by B. C. Boulter, 4/6 net.
Normal Stuart Period (The), by J. Beith, cr. 8vo, 2/6 net.
Spurr (M. B.): his Life, Work, Writings, and Recitations, by H. A. Spurr, cr. 8vo, 2/6 net.

Geography and Travel.

Kelly's Directory of the North and East Ridings of Yorkshire, 1905, roy. 8vo, 25/

Sports and Pastimes.

Barton (F. T.), The Dog-Breeder's Pocket Book, 5/ net.
Motor Year-Book, 1905, cr. 8vo, 5/ net.

Science.

Irving (E.), How to Know the Starry Heavens, 8vo, 8/6 net.
Klein (E.), Quick Calculator, narrow 12mo, leather, 2/6 net.
Porter (A. W.), An Intermediate Course of Mechanics, 5/

General Literature.

Bodie Book (The), by W. Bodie, cr. 8vo, 2/6
Bottome (P.), Raw Material, cr. 8vo, 6/
Couch (A. T. Quiller-), Shakespeare's Christmas, and other Stories, cr. 8vo, 6/
Forster (R. H.), In Old Northumbria, cr. 8vo, 3/6 net.
Jane (F. T.), Fighting Ships, 1905–6, oblong 4to, 21/ net.
Legge (A. E. J.), The Ford, cr. 8vo, 6/
Le Queux (W.), Confessions of a Ladies' Man, cr. 8vo, 6/
Philpotts (E.), Knock at a Venture, cr. 8vo, 6/
Reed (Myrtle), At the Sign of the Jack o' Lantern, extra cr. 8vo, 6/
Rita, The Seventh Dream, cr. 8vo, 3/6
Scratton (H.), The Fortuna Filly, cr. 8vo, 6/
Sherwood (A. C.) Tongues of Gossip, cr. 8vo, 6/
Smith (H.), His Private Life, cr. 8vo, 6/
Spring (Summer), Backwards and Forwards, 3/6 net.
Warden (F.), The House by the River, cr. 8vo, 6/
Watson (H. B. Marriott), Twisted Eglantine, cr. 8vo, 6/
Watson (M.), Driven, cr. 8vo, 6/
Williamson (C. N. and A. M.), My Friend the Chauffeur, 6/

FOREIGN.

Theology.

Forget (I.), Synaxarium Alexandrinum, Texte Arabe, 8fr. 50.

Fine Art and Archæology.

Waszynski (S.), Die Bodenpacht: Vol. 1, Die Privatpacht, 6m.

Philosophy.

Minges (P. P.), Ist Duns Scotus Indeterminist? 4m. 75.

Philology.

Boas (M.), De Epigrammatis Simonideis, Part 1, 6m. 50.
Jordan (L.), Die Sage v. den vier Haimonskindern, 7m.
Lessing (C.), Scriptorum Historiæ Augustæ Lexicon, Part 8, 3m. 60.

Science.

Mégnin (P.), Le Livre d'Or de la Santé des Animaux Domestiques, 25fr.

"BUSHIDO."

Hôtel International, Paris, August 25th, 1905.

MY attention having been called to the review on the "Bushido" which appeared in your issue of August 19th, I have noticed a good many points about which I am obliged to differ from the reviewer. Without, however, entering on any argumentative part of it, I beg, with your permission, to point out a grave error in the fundamental fact taken up by the reviewer. He says that the discovery of Bushido is quite recent, and that the term in literal Chinese means the "way of the executioner." This is technically quite inaccurate. I give a few examples, out of my scanty stock of reference books at hand, which will thoroughly demonstrate it.

In 'Hogen Monogatari,' an historical record describing some events which took place in the middle of the twelfth century A.D., and written not long after the events, Tametomo, a great hero, is represented as having said, in the course of a speech, as follows:—

"For a Bushi, an act of killing is inevitable. Nevertheless, Bushi-no-michi [*i.e.*, Bushido] forbids to kill an object whose position is not fit for doing so, and therefore, although I have fought more than twenty battles, and put an end to countless lives, I have always fought legitimate foes, and not illegitimate foes [in modern phraseology, combatants and non-combatants]. And, more! I have neither killed a deer nor fished a fish."

Bushi-no-michi and Bushido are one and the same thing, one being the colloquial way of reading, and the other being the Chinese way, of one and the same ideographs.

From the earlier parts of the seventeenth century A.D. we have seen many books written on the subject, and the terms both Bushido and Bushi-no-michi, also Budo and Shido, all of which are the same thing in the main purport, are most freely used. Without going into details, I will mention here the names of some scholars and expounders of Bushido in whose writings these terms appear: Nakaye Toju (born 1605), Kumazawa Banzan (born 1619), Yamaga Soko (born 1622), Kaibara Yekken (born 1630), Daidoji Yiuzan (born 1639), Izawa Hanrioshi (born 1711). These names are in Japan as familiar as Johnson and Goldsmith in England. K. SUYEMATSU.

*** What I wrote about *bushido* is strictly accurate. The word is a new coinage, otherwise as a word it would be in the dictionaries. Baron Suyematsu gives no instance of its older use. *Bushi no michi* is not the same thing, though the Chinese characters are the same. *Bushi no michi* is a sentence—the path walked in by the Samurai; *bushido* is a word (*jukuji*) more particularized, and signifying a caste-creed. It connotes qualities some of which I do not believe the Samurai possessed, or, at all events, usually exercised. My objection is not to the word, but to the ascription to the Samurai of all (not of some of) the virtues it is used to connote. Baron Suyematsu's interesting extract shows that the main virtue of the Shogunal Samurai was killing—killing his fellow-countrymen, not deer or fish. The characters *bu shi* in Chinese do mean "executioner," *wushih* (see Giles's 'Dict.,' No. 12,744). Neither in Giles nor Williams nor Morrison is *bu shi* (*wu shih*) used to signify a Samurai (server or follower). I altogether disbelieve in *bushido*, as described by Prof. Nitobe, being a virtue of old Japan, and the gist of my review is an expression of that disbelief. THE REVIEWER.

THE DOONES OF EXMOOR.

Hadlow, Kent.

MAY I add a few facts to the interesting communication by Dr. Cox?

1. The foundations of buildings at the foot of the coomb between Lank Combe and Haccomb Water were known as Doone Houses before 'Lorna Doone' was written. A considerable portion of their material was used in building the shepherd's house (for it is not a "hut," though often so called) higher in the same coomb.

2. There were living in Exmoor a few months ago (and they probably are still living) two men over eighty, who, as young men, were at work in the Badgeworthy Valley, and who spent their spare time at nights and mornings (for "years" one of them said) in digging around and amongst the "Doone Houses" for treasure. They had heard that it was buried there by the Doones.

3. The "long gun" which is still treasured at Yenworthy Farm, near Oare, is valued because it is said to have "shot a Doone." When I inquired of Oare folk, at the Parsonage Farm, Oare, whether the tradition could have arisen since Blackmore's book, I was assured that the tale had been connected with the gun for "a hundred years."

4. In the same inquiry I was assured by the old water-bailiff, who lodges at Parsonage Farm, and who has been "fifty years" on the water where Jan Ridd caught loaches and Lorna, that the tales of the Doones were well known to him before the Blackmore book was published. He told several which are given in 'Lorna Doone' or in its foot-notes, but he also told another story, which I had not seen in print until I find it, with slight variation, in Dr. Cox's communication in your last issue. He said:—

5. "Once a lot of Doones were out robbing, and they came to a farmhouse where there was only a woman and a little child. The woman hid herself, and the robbers could not find her or any money; but they knew she was not far off. One of the robbers said, 'Prick the calf an' the cow 'll howlee,' so they pricked the child with their swords to make it scream so the woman would hear it. But she didn't come out, so they killed the child; but they didn't find the woman or the money."

6. At the close of this narration one of the party turned to the water-bailiff and asked, "Don't you know where that happened?" and, on being assured that the narrator never heard what farm it was, replied, "Why, it was this very place where we are"—the Parsonage Farm, Oare. I do not know on what authority the last statement was made, but it was by a gentleman from a distance, who has spent much time fishing and tramping about Exmoor.

H. SNOWDEN WARD.

128, Nelson Road, Hornsey, N.

As a Devonian may I express my thanks to Dr. J. Charles Cox for his irrefutable presentment of the case in favour of the historic authenticity of the Doones of Exmoor, and of the facts and traditions connected with them, which Blackmore has woven into his romance of 'Lorna Doone'?

In corroboration of his argument, Dr. Cox may be interested to know that some months since *The North Devon Herald*, Barnstaple, printed a correspondence on the same subject. I believe it originated through a letter written by a lady who claimed to be a kinswoman of the Doones. She showed that the clan settled in Exmoor on their outlawry from Scotland, and quoted from documents in her possession which throw considerable light on the descent and history of the clan.

It is difficult to see how the Doones can be confounded with the Danes. The latter were met and vanquished at Northam, between Bideford and Westward Ho! some hundreds of years before the Doones were heard of in the west of England, as King Hubba's memorial stone at Northam bears witness.

That the "Doone Valley" derived its name from Blackmore's book may be accepted. In this connexion it is interesting to note that "Westward Ho!" beloved of golfers, as a place-name is also derived from Charles Kingsley's romance, the name having been previously "Northam Burrows."

It should be remembered that 'Lorna Doone,' although published in 1869, fell flat at first, and its popularity did not commence until the marriage of the Marquis of Lorne (now Duke of Argyll) with the Princess Louise in 1871. There was supposed to be some association between Lorne and Lorna, and from this unfounded supposition the story jumped into a favour which increases every year.

GEO. DENNIFORD.

KINDLY allow me to correct a careless slip in my last week's article. In the centre of the last paragraph but one, for "Healey" read "Rawle." J. C. C.

THE LIBRARY ASSOCIATION AT CAMBRIDGE.

II.

ON Wednesday afternoon, August 23rd, the first subject was 'Library Grouping,' by Mr. L. Inkster (Battersea), who proposed a more systematic direction for the library movement. 'Library Politics' were introduced by Mr. Ballinger (Cardiff), who made a plea for extending the organization of the Association. Councillor T. C. Abbott (Manchester) and Mr. H. R. Tedder proposed and seconded a resolution to arrange three meetings in the course of next year, in such different towns as should be considered convenient, for the purpose of discussing questions in which those interested in public libraries and public education might co-operate. The resolution, being in harmony with the report of the Committee on Public Education and Public Libraries already submitted, was carried. Visits were afterwards paid to King's College Chapel and the libraries of the University, Trinity Hall, and St. John's.

The annual report was submitted at a business meeting which was held in the evening. The obituary included the names of Mr. C. C. Blore, who for some years had rendered zealous and efficient service as one of the honorary auditors; Sir Reginald Hanson, alderman and Lord Mayor of the City of London, a life-member of the Association, who had taken special interest in the welfare of the Guildhall Library, and had long been active in every work of beneficence in the City; Mr. George McMaster, J.P., of Upper Rathmines, Dublin; Mr. J. H. Mathews, for seventeen years Chairman of the Brighton Public Library Committee; and Mr. A. B. Railton, for many years connected with the well-known bookselling firm of Messrs. Sotheran & Co., of which he had been a partner from 1893.

The Council with much regret reported that Mr. Lawrence Inkster had resigned the office of Honorary Secretary, which he had held for three years to the satisfaction of the Council and of the Association. Mr. L. Stanley Jast had been elected his successor, and Mr. J. W. Knapman had been appointed honorary auditor.

The twenty-seventh annual meeting, last year, at Newcastle-upon-Tyne, had been successful and agreeable. A new meeting-place for the Association had been found in the London School of Economics, and the first meeting held there on April 17th last. The Council considered it of advantage to the Association to be more closely connected with that important institution, where the Library Association classes had been held for some time, and where the Association's library had now been installed. Eight monthly meetings had been held during the year. The Public Libraries Acts had been adopted at thirteen places during the year ending June 30th, 1905. The Public Libraries Amendment Bill had been again introduced by Mr. H. J. Tennant, but the condition of parliamentary business prevented any advance with private Bills. The Council had taken steps to bring about closer relations between the Library Association and branches in the United Kingdom. The Committee appointed at the annual meeting of 1902 was still working on the revision of the Library Association Cataloguing Rules. A resolution had been passed last year in favour of inviting the American Library Association to co-operate in a joint code for Great Britain and America, and the Library Congress at St. Louis passed a unanimous resolution in favour of the suggested co-operation. The Council believed that this

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important matter had now reached a stage which should ensure the successful carrying through of an Anglo-American code of cataloguing rules. The Council had received a letter from a Special Committee of the American Library Association suggesting a federation of the various library associations and bibliographical societies of the world. The Council were pleased to be able to report the continued success of the classes held under the auspices of the Education Committee of the London School of Economics, and were glad to note the great increase in the number of candidates for the examination. A new feature had been a Correspondence Class, conducted by Mr. J. D. Brown, which had long been wanted, and had proved entirely successful. It was hoped to extend these classes for the benefit of provincial assistants. The results of the 1905 Examination were highly gratifying to all concerned. Meetings of the Sound Leather Committee had been held at frequent intervals during the year, and the expert handbook, 'Leather for Libraries,' had been issued without expense to the Association.

The report, together with the balance-sheet and accounts of the Hon. Treasurer (Mr. H. R. Tedder), was received and adopted. It was announced that invitations had been received to meet at Bradford in 1906, and at Glasgow in 1907. Votes of thanks were passed to the Mayor and Corporation and the Vice-Chancellor and University of Cambridge for their welcome, to the Local Committee for their exertions, to the authorities of Trinity College and King's College for their hospitality, as well as to other bodies and persons who had contributed to the social success of the meeting.

The morning session on Thursday, August 24th, was devoted to newsrooms and Sunday opening. A discussion on 'Newsrooms: are they Desirable?' was opened by Mr. C. W. Sutton (Manchester), who considered that no one could object to the inclusion of professional and other well-known journals. A certain restriction in the number of newspapers was desirable. It was a popular branch of free library work. Mr. J. A. Charlton Deas (Sunderland) contended that newsrooms were undesirable. The opposite opinion was held by Mr. F. T. Barrett (Glasgow), who thought that the great daily newspapers were educational institutions. Mr. J. Pink (Cambridge) said that men did read books after the age of thirty-five. Mr. Doubleday (Hampstead), Mr. H. D. Roberts (Hackney), Mr. Briscoe (Nottingham), and others spoke in favour of newsrooms, and a resolution recommending their abolition was lost by a large majority. Mr. A. Capel Shaw read a paper on 'Sunday Opening of Libraries,' giving his experience at Birmingham. Bailie Shaw Maxwell (Glasgow) thought these institutions should be open to readers on Sunday, and remarked that public opinion in Scotland on the subject had changed within the last few years. Mr. H. D. Roberts submitted statistics to show that Sunday opening was unnecessary and undesirable. Other speakers mentioned that the practice had not been successful at Liverpool, Wandsworth, and Cambridge. From Wigan, Manchester, and Birmingham, on the other hand, there came a different report. Although no vote was taken, it seemed on the whole that the balance of opinion was against Sunday opening.

A joint conference of librarians, chairmen of library committees, and architects was afterwards held on 'Library Planning.' Mr. H. T. Hare, V.P. R.I.B.A., dealt with the subject from the architect's point of view, while Mr. F. J. Burgoyne sketched the accommodation needed by the librarian. Mr. M. B. Adams and Mr. S. K. Greenslade gave their professional experience. The Committee on 'Cataloguing Rules' presented a report; and this concluded the formal business. In the afternoon the President and Mrs. Jenkinson entertained the members at a garden party in the Fellows' Garden of Trinity College, and in the evening the usual annual dinner took place, when a service of plate was presented to the retiring Hon. Secretary, Mr. L. Inkster. On Friday there was a trip to Ely.

Besides the papers and discussions, the following exhibitions were held in the Corn Exchange during the week: library appliances; bookbinding and materials, especially specimens of sound leather; plans and photographs illustrative of recent library planning; and the best books of 1904. The last exhibition has been held for several years in succession, and has been highly popular. Thanks to the kind co-operation of the leading publishers of the country, the members have thus been able to inspect the best literature of the previous twelve months.

The meeting at Cambridge was well attended, the papers and discussions being businesslike and instructive. The resolutions carried in favour of taking practical steps to unite library and educational authorities cannot fail to be of public utility. The visits to libraries and the social side of the meeting were extremely agreeable, success in these respects being largely due to the local committee, the chairman of which was Mr. R. Bowes, the secretaries Mr. J. Pink and Mr. C. J. Smart.

KING JAMES I. AND FRA PAOLO SARPI IN 1607.

Via del Servi, 53, Florence.

WITH reference to a passage of King James I.'s letter to Sir Dudley Carleton, his ambassador in Venice, dated June 22nd, 1612, and published in No. 3689 (July 9th, 1898) of *The Athenæum*—

> Now because wee cannot imagine that he [Fra Paolo] is doubtfull of our favor in the general, remembring how often and how amply wee have declared our selfs in that point—

I feel sure that readers will be interested in some unknown particulars about the king's "favor" for Fra Paolo, which I discovered five years ago, and which are contained in five unpublished letters of the year 1607, kept part (two) in the State Archives in Venice, and part (three) in the Public Record Office in London.

The first of these letters, from Zorzi Giustinian, the Venetian Ambassador in London, to his Duke Leonardo Donato in Venice, is dated from "Craford, July 18th, 1607." After an audience with King James I. he writes (I translate):—

> The King went on to tell me of the kind manner in which the Pope had received our Ambassador in Rome,* from which manner, he said, one could infer that the Pope was seeing clearer and clearer every day that it had been quite contrary to reason that he had afflicted the "Serenissima." The King said that he hoped that after this event the world would be enabled to see more distinctly the point up to which the Pope has to extend his authority over princes. He added that Your Excellencies had proceeded with great prudence when, in the note lately published, Your Excellencies have declared *that the Pope had at last shown that he was persuaded of this truth.* I answered that, as the cause undertaken by Your Excellencies was a very just one, so Your Excellencies had sustained and ended it with full dignity. His Majesty was greatly pleased with this, and added: "I am told that some cardinal of the Roman Inquisition has spoken with great honour and esteem of Maestro Paolo's life and person: I should be very glad if it were so, because this would be a testimony of the truth of his doctrine. But I fear those words were spoken to entice and to attract him to that city." I answered that the force of truth is so great that even those who had denied it were finally compelled to commend it—that if those words were artifices they would very easily be discovered by Maestro Paolo's own prudence and by the prudence of the Most Excellent Senate protecting him. This being a thing in which the King agreed with me.....I left him.—R. Archivio di Stato, Venezia, Secreta Senato, Inghilterra.

* On April 21st, 1607, the interdict and excommunication under which the Republic of Venice had been placed through the bull of April 17th, 1606, had been revoked, and the Venetian Ambassador in Rome had been solemnly received by the Pope.

When this letter reached Venice the English Ambassador in that State was Sir Henry Wotton, the well-known admirer of Fra Paolo. He was informed of it by his friends, and in his next message to the Earl of Salisbury, Lord Treasurer in London, dated September 13th, 1607, he wrote:—

Sir Henry Wotton to the Earl of Salisbury.

Venice, Sept. 13th, 1607.

> .....I send youre Lp withall a very true picture in portable forme of Maestro Paulo the Servite, taken from him at my request, presuming that since it pleased his Majesty to bestowe upon him some gracious and honorable words (which have been written hether very precisely by their Ambassador and have given him and the Senate, where he is greatly esteemed, much satisfaction) it may be likewise some pleasure unto his Majesty to behold a sound Protestant, as yet in the habit of a Fryar, which I affirm unto your Lordship, not out of that vanity which maketh Jesuits register every great wit in their catalogue, but upon assurance thereof given me by my Chaplain, who hath sounded him in the principal points of our Religion. By him I deal with him for lesse observation in diverse things of importance, and they spend uppon agreement together every week almost one half day.
>
> In their very last conference he acquainted him from me with the taking of Blackwell and with some things in the late published booke toutching the same person, which had been sent me, where, in page 39, is mention made of a Breve of the Popes, contayning among other things an admonition against the oath, which as appeareth p. 11 mett Singleton at Siena. A Copie of the which Breve he hath desired me by all means to procure, that he may out of it informe the Senate palpably and authentically that the Pope's ends are to resist all natural obediences and finally to dissolve the jurisdiction of Princes and States. And in this he is the more eager because he holdeth this position, that it is the poynt of soveraignity under which other parts of God's truth must be replanted here. Now to say yet a little more of this man upon whom and his seedes there lyeth so great a work, he seemeth as in countenance as in spirit liker to Philip Melanchton then to Luther, and peradventure a fitter instrument to overthrow the falsehood by degrees than by a sodayne, which accordeth with a frequent saying of his own: That in these operations *non bisogna far salti*. He is by birth a Venetian, and well-skilled in the humour of his own country. For learning I think I may justly call him the most deep and general scholar of the world, and above other parts of knowledge he seemeth to have looked very far into the subtelties of the Canonists, which part of skill gave him introduction into the Senate. His power of speech consisteth rather in the soundness of reason than in any other natural habilitie. He is much frequented and much intelligenced of all things that passe, and lastly, his life is the most irreprehensible and exemplar that hath ever been known. These are his parts set down (I protest unto Your Lp) rather with modestie then excess.—Public Record Office, State Papers, Venice, Misc. 12, f. 805.

Only twenty-two days had elapsed since the date of this letter when, on October 5th, 1607, the attempt on Fra Paolo's life ("stylo Romana curia") took place in Venice. The Venetian Ambassador in London received from the Senate orders to communicate this event to the King, and after his reception at the English Court he wrote in his letter to the Duke, dated November 11th, 1607 (I give the translation):—

> I went on giving His Majesty from Your Excellencies a brief account of what befell Padre Maestro Paulo, keeping myself within those general terms which were prescribed to me by you. The King thanked Your Serenity for this confidence, and told me how, through his Ambassador, he had already received news of this attempt. He told me that, through the same Ambassador, he had also received the sentence published against the offenders, and, greatly commending the justice and protection of the Republic, he expressed his abomination for the enormity of the attempt, especially as being on the life of a person who for his doctrine and virtue is kept by him in great honour and esteem. The King added how easy it was to understand *who* had been the authors of this villainy, Maestro Paulo not having to fear persecution from any other but from Rome. He said that, having wonderfully preserved Padre Paulo's life from the snares of his ene mie

God had given this sentence on the truth of the Friar's doctrine. He said that the Pope pretending that the punishment of the assassins is to be his own business, every one here is anxious to see *how* he will proceed against the priest who is guilty of such an enormous crime, and, showing himself exceedingly angry about it, he exclaimed: "Might it please the Lord that these wretches would think of coming to these realms! I promise you that there would be no need for you to come and ask me for them, because I myself would send them immediately as prisoners to your own house! I would not proceed with the Republic as the Most Christian King has done with me, favouring the escape through his dominions of that rebel of mine, the Earl of Tyrone, only to please the Pope! To be sure, I do not know how to believe in the friendship of those princes who do not wish to be free, but will depend on other people's will also in temporal matters!" Now, in order cunningly to divert His Majesty from complaining of the King of France before me, I took occasion from these words to ask him where the Earl of Tyrone had come to, and he answered: "To Flanders, with the purpose, as I am told, of going to Rome." But as, after the observation which the King had made on the accident which had happened to Maestro Paulo, I did not give him a chance again to ask me more than the general information prescribed by you, he went on to tell me, &c.—R. Archivio di Stato in Venezia, Secreta Senato, Inghilterra, 1607.

On the following day, November 12th, 1607, the Earl of Salisbury addressed from London the following letter to Sir Henry Wotton in Venice:—

The Earl of Salisbury to Sir Henry Wotton.

London, Nov. 12th, 1607.

SIR HENRY WOTTON,—His Majesty hath well approved your care and industry, and he hath commanded me to return you thanks for it, being much pleased in the constant and magnanimous proceedings of that State upon all occasions offered, and particularly in the carriadge of the matter concerning il Padre Paolo, of whose escape from so foule an assassinate his Majesty is right glad, as he expressed himself to the Venetian Ambassador here at his last audience, to whom he did also make known his particular good declination towards il Padre Paolo, for his learning, modesty and zeale in the defence of so good a cause as is the sovereign power of an estate (which hath dependence of none but of God against the usurpations of the Pope of Rome, who being not only contented to have intruded himself into the sole power and authoritie for matters belonging to religion, doth seek also cunningly to wynd himself by little and little into the civil government and lift himself up above all the Monarchs of the Earth, as the examples in that State and elsewhere do make manifest, for which also his Breve against the oath of obedience here may serve for an instance, whereof I do send you a copy here enclosed, together with another Breve, which for better explication of the former hath since been published at Rome, to prevent all exceptions that might be conceived against it, both which you may impart to the partie you wrote of, for his better satisfaction and encouragement in the course he hath begun, to which His Majesty wishes all good success, for the propagation of God's glory.

Concerning the picture of Padre Paolo, it was intercepted by the way from him that brought it, and therefore His Majesty would be glad by some other means to have it, the sooner, the better.—State Papers, Venice, Misc. 12, f. 841.

On December 21st, 1607, Sir Henry Wotton had another picture of Padre Paolo ready for the King. He answered with the following words that part of the Earl of Salisbury's letter concerning the Padre Paolo:—

Venice, dec. 21st, 1607.

Captain Pinner.....I have now retayned a day or two that he may bring with him the picture of Padre Paolo, which His Majesty shall now, through the miscarriage of the former, receave with the late addition of his scarre. And I have this very morning communicated with him those papers as from his Majesty, whose gracious remembrances he taketh exceeding dearly and tenderly.—Public Record Office, State Papers, Venice, Misc. 12, f. 901.

EUGENIA LEVI.

DRYDEN'S 'ART OF PAINTING.'

WHY have most people so perverse a preference for attending exclusively to what is unessential in a discussion? In the little communication which I made to *The Athenæum* on the subject of the 1695 edition of Dryden's 'De Arte Graphica' I dealt with two points—the one wholly unimportant, the other, I believe, of some literary value. In the flood of correspondence which has followed, it is solely the unimportant matter which has attracted attention. I remarked, in passing, that I believed the 1695 edition to be extremely rare. Rarity is a relative term, and the existence of twenty copies of a book would not prove it to be common. However, I freely confess that, in the face of the evidence produced, the first edition of Dryden's volume cannot be so uncommon as Mr. Saintsbury and I, and Sir Walter Scott before us, believed it to be. Given that a work is known at all, the number of copies which turn up seems to me to be interesting mainly to booksellers and collectors. But let us admit that the 1695 edition can be consulted without difficulty.

This, however, only increases the surprise which I ventured to express in the fact that it never had been consulted. If it is so common a book, how is it that no critic has ever before defined and described the extraordinarily interesting and copious variants which it contains? To recover a large amount of unknown prose by Dryden, which had been lost for nearly two hundred years through the surprising audacity of Charles Jervas—this seemed to me, I confess, a matter of some positive literary interest. Yet, with the exception of Mr. Wheatley, not one of all the correspondents who have written to *The Athenæum* in deep indignation at our supposing this book to be infrequent, has so much as mentioned or shown himself aware of the critical part of my communication, the only part which for people of letters has the slightest importance. Instead of literature these correspondents offer me a shelf-mark.

Now, in the present complication of literary effort, it would be very rash to assert that these variants have never been described before. But I have been a diligent lover of Dryden for thirty years, and I never came across any account of them, nor has Mr. Saintsbury, nor has, so far as my private inquiry goes, any other student of Dryden. Prof. W. P. Ker published in 1900 a collection of Dryden's Essays, and (as I ought to have mentioned in my original communication) he reprinted the 'Parallel of Poetry and Painting' from the first edition, but he did not refer, as it was not within the scope of his volumes to refer, to those other portions of the 1695 issue with which Jervas tampered. Of course, if the variants have been described before, I apologize to readers of *The Athenæum* for wasting their time. But if not, I think I should be justified if I asked all the people who write to say how familiar they are with the outside of this book how it comes that they never took the trouble to look inside it. With all deference to their industry, it is useful to make press-marks, but they will scarcely ask me to admit that this represents the whole duty of the literary man. A great Frenchman, dealing with this very subject, has said, "Il est bon de faire des collections; il est meilleur de faire des promenades"; and he (was he not?) was brought up in the shop of a second-hand bookseller.

EDMUND GOSSE.

Bodleian Library, Oxford.

IN his recent article on this subject Mr. Edmund Gosse compared the original (1695) text with that of Jervas's (1716) edition, and in his concluding paragraph he says: "'A Table of Precepts,' which followed the preface in 1695, Jervas seems to have omitted." And among the names which Mr. Gosse charges Jervas with altering is that of Ghirlandaio into Chirlandaio.

It may interest Mr. Gosse to know that in the 1716 edition in the Bodleian the 'Table of Precepts' is *not* omitted, but duly inserted by Jervas, while on the page following the 'Table' is a list of *errata*, the last line of which is, "Page 224, line 5, read Ghirlandaio," so that not only did Mr. Saintsbury and Mr. Gosse overlook the original (1695) edition in our public libraries, but the 1716 (Jervas) edition, which Mr. Gosse has used for the purpose of comparison, was only an imperfect copy.

F. R. RAY.

THE LOST EIGHTH-CENTURY GREGORIANUM OF THE ROMAN CHURCH.

III.

Divisions L^1, L^2.—Honorius I., who has more than once given us a *terminus a quo* for the nucleus of the work I am reconstructing, built a church on the Via Ostiensis in honour of St. Cyriacus; and if in our next synopsis we set the value of that saint's mass in the second of the paired columns under "I.," we find that, pending the advent of more important accessories to the Roman menology, St. Laurence's Eve closed a fivefold gathering, L^1, which began with SS. Peter and Paul; and that the twelve pages, L^2, which began with St. Laurence's Day led on to a fresh starting-point, the Exaltatio S'cæ Crucis, another feast instituted by the same Honorius.

In L^2 the earliest post-Gregorian anniversaries were, in all probability, those of St. Protus and St. Cornelius, at whose tombs lamps had burnt as far back as the time of Gregory himself, and, besides these, that of St. Gorgonius, who has the next claim on our regard because he is mentioned in the earliest of the itineraries, because his mass is suggestively brief, because none but so short an item could have satisfied the stichometrical requirements of the division, because it satisfies these with punctilious nicety, and because but for it we should have had chaos instead of order.

The mass next after this invites remark. In Muratori, Ménard, and the Canterbury Missal two of its prayers have the strange reading, "Beati Proti et Hyacinthi," or "Beati Proti et Iacincti." Suspecting this to be no commonplace blunder, I have with some care examined† the epigraphy of the cemetery of St. Basilla, where the bodies of the two saints were deposited, and have little doubt that the primary nucleus of our document was compiled at a time when the *loculus* of St. Hyacinth had long been hidden from sight, and his claim to the palm of martyrdom lost to memory; that the *loculus* was disclosed and the claim re-established on occasion of a reconstruction of the chamber, perhaps about the year 640; that the words "et Hyacinthi" were then set in a margin of the papal missal over against the mass for St. Protus; and that "Beati Proti et Hyacinthi" is thus an awkward welding of new with old. But whether a fourfold substitution of the two names for one was made in the text of the book under Recension β — or, indeed, in Rome at any time—is a question more easily asked than answered. It may have been, thus raising to 3,808 letters the total of work then added. I am, however, inclined to think that the alteration was made at a later date than that just suggested, and confined to the margin of the papal book; but that the augmentation required for raising to a multiple of 380 letters the total of the additions to the Division made under Recension β was effected by giving SS. Cornelius and Cyprian a new Postcommunion of 139 letters, as found in the Canterbury Missal, in place of that in 79 letters which Alcuin has preserved to us. Either expedient would have served the necessary purpose. I note both, but compute the latter in my total for column II.

My reconstruction, then, of so much of the Gregorianum on which Alcuin worked as included both the feast of the Apostles and that

† De Rossi, 'Inscriptiones Christianæ,' I. i. 30.

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of SS. Cornelius and Cyprian must be summarized thus :—

	I.		II.	III.
SS. Peter and Paul	575	167		
From the following	14			
By α : $2\times378=756=$	589,	167		
St. Paul	373			
From the following	12			
By α : $3\times380\frac{1}{3}=1141=$	974,	167		
Octave of Apostles	431			
Fifth Sunday	277			
SS. Processus, &c.* *	375			
Sixth Sunday	447			
Septem Fratres*	316			
Seventh Sunday	454			
St. Felix, bishop*				390
SS. Simplicius, &c.				508
Eighth Sunday	463			
SS. Abdo and Sennes	468			
Ninth Sunday	413			
From the following				23
By γ : $15\times380\frac{2}{3}=5706=$	4618,	167,		921
Maccabees				356
From the following				25
By γ : $16\times380\frac{7}{6}=6087=$	4618,	167		1302
St. Peter's Chains				309
Tenth Sunday	322			
St. Stephen, bishop				414
St. Sixtus* [N.B.]	998			
SS. Felicissimus, &c.	377			
Eleventh Sunday	370			
St. Donatus				407
St. Cyriacus		351		
Vigil of St. Laurence	371			
From the following	30			
By α : $20\times380\frac{1}{2}=7604=$	7086,	518		
St. Laurence : First Mass	381			
„ Second „	384			164
By α,β : $22\times380\frac{5}{12}=8369=$	7851,	518		
Octave of St. Laurence			438	
St. Tiburtius	392			
Twelfth Sunday	403			
St. Hippolytus*	302			
Thirteenth Sunday	366			
St. Eusebius			375	
Vigil of Dormitio				456
By β : $28\times380\frac{5}{8}=10645=$	9314,	518,	813	
By γ : $36\times380\frac{7}{6}=13697=$	9314,	518,	813,	3052
Dormitio S.M. : Collecta				119
„ Mass			431	
Fourteenth Sunday	326			
St. Agapitus			338	
St. Magnus				300
St. Timothy			374	
St. Rufus				348
St. Hermes*	423			
Fifteenth Sunday	353			
From the following			30	
By β : $34\times380=12920=$	10416,	518,	1986	
By γ : $44\times380\frac{19}{8}=16739=$	10416,	518,	1986,	3819
Passion of Baptist			384	
St. Sabina			401	
SS. Felix, &c.	355			
St. Priscus			389	
By β : $33\times380\frac{9}{8}=14449=$	10771,	518,	3160	
By γ : $48\times380\frac{17}{12}=18268=$	10771,	518,	3160,	3819
Nativity of S.M. : Collecta			186	
„ Mass			406	
St. Gorgonius		280		
St. Protus* *		272	[56]	
SS. Cornelius, &c.*		314	60	
From the following		13		
By α : $32\times380\frac{1}{4}=12168=$	10771,	1397		
By β : $42\times380\frac{19}{12}=15980=$	10771,	1397,	3812	
By γ : $52\times380\frac{3}{4}=19799=$	10771,	1397,	3812,	3819

The Præfatiuncula says that the masses for the Assumption and the Nativity of St. Mary contain material which, in the writer's opinion, was not original. Each has a noteworthy peculiarity. 1. Although, when the Præfatiuncula was written, the old "Dormitio" of Gregorius Dialogus had been superseded by the new "Assumptio," the only prayer for either vigil or feast that implies the latter, as against the former, idea is the only prayer that is textually unsatisfactory. Muratori reads it, "Veneranda nobis Domine huius est diei festiuitus *opem conferat sempiternam*, in qua sancta Dei genitrix mortem subiit *temporalem*, *nec tamen nexibus mortis deprimi potuit*, quæ," &c., where, of the words which I italicize, MS. Ottob. 313 has not the first three, and where the singularly mercurial scribe of the Canterbury Missal seems to have been influenced by a text which had not the other seven. By cancelling the two groups we obtain a tolerable construction, we destroy a false antithesis, we find a commemorated Assumptio reconverted into a commemorated Dormitio, and by the deduction of their 65 letters enable Gregorius Dialogus to satisfy the stichometrical requirements of his recension, the value of the prayer being thus reduced from 176 to 111 letters.† 2. The reference to the Nativity of St. Mary would seem to mean that its "Famulis tuis," &c., in 149 letters, is a substitute for the "Adiuvet nos," &c., an Oratio of 101 letters, common to the Queen of Sweden's book and the St. Gallen Sacramentary, and thus a doubly allotted prayer, which Alcuin's theory required him to supersede.

The only other single prayer which would seem to have challenged removal on the score of double allotment is the Secreta "Plebis tuæ," &c., for SS. Cornelius and Cyprian, a prayer common to the Queen of Sweden and Di Azevedo, to St. Gallen and Canterbury. I assume the strangely inappropriate "Adesto," &c. (Mur. Greg. 119), of the Libellus to be a substitute for it. Their numbers are 112 and 146 respectively.

It is theoretically possible that this portion of the Libellus was at a single revision put into the form in which we know it through Muratori; but a more probable view is, on the whole, that which conceives the changes mentioned in the Præfatiuncula and those that have left trace of rubrical disturbance behind them to have been effected *ex post facto;* and that the Octave of St. Laurence and the Decollation of the Baptist are also comparatively late eliminations. I therefore marshal the changes in two columns, thus :—

Cancelled or superseded :—

Nine Sundays	3515		
St. Felix		390	
SS. Simplicius. &c. (II. xxxvii. : 153)		508	
Maccabees (II. lxxvii. lxxviii. : 156)	379		5963
St. Sixtus : Preface		326	
St. Donatus (II. xli. : 159)	407		
Oct. of St. Laurence (II. xlvi. : 166)		438	
Assumption : Collecta		111	
Two Sundays	679		
St. Magnus (II. xlix. : 167)	300		
St. Rufus (II. l. 169)	348		2241
Passion of Baptist (II. lii. : 171)		414	
St. Priscus (II. liii. 172)	389		
Nat. of St. Mary : Oratio (II. liv. : 173)		101	
St. Gorgonius (II. lv. : 174)	280		493
SS. Cornelius, &c. : Secr. (II. lvii. : 176)		112	
	6297 : 2400		

Added or substituted :—

Five *aliæ* (103) : 167, 130, 97, 87, 113	594		1009
SS. Felix, Simplicius, &c.		415	
Assumption : Collecta		176	176
Nativity : Oratio		149	295
SS. Cornelius, &c. : Secreta		146	
	594 : 886		

† The ancillary rubric, 'Ad missam,' raises this to 119, as in my list.

That is to say, a net deduction was effected, in the first instance, of (6297−594=) 5703 (=15×380$\frac{1}{3}$) letters, and again, in the second, of (2406−886=) 1520 letters, or nineteen pages in all. Thus Alcuin's ultimate version of Division L filled thirty-three pages, as against fifty-two.

So skilful was all this hitherto unnoticed—and therefore unexamined—economy of textual change that the result wore a semblance of verisimilitude not unworthy of Gregorius Dialogus himself. The net deduction of (5963−1009=) 4954 letters from the first 13697 of Division L left Alcuin a balance of 8743=23×380$\frac{3}{12}$, thus enabling him to begin the Collecta for the Assumption on the first line of his twenty-fourth page. And, as will be seen by a glance at the last subdivisions of my three lists, since (19799−18268) −186−493+295=1147=3×382$\frac{1}{3}$, the Oratio of his mass for the Nativity of St. Mary began on the first line of his thirty-first, the introductory Collecta, as often happened, standing at the foot of the previous page ; as also the rubric 'Ad missam.'

Divisions M, N, O.—The subjoined summary carries on and completes my proof. Side by side with the work of the first Roman editor it epitomizes what Alcuin spared of that work ; and it epitomizes what, by my theory, he added to it. He, while excluding the items which I print in italics, adopted a mass for St. Theodore—like that of St. George, of later date than Gregory II.—gave a Preface to the Vigil of St. Andrew, and transferred hither the seven masses of Advent. The *missa* for St. Martin cannot, I suspect, have been intrinsic to the first scheme of the Libellus, and is probably due to Alcuin's preferment, very late in life, at Marmoutiers.

A few items of the original document deserve remark. 1. The feast of St. Nicomedes is in the order of thought, and presumably in the order of time, earlier than that, already recorded, of the dedication of his church by Boniface V. 2. The September feast of St. Euphemia, patroness of an urban church "per multa tempora detecta" by the time of Sergius I. (A.D. 687 *circ.*), may first have been honoured in Rome at any date after the Council of Chalcedon, the city whence her *cultus* came. The so-called Leonian Sacramentary (Mur. i. 404–407) has it. 3. St. Cæsarius was protector of the Imperial chapel within the precinct of the palace on the Palatine, where Gregory the Great solemnly set up the *icon* of the Emperor Phocas in the year 603, subsequently, therefore, to the divulgation of his Missal. 4. St. Mennas, or Menas, was patron of a small church on the Via Ostiensis, where the same Pope preached one of his homilies, the thirty-fifth. 5. St. Lucy's Day, like several anniversaries already noticed, is referable to Honorius I., and once more gives us the year 625 as a *terminus a quo*.

The recognition by the first editor of St. Cæsarius and St. Menas is, I think, highly instructive. It lends probability to the theory I propounded in *The Athenæum* of January 7th in the present year, that, although the text of such of the saints' *missæ* in the primary scheme of the document as are as old as Gregory the Great cannot be proved to have received, and probably did not receive, as did the underlying text of MS. C.C.C.C. 270, the authority which official publication would have given it, it may yet have been the text of an early or tentative compilation.

One more preliminary remark must be added to the foregoing. On the nineteenth Sunday, and at the very place where, for the first time, my figures would otherwise have failed me, I find in Di Azevedo (p. 152) the seemingly inserted clause, "per hæc s'ca quæ sumpsimus." I note its 23 letters in the second of the paired columns under I. No like instance occurs in the book. I believe it to be important, as having been introduced *pro re nata* to satisfy

the stichometrical necessity of the very short subdivision in which it occurs.

M.

	I.		A.
Ex'tio S'cæ Crucis [II. lvi. 175]		489	444
Sixteenth Sunday	330		
St. Nicomedes		360	360
St. Euphemia		397	397
SS. Lucia, &c.		347	347
Seventeenth Sunday	353		353
By *a*: $6\times379\frac{1}{2}=2276=$	683,	1593	
By Alcuin: $5\times380\frac{1}{5}=$			1901
Ember Wednesday	445		445
,, Friday	292		292
,, Saturday	902		902
Eighteenth Sunday	298		295
SS. Cosmas, &c.	347		347
By *a*: $12\times380=4560=$	2967,	1593	
By Alcuin: $11\times380\frac{3}{11}=$			4182

N.

Ded. bas. s'ci angeli	462		462
Nineteenth Sunday	345	23	
St. Mark, Pope	356		356
SS. Marcellus, &c.* [II. lxi. 185]		365	
St. Calixtus	298		298
Twentieth Sunday	287		
St. Cæsarius, from Title		25	25
By Alcuin: $14\times380\frac{3}{14}=$			5323
St. Cæsarius, Title and Coll.		124	124
By *a*: $6\times380\frac{5}{6}=2285=$	1748,	537	
St. Cæsarius, Mass		352	352
Twenty-first Sunday	381		
SS. iiii. Coronati	433		433
Twenty-second Sunday	339		
[St. Theodore]			390
St. Mennas		327	327
[St. Martin, 363]			
Vigil of St. Cæcilia [II. lxiii.: 196]		446	
By *a*: $12\times380\frac{1}{2}=4563=$	2901,	1662	

O.

St. Cæcilia*	357		357
Twenty-third Sunday	292		
St. Clement	384		384
St. Felicitas*	321		321
Twenty-fourth Sunday	320		
St. Chrysogonus		321	321
St. Saturninus*	286		286
Vigil of St. Andrew	384		523
By *a*: $7\times380\frac{5}{7}=2665=$	2344,	321	
By Alcuin: $24\times380\frac{7}{8}=$			9141
St. Andrew	568	174	742
Twenty-fifth Sunday		393	
By *a*: $10\times380=3800=$	2912,	888	
Oct. of St. Andrew [II. lxx.: 203]	287		
Three *aliæ*: 118, 169, 113			400
By Alcuin: $3\times380\frac{2}{3}=$			1142
First Sunday of Advent			423
St. Damasus [N.B.]	408		408
Second Sunday			378
St. Lucy		341	341
Third Sunday			335
From the following			15
By Alcuin: $8\times380\frac{1}{4}=$			3042
Ember Wednesday			470
,, Friday			325
,, Saturday			872
Fourth Sunday			349
From the following	15		
By *a*: $13\times380\frac{3}{13}=4943=$	3722,	1221	
St. Thomas [N.B.]	392		584
Six *aliæ*: 127, 104, 111, 158, 119, 164			783
Explicit			39
By Alcuin: $17\times380\frac{1}{17}=$			6464
De communi sco'rum: 8 masses	2906	116	
Explicit	22		
By *a*: $22\times380\frac{1}{2}\frac{2}{2}=8379=$	7042,	1337	

In this table the column which represents the last forty-one pages of Alcuin's *collectio*—fourteen of them containing the Advent masses transferred by him from the beginning of the *circulus anni*—enables us to see yet once more how carefully a character of verisimilitude has been given to the compilation. Alcuin's resultant here divides itself into seven groups of integral masses, each group contained in an integral number of pages, and each beginning with a prominent anniversary; and yet, now as ever, all the Sunday masses which by his theory were præ-Gregorian have been omitted, and, besides them, the two saints' masses which by the same theory were "Gelasian" became doubly allotted. He attained his object by introducing a new and shorter mass for the Exaltatio S. Crucis, by giving the vigil of St. Andrew a Preface, by inserting three *aliæ* before Advent Sunday, and by adding a fully developed conclusion to the Oratio for that anniversary. Nothing could be more interesting than this minute and sagacious ingenuity. As regards the first of these processes, if St. Gallen and the Queen of Sweden's book may instruct us, he found on the Exaltation of the Cross a doubly allotted mass, and replaced it by two prayers for the *adoratio Crucis*, a ceremony introduced by Sergius I. (A.D. 687 *circ.*), and a commonplace Postcommunion of 86 instead of 171 letters.

But if the distribution of Alcuin's Libellus was the outcome of design, what shall we say of the sacramentary whence he quarried its materials? I review the successive synopses of that sacramentary as reconstructed in obedience to the postulates of my theory; and I venture to declare that unless or until the idea of an undesigned design shall be conceivable, that theory cannot be wrong:—

τέχνη τύχην ἔστοργεν, οὐ τέχνην τύχη.

Such, then, is the account I offer of a document which, in contravention, whether conscious or unconscious, of the literary tradition recorded in the 'Micrologus,' has, without attempt at proof, been with equal rashness and persistency labelled as "the Hadrianic Sacramentary." If there ever was such a book, this is not it. It is Alcuin's mutilation of a work completed by a predecessor of Hadrian, in all probability Gregory II., the work thus completed having in the first stage of its history been compiled of materials which may have been, and probably had been, for the most part collected by Gregory I., but compiled by or for some successor of his not earlier than the second quarter of the seventh century.

MARTIN RULE.

'KNOX AND THE REFORMATION.'

St. Andrews, August 19th, 1905.

PERHAPS I may be allowed to defend my interpretations of certain passages in Knox's career as against those preferred by my courteous reviewer (*Athenæum*, August 19th). I say that Knox "spoke with two voices, and allege that he used a Biblical precedent in two absolutely contradictory ways." As to the latter charge, the interpretation favoured by the reviewer of the text about Paul's purifying at Jerusalem never occurred to me. But it may be the more probable; indeed, the passage is not clear enough to warrant my use of it. On the other hand, Knox did certainly speak to England "with two voices." Early in 1559, in 'A Brief Exhortation to England' (Laing's 'Knox,' v. 495–522), he gave very truculent counsels, which the seceding Nonconformists, prior to and during 1568, to the extent of their ability, preferred to his admonitions of 1568.

I have not noticed that any of Knox's biographers, except myself and Dr. Lorimer in 'John Knox and the Church of England,' discuss Knox's epistle to England of January, 1559. He attempts, under awful threats, to induce England to accept the lovable Genevan "Church discipline," and to overthrow any civil ruler who resists, as "enemy to God, and therefore unworthy to reign above his people." If the ruler "go about to destroy God's religion once established, and to erect idolatry," he must be "adjudged to death."

Now kneeling at the Holy Communion is, with Knox, one form of "idolatry"; the Litany, too, is a "diabolical" invention. Elizabeth "ordained" these very things; yet, in 1568, Knox wished the Nonconformist brethren *not* to kill Elizabeth, but — very reasonably yet very inconsistently — desired them to abstain from seceding. Less than a year before his vehement advice of 1559, Knox had bidden the Scots "advert that the King taketh upon him to command the priests" in the Bible, and that "the ordering and reformation of religion.....doth especially appertain to the Civil magistrate."

So Elizabeth understood the case, but not so Knox in 1559, when addressing England. He seems to have come round again in 1568, much, no doubt, to the confusion of the English Nonconformists, whom he addressed, among others, in 1559.

As to the Reformer's dealing with England in June, 1559, and the "five letters" from the Scots which I "do not prove," Laing mentions two from Kirkcaldy of June 23rd and 25th, one from Knox of June 28th, one from Kirkcaldy of July 1st, and there is an undated Kirkcaldy letter. Knox mentions another letter of his own. Perhaps the critic can prove that "it did not reach its destination," but it was written.

It is certainly my opinion that when Knox warned Cecil against giving "entrance" (*i.e.*, "enteress," "entrance" or "interest," or what?) "and title" to "many" women by whom "the truth shall be impugned," he meant Mary Stuart. He said nothing of the "Crown," but of "reigning over us." Mary had title—the queen over the water she was—but not "entrance" to her country; and in July, 1559, she could not be said to "reign over us"; her representative being then defied in arms by Knox's party. I am unaware that Cecil and Knox could deny rights to any other female and Catholic claimant of the right to reign in England and Scotland, except to Mary Stuart. Who else was in question, or even visible on the horizon as likely to be in question? Knox speaks to Cecil of "the dangers *appearing*." No other dangers of this kind—no Catholic female claimants — "appear" visibly to my eyes. My critic may be longer-sighted. I stand by my interpretation.

As to the assurances given by the Regent's and the Reformer's parties at Cupar Muir, I really cannot oblige my critic by inserting a full stop where David Laing's printed text of 'The Historie of the Estate of Scotland' gives a comma; and, by parity of reasoning, I cannot insert a full stop where Laing gives a colon! This heroic method of editing makes no sense, in my opinion, and is beyond my editorial valour.

The historian writes:—

"At the last, it was appointed in this manner, that the Frenchmen should incontinent remove forth of Fife, and that the Congregation should enterprize nothing, nor make no invasion for the space of six days following, for the Lords and principals of the Congregation read the rest on another piece of paper: which thing being concluded, the Queen ordained the Frenchmen incontinent to pass to the coast side, and the next day over the water."

Let the critic punctuate this as he pleases; the assurance of the Reformers was that they would "enterprize nothing." Now they were in arms, and the Regent was in arms against them, just because their "enterprizes" since May 11th had taken the form of wrecking churches and religious houses. The Regent had

marched against them on June 13th, solely because their latest "enterprize" of the wrecking sort at St. Andrews had come to her ears. Yet, though pledged to "enterprize nothing," the Reformers, during the truce, wrecked the abbey of Lindores. So Knox wrote to Mrs. Locke (June 23rd), but he carefully kept the fact out of his 'History,' meant for "posterity" and for "all realms." I think that I am not hair-splitting.

The penal Act of 1560 denounced death for the third attendance at Mass. Mary, very soon after landing in Scotland, came under that law. For that reason I say "her continued existence was illegal." That she "lay under sentence of death," as a person tried, found guilty, and condemned, I did not, of course, mean to assert. Legally she ought to have been put to death after hearing her third Mass in Scotland.

May I point out that, if the "Higher Criticism" were applied to Knox's 'History' as it is applied to the Bible, analysis would detect two parallel and inconsistent versions of the wrecking at Perth in May, 1559? The first version, very brief—let us call it "J"—is given in the last two sentences of vol. i. p. 319. The next version, "K," is contained in vol. i. pp. 320–3. I think that any Higher Critic could discover the reason of this curious arrangement. A third version, "L," different from both "J" and "K," appears in Knox's letter to Mrs. Locke of June 23rd, 1559, and is corroborated, briefly, by his letter to Cecil of June 28th.

A. LANG.

SIR THOMAS MORE.

9, Rue du Regard, Paris.

MAY I be allowed through your columns to appeal to any of your readers who are interested in Sir Thomas More? I am making a collection of his letters, and should be thankful to be put on the track of any that may have escaped the attention of Dr. Brewer and Mr. James Gairdner, the editors of the invaluable series of the 'Letters and Papers of the Reign of Henry VIII.,' or of Mr. Sidney Lee in his scholarly article for the 'Dictionary of National Biography.' From these and other sources I have been able to draw up a more complete list than any I have yet seen, but I am anxious to ascertain whether further discoveries cannot be made in private archives.

Such readers may also be glad to hear that my friend Mr. D. S. O'Connor and myself are now at work on a critical edition of the English works of More. JOSEPH DELCOURT.

Literary Gossip.

MESSRS. HUTCHINSON & Co. announce the publication of a new book entitled 'Mary, Queen of Scots, her Environment and Tragedy,' in two volumes, by Mr. T. F. Henderson, the editor with W. E. Henley of the "Centenary Burns." The author treats of the personality and career of Mary Stuart, particularly in relation to her contemporaries and her exceptional circumstances; and the work assumes virtually the form of a vindication. It will contain about 100 illustrations, and the publishers claim that it will include all the authentic pictures of Queen Mary, besides many portraits of her contemporaries and views of the places associated with her life.

MR. AUGUSTINE BIRRELL will publish a new volume of 'Literary Essays' very shortly through Mr. Elliot Stock.

SUBSCRIBERS to the "Victoria History of the Counties of England" will have noted the recent appearance of the second volume of Cumberland. The first volume of Buckinghamshire will also be published within the next few days, and volumes will appear during the autumn concerning the counties of Derby, Durham, Lancashire, Somerset, Worcester, Sussex, and Berkshire. The first of the genealogical volumes, which will also be ready this autumn, concerns Northamptonshire.

SIR ISAAC PITMAN & SONS will publish next month a new novel by Father Benson, author of 'By What Authority?' entitled 'The King's Achievement.' It is an historical romance of the reign of Henry VIII., and introduces many well-known personages, including the King, Sir Thomas More, Bishop Fisher, and Thomas Cromwell, Earl of Essex, who took so great a part in the suppression of monasteries.

THE same firm are publishing this autumn a series of copyright shilling books in specially designed paper covers. Except for binding, they will be exactly the same as regards size, shape, and type as an ordinary six-shilling book. 'The Simple Life' has already been issued in this form, and another volume by the same author, 'The Better Way,' will shortly appear. Two other books arranged for are abridged editions of George Fox's and John Wesley's journals. The same publishers also announce a new edition in two volumes of Dr. Stopford Brooke's book on 'The Poetry of Robert Browning,' and a popular issue of Plumptre's striking book, 'The Spirits in Prison, and other Studies of the Life after Death.'

AMONG the books which Messrs. MacLehose have in the press are 'The English Voyagers of the Sixteenth Century,' by Prof. Raleigh; 'Old Glasgow Essays,' by Dr. John Oswald Mitchell; and 'The Clyde Mystery,' a study in forgeries and folk-lore, by Mr. Andrew Lang.

MR. FISHER UNWIN has arranged to publish a new Welsh novel by Miss Gwendolen Pryce, author of 'John Jones, Curate.' The title will be 'A Son of Arvon,' and the scene is laid in Carnarvonshire, the author's native county. It is the county of tenor singers, and a tenor is the hero. But the book is not the story of a musical success; the deep-rooted passion of the Welsh for a bit of land, for home and hearth, and wife and child, is its true subject.

MR. ROBERT AITKEN, a Scottish journalist, has on hand a history of the Templars and Hospitallers in Scotland.

THE September number of *Macmillan's Magazine* contains an article by Mr. A. R. Hope Moncrieff on 'Gregor McGregor,' the adventurer whose name made some noise in two worlds early in the nineteenth century; Mr. F. R. Earp has a paper on 'The Traveller in Persia,' which describes his experiences in the province of Azerbaijan; Mr. Ernest A. Baker writes on 'The Novels of Captain Chamier'; and S. G. Tallentyre adds a study of Beaumarchais to her series of articles on 'The Fellow-Workers of Voltaire.'

MR. JOHN H. BURROWS writes:—

"The following statement may be helpful in fixing time and one reason why the late Lord Beaconsfield anglicized D'Israeli into Disraeli. In the year 1872 the printing plant and effects of the late Mr. John Grundy (a successor in the business of Vine Hall, author of 'The Sinner's Friend,' and father of the late Rev. Newman Hall), of Bank Street, Maidstone, were sold by auction, and after the sale, as an apprentice to Mr. John Grundy, I was employed in the clearing-up process, during which I came across file and other copies of Conservative literature printed at that establishment in connexion with the election by which Disraeli was returned one of the two members of Parliament for Maidstone. Some of it had the name spelt Disraeli, but a roll of from a dozen to a score copies of an election address bore the printed signature D'Israeli. I asked the overseer (Highstead)—who was then elderly and had been continuously in employment in that establishment since boyhood days—for an explanation, and he said that when Disraeli came to examine a proof of his election address, somebody suggested (the overseer's belief being that it came from Mr. Vine Hall) that the name would look more English-like if the apostrophe were taken out. Disraeli assented, and it came out; and in further printing work a like omission was observed."

A CORRESPONDENT writes:—

"As long ago as 1896 *The Athenæum* announced (No. 3591, August 22nd) that Mr. W. Graham Easton, of Carron Hall, Stirlingshire, was compiling a history of the Graham family. I should be glad to know what advance he has made, and if he has chosen a publisher, as I am interested in the subject, and am well aware that several subscribers have paid for copies in advance."

The Horatian period for delay having already elapsed, we think it reasonable to ask by this time what Mr. Easton has accomplished. We should be sorry to lose a work which promises to be of high interest.

Temple Bar for September will contain a paper called 'The Poet's Ringlets,' in which Mr. Michael MacDonagh maintains that the outward and visible sign of the poetic faculty is abundant hair, and supports his theory by instances from the National Portrait Gallery; Mr. George Makgill records his experiences when coasting along the Northern Isles with a Norwegian crew 'In the Whale's Wake'; Mr. R. O. Winstedt describes the quaint and graceful ceremonies incident to 'A Malay Wedding'; Mr. J. Sackville Martin illustrates the superstitions attached by the Japanese to a 'Muramasa Sword'; and Mr. Henry H. Brown, in 'A Memory of Tarvit Hill,' gives an account of the "duel" between Knox and Archbishop Hamilton.

THE death is reported, at the great age of ninety-three, of the Rev. Francis Procter, well known for his 'History of the Book of Common Prayer, with a Rationale of its Offices,' frequently republished since its appearance in 1855.

MR. LEWIS JOHNSON writes:—

"Will you allow me to point out two mistakes in your able and interesting review of 'Auction Prices of Books'?

"First, you mention 'an ordinary uncut copy' of 'The Haunted Man.' The uncut copy was an *extraordinary* one, in fact unique, the book being issued with gilt edges. Hence the price. An ordinary copy is worth 8s.

"Secondly, 'The Curious Dance' *was* written by Charles Dickens. I have seen the original MS.; it is now in the possession of Mr. Wise, the well-known owner of many bibliographical rarities."

Mr. J. C. Thomson also writes:—

"Surely the writer has made some mistake in his reference to Dickens's 'Haunted Man.' Copies of this, in first-class condition, cloth, gilt edges, as published, may be had from any London bookseller for 7*s.* 6*d.* upwards. Mrs. S. C. Hall's presentation copy may be worth 3*l.* 6*s.*, but, if so, the 3*l.* is the autograph value and the 6*s.* the book value. 'The Haunted Man' was issued with gilt edges. See my Bibliography' (1904)."

Next week we shall pay special attention to school-books and educational manuals, in view of the approaching winter term at the public schools.

Mr. E. H. Coleman writes:—

"Permit me to direct your attention to an error in last week's *Athenæum*, col. 1, p. 263. Mrs. Aphra Behn did *not* find 'a resting-place in Poets' Corner, Westminster Abbey,' but in the Cloisters, where 'her name may still be read,' but not on a slab of 'marble.'"

The eminent theologian Alexander von Oettingen, whose death took place on August 21st at Dorpat, was one of the most distinguished of the professors at Dorpat. He was born in 1827, studied at Dorpat, Berlin, and Erlangen, and became professor at Dorpat in 1856, retaining his post till 1891. He was an ardent Lutheran and an opponent of Ritschl and his school. But though he himself was most proud of his book 'Lutherische Dogmatik,' he was best known by his works on ethics. The volumes 'Moralstatistik' and 'Die christlichen Sittenlehren' created a sensation at the time of their appearance, and were the subjects of violent attack. He was also a great Goethe scholar, and wrote, among other things, a commentary on 'Faust.'

The death, on August 25th, of Norman Dalziel Warne, the youngest son of the late Frederick Warne, will cause much sorrow among his large circle of friends. On leaving the Charterhouse in 1865, he joined his father and brother in the Bedford Street business, and in 1895 became a partner in the firm.

The chief recent Parliamentary Paper is the Report of the Ordnance Survey for the year ended March 31st last (4*s.* 4*d.*).

SCIENCE

Address to the British Association for the Advancement of Science, delivered at Johannesburg, 1905. By Prof. G. H. Darwin, President. Part II.

The concluding part of Prof. Darwin's Presidential Address was duly delivered on Wednesday last. Although he dealt, as promised, with current theories of stellar evolution, only the nebular hypothesis of Laplace and his own doctrine as to the origin of the moon were examined at any length, and nothing very startling or sensational was announced. Perhaps the knowledge that, while he was speaking, the most complete solar eclipse since 1870 was under observation at the other extremity of the continent slightly hampered the speaker. The insight which we expect it to give us into the nature of the sun itself, especially of the gas coronium, which is supposed to exist nowhere but in the solar corona, and, perhaps, of the hitherto unexplained "shadow bands" which appear on the earth just before and after the phase of total obscurity, may well be such as to falsify any too dogmatic statements as to the sun's origin that might be made in advance.

By an inversion of the natural order of things, Prof. Darwin began by an account not of the birth, but of the growth of the larger bodies of our system, which he thought to be due to gradual accretions of meteoric stones. After declaring his belief in the accuracy of what is known as Bode's planetary law, he showed that a meteoric stone, coming within the mutual attraction of the sun and a planet, will

"describe an orbit of extraordinary complexity, at one time moving slowly at a great distance from both the sun and [the planet], at other times rushing close past one or other of them."

He then went on to say that whether the meteorite was absorbed by the sun, collided with a planet, or continued on its path for ever, depended on its orbit, and that herein he found another instance of the survival of the fittest:—

"There are perpetual orbits, but some, and indeed most, are unstable, and these do not offer an immortal career for a meteoric stone; and there are other perpetual orbits which are stable or persistent. The unstable ones are those which succumb in the struggle for life, and the stable ones are the species adapted to their environment.....The final outcome will be an orderly planetary system in which the various orbits are arranged according to some definite law."

This doctrine, however, of the evolution of sun and planets from a formless shower of meteoric stones is in apparent—but, according to Prof. Darwin, not in irreconcilable — disagreement with the nebular theory of Laplace, by which our universe was once a cloud of rarefied gas congregated round a central condensation which was ultimately to form the sun:—

"The nebula must have gradually cooled by radiation into space, and as it did so the gas must necessarily have lost some of its spring or elasticity, thus permitting a greater degree of condensation of the whole. The contraction led inevitably to two results: first, the central condensation became hotter; and secondly, the speed of its rotation became faster. The accelerated rotation led to an increase in the amount of polar flattening, and the nebula at length assumed the form of a lens or of a disk thicker in the middle than at the edges. Assuming the existence of the primitive nebula, the hypothesis may be accepted thus far as practically certain."

But the original hypothesis of Laplace supposed that this thickening at the middle in time led to the formation of several external rings, which gradually detached themselves from the parent nucleus or sun, and concentrated in turn round some point in their own circumference. This Prof. Darwin thinks impossible. A ring of matter, he says, can only concentrate round the centre of gravity of the whole ring, and this would lead to the ring returning to the parent body. If, however, we suppose the ring to be broken by some outside force, matters would be different:—

"If the ring were so far from being complete as only to cover a small segment of the whole circumference, the true features of the occurrences in the births of planets and satellites might be better represented by conceiving the detached portion of matter to have been more or less globular from the first, rather than ring-shaped."

From this he proceeds to inquire what would happen on the supposition that the detached portion were, like our earth, liquid, and under the combined influence of gravitation and rotation. He finds that an increase of rotation leads to a diminution of its power of resistance to any sort of disturbance, and he compares the different forms assumed by it under the influence of an ever swifter rotation to the different species of animal forms:—

"The first or planetary species has a circular equator like the earth; the second species has an oval equator, so that it is something like an egg spinning on its side on a table; in the third species we find that one of the two ends of the egg begins to swell, and that the swelling gradually becomes a well-marked protrusion or filament. Finally, the filamentous protrusion becomes bulbous at its end, and is only joined to the main mass of liquid by a gradually thinning neck. The neck at length breaks, and we are left with two separated masses which may be called parent and satellite."

The likeness between this and what appears in masses of protoplasm of course strikes him, and he draws the necessary parallel thus:—

"The figures which I succeeded in drawing, by means of rigorous calculation, of the later stages of this course of evolution, are so curious as to remind one of some such phenomenon as the protrusion of a filament of protoplasm from a mass of living matter, and I suggest that we may see in this almost life-like process the counterpart of at least one form of the birth of double stars, planets, and satellites."

This may well be, and if Prof. Darwin had had time to become acquainted with the experiments in cytogenesis made by M. Stéphane Leduc, and published by him during the British Association's journey to the Cape (see *The Athenæum*, No. 4059), he would perhaps have explained the constant giving way of the cellular membrane at the same point of its circumference by the impulse given by the increase of rotation. As it is, he goes on to restate the arguments which he has before made familiar to us, whereby he seeks to prove that our moon must have been formed by a different process from that which he thinks sufficient to explain the origin of the satellites of the other planets. His main contention is founded on the great relative size of the moon, whose mass is $\frac{1}{80}$ of that of the earth, compared with that of Titan, the largest satellite known, whose mass is hardly $\frac{1}{10000}$ that of its parent Saturn. Hence he considers that in our case, at any rate, the detachment of the moon from its parent must have occurred, as he puts it, "as a single portion of matter, and not as a concentration of a Laplacian ring." Its gradual retreat from the earth—to which it must once have been united—he thinks due, as he has before stated, to the friction caused by the oscillations of the tides, and he thinks that the time occupied in this retreat can be approximately calculated:—

XUM

"If, at every moment since the birth of the moon, tidal friction had always been at work in such a way as to produce the greatest possible effect, then we should find that 60,000,000 years would be consumed in this portion of evolutionary history. The true period must be much greater, and it does not seem unreasonable to suppose that 500 to 1,000,000 million years may have elapsed since the birth of the moon."

The discrepancy between this and Helmholtz's calculation of the duration of solar heat, which would make the whole of our system only 20,000,000 years old, he gets over by the now familiar supposition—unsupported as yet, it may be noticed, by any spectroscopic evidence—that the sun contains some radio-active element resembling radium. Finally, he touches very briefly on the phenomenon of double stars, no one of which, he reminds us, differs enormously in mass from its fellow; and he indicates that, if these be supposed to have come into being by the same process as our moon, tidal friction would account for the otherwise unexplained eccentricity of their orbits.

Looking at Prof. Darwin's address as a whole, we think that it is somewhat lacking in lucidity and grasp, but this is in great measure due to the changes that have taken place in our conceptions of the universe in face of the latest discoveries of physical science. To say that all our ideas on the subject are in a state of flux may be a hyperbolical way of putting things, but it is at any rate true that the facts recently acquired have not yet been sufficiently co-ordinated to be reproduced in the dogmatic form in which alone they are capable of being easily absorbed by a popular audience. Some conviction of this may be found reflected in different parts of Prof. Darwin's discourse; in others he has to depend on comparisons which, as in the case of the floating magnets mentioned a fortnight ago, seem on examination to be hardly analogous. We could have wished, too, that he had been able to devote more time to the spectroscopic side of his subject, as exemplified, for instance, by Sir Norman Lockyer's researches, as to which the partly instructed public are in considerable need of teaching. But when all is said his discourse remains as good an exposition of the present state of the question of the evolution of the universe as could probably be given in the space allotted to him. He seems to have a very clear notion of its vast extent, and, in his opinion, "the advance towards an explanation of the universe remains miserably slight." He even goes so far as to regard the problem as insoluble. "Our children's children," he tells us, "will still be gazing and marvelling at the starry heavens, but the riddle will never be read."

Meteorology; or, Weather Explained. By J. G. McPherson. (T. C. & E. C. Jack.)—Meteorology is becoming a science, but she is a coy maiden to those who seek to understand her methods of working, chiefly because her dwelling-place is the atmosphere, which is never in a state of equilibrium, but always making restless efforts to attain that condition. All sciences now trench more or less upon others, and the phenomena produced in the atmosphere by the rays of light and heat, and the currents of electricity, which pass through it, often lead the meteorologist into the domains of optics, electricity, and general physics. The present little work does not enter into elaborate descriptions of any of these, neither does it give any detailed account of thermometric, barometric, and other conditions of the atmosphere and their changes in different times and places. Its aim is rather to supply a popular explanation of many effects which are constantly noticed, though their causes are often misunderstood. Amongst these we may specially refer to the formation of dew, and to the blue colour of the unclouded sky. The author is particularly anxious to call attention, in the explanation of these and other phenomena, to the researches and experiments of Dr. John Aitken, F.R.S., which have been carried on during the last twenty years, the results being published from time to time in the *Transactions* of the Royal Society of Edinburgh. Mr. McPherson's little book, which is one of a useful "Shilling Scientific Series," will be read with profit and pleasure, and the perusal will probably lead many to more careful observation of the interesting atmospheric phenomena around us, which cannot fail to extend our knowledge of scientific meteorology.

The Crystallization of Iron and Steel. By J. W. Mellor, D.Sc. (Longmans & Co.)—Metallography is a very young branch of science, and it may perhaps be doubted whether the time has yet come for its principles to be satisfactorily enunciated in a small manual. Probably, however, no great harm can be done by putting together in a few pages the chief conclusions which have already been reached, and explaining briefly the methods of investigation which have led to them. It is certainly a convenience to possess such a book, but it must be regarded as an *ad interim* report only. Looking at Dr. Mellor's little volume in this light, we have nothing but praise to award it. It is, indeed, an excellent *résumé* of the main results attained up to the present, and one which could only have been written by an author who is thoroughly familiar with what has by this time become an extensive literature in many languages, and is equally at home in the novel and delicate processes which the subject demands. In six short and lucid chapters—originally lectures delivered in 1904 to the engineering students of the Staffordshire County Technical Classes of the Newcastle High School—we are taken from a well-put statement of what is known respecting the solidification and cooling of alloys in general to the consideration of the phenomena recognized in iron and steel in particular, and, lastly, to practical directions for the due preparation of specimens for microscopic examination. All this is done in so orderly a manner, so simply, and with such well-chosen and abundant illustrations, that we are tempted to fear lest readers should imagine the modern study of complex metals and their structure to be far less difficult and intricate than it really is, and that something approaching finality has been achieved in regard to it. But though a vast amount of most valuable knowledge has been won since the days of Sorby and Guthrie—the practical and theoretical fathers of the science—it cannot be too strongly insisted that the facts described and the working hypotheses deduced from them have been the reward of great manipulative skill combined with scientific acumen of the highest order. The perfection to which microphotography is now carried has helped greatly. So also has the fact that most of the discoveries made have been capable of obvious application in the metallurgical industries. Progress has been extraordinarily rapid, but much remains to be done. Metallography is a most vigorous infant, but it is an infant still. As an easily understood exponent of its state at an early stage in its promising career, Dr. Mellor deserves the thanks of those ironmasters and others who are only now beginning to feel that the information he has to impart is vital to them, and who cannot themselves ransack the numberless transactions and periodicals in which most of it has hitherto been hidden. His little work is bound to be popular, and in view of a second edition a few slips may be pointed out. Thus the sulphur rhombic bipyramid (p. 5 and fig. 1) should not be called an "octahedron"; the expression "More salt may be in solution than the true solubility of the salt" (p. 11), and the phrase "Iron crystallizes in the cubic system, rock salt, the crystal splits up," &c. (p. 85), are both unintelligible as they stand. *La Électricien* (p. 14), "oxodized" (p. 125), and "osmetic" are mere misprints awaiting correction.

A VISIT TO BHUTAN.

A MEMBER of the mission sent to invest the Tongsa Penlop of Bhutan, who assisted us during the Tibetan expedition, with the insignia of the Order of the Indian Empire gives an interesting account of the journey through this little-known country in two letters recently published by the Allahabad *Pioneer*. Our previous knowledge of Bhutan is derived from four sources—the missions of George Bogle and Capt. Turner in the time of Warren Hastings, of Capt. Pemberton in 1837, and of Sir Ashley Eden in 1864. In addition, there is the account of Kissen Kant in 1815.

The mission followed the route from Sikkim over the Nathu-la pass and across the Massong-Changdong range into the Hah valley. It had not been used by any Europeans previously, but the Bhutanese authorities, who from first to last gave our officers a most hospitable reception, described it as the best. The difficulties of the route were increased by an exceptionally severe winter in 1904–5, which may be gauged by the fact that 65 in. of snow were registered at Chumbi, as against 20 in. a year earlier. The passage of the Nathu-la pass was very difficult, for in many places there was not the slightest trace of a road or path. The Am-mo-chu valley, into which this pass leads, is described as a country with most delightful glades, and full of trees of many varieties, from oaks downwards. The main valley seemed a gigantic avenue leading to the snowy pyramid of Senchula. After leaving their camp in this attractive situation the party came to the pass over the Massong-Changdong range. This they crossed by a narrow ridge with precipitous cliffs on one side and a not less precipitous precipice on the other, which one of the guides called "a bridge of death." The practice is to cast a stone of thankfulness for a safe passage on one of the cairns, or "obos," that testify to the grateful feelings of many generations of travellers.

At last the mission entered Poonakha, the capital of Bhutan, in heavy rain. The entry is described as follows:—

"The road was of rich clay, on which neither man nor beast could keep his feet, and the gay clothing of the musicians and dancers who met the mission was out of keeping with the constant drip and mud. In time we managed to reach the welcome shelter of our camp, where a neat wooden house of two rooms had been made for us, while tents had also been pitched."

The ceremony of investiture was fixed to take place on the third day in the presence of the Deb Rajah. The most curious feature of the ceremony was the presentation of congratulatory scarves until the Penlop was "almost smothered" with them. He also received from his friends and admirers presents of tea, silk, gold dust, &c., which were deposited with a bang in front of him. The whole proceedings, including a libation of native beer blessed by the Deb Rajah, were quaint and original. The interior of the fort and palace of Poonakha did not compare favourably with similar buildings visited by the mission; but this was largely due to the

havoc worked by earthquakes. The mission returned to India by a different route, following the Thimchu valley, and gaining our territory by the Yakle-la and Phew-la passes. Complete success attended the visit, and our officers brought away the most favourable impression of the character and goodwill of the people.

ANTHROPOLOGICAL NOTES.

THE first Congrès Préhistorique de France, to be held at Périgueux from September 26th to October 1st, has already received nearly 200 adherents, among whom may be mentioned Prof. Putnam, of Massachusetts, and Mr. O. M. Dalton, of the British Museum. The questions proposed for discussion are: 1, the age of the engravings and paintings in the palæolithic caves; 2, the inventory and study of the neolithic stations and workshops in the region of the Dordogne. Papers on other subjects will also be read. The local authorities have taken great interest in the matter, and contributed liberally to the funds of the Congress.

Mr. David Boyle's Archæological Report to the Minister of Education of Ontario for 1904 records 270 additions to the Ethnographical Museum at Toronto, besides a number of objects presented to the historical section by the widow of Mr. George H. Wilson. Mr. Boyle explains that his report is not so comprehensive as he intended, owing to numerous interruptions since its preparation was begun, and warns us to expect from him only a brief report next year, as rearrangements of the collection, which now holds 27,023 specimens, have become imperative. Failing additional case-room, it will be necessary to stow away much of the present material to make room for improved reinstallation, with more labels and more descriptive matter upon them. He also pleads for workshop accommodation and additional assistance, without which the value of the museum as a factor in education will be prejudiced. The present report, however, though perhaps not so extensive as the average of recent issues, is 117 pages in length, and contains discussions of some interesting questions. The question whether the Amerinds used combs before the arrival of the Europeans, which was raised by Dr. Beauchamp, on the ground that a bone comb could not be made without a metallic tool, is settled by the discovery in Egypt of bone combs made with flint tools, and curiously resembling Amerindian types. The question whether the objects which are called perforated bone needles, but may be shuttles, are prehistoric is raised by Mr. W. J. Wintemberg, and Mr. Boyle maintains the accepted belief that they are pre European. Among the curious objects acquired by the museum during the year, figured in the report, are a huge stone pipe-bowl in the form of a bear or wolf, weighing two and a half pounds; a string of wampum beads, used about eighty years ago as giving a title to land; a picture record on deerskin, made by the Blackfoots; a design in porcupine quill work, representing two Ojibwa warriors fighting a Mohawk; and a mask made of husk. Mr. J. Hugh Hammond contributes to the report a series of papers on the Ojibwas of Lakes Huron and Simcoe; on Cahiague; and on North and South Orillia. We notice also an interesting communication by Mr. James Stewart, formerly of the Hudson's Bay Company, recording his observations of the Indians of Rupert's Land about sixty or seventy years ago. The tribe of Indians under the surveillance of the Company's post at Beren's River at that time went under the name of the Bungays. Among their divinities was one called Wesse-ke-Jack, which in the mouth of the white man becomes Whisky Jack. He is concerned in the creation myths of the people. He first made a man of stone, but this being destroyed by a bear, he proceeded to make another of clay, and endued it with life. The Indians lamented the destruction of the man of stone, as, if Wesse-ke-Jack had succeeded in putting life into him, the human family would have been ten times stronger than they are now. Another original document is a report by Mr. John Potts, dated "Richmond Fort, 15 March, 1754," addressed to the commanders-in-chief of Moose and Albany Forts, and containing much information as to the Eskimo at that date.

Science Gossip.

MESSRS. CASSELL will publish this autumn 'The Zoological Society of London: a Sketch of its Foundation and Development, and the Story of its Farm, Museum, Gardens, Menagerie, and Library,' by Mr. Henry Scherren, F.Z.S. The edition is to be limited to 1,000 copies. Mr. Scherren has utilized material included by Dr. Sclater in the official 'Record of Progress'; and Dr. P. Chalmers Mitchell, the present Secretary, has made many valuable suggestions.

MR. R. P. BROTHERSTON, head gardener to the Earl of Haddington at Tyningham, author of 'The Book of the Carnation,' has written 'The Book of Cut Flowers,' which will be published by Mr. Foulis.

THE death in his fifty-seventh year is announced of Dr. A. J. Kunkel, Professor of Pharmacology at Würzburg, and the author of a well-known handbook of toxicology. Dr. Kunkel was a man of liberal views and very popular with his students.

AN eminent engineer has passed away in Franz Reuleaux, for many years Professor of Kinematics at the Technical College of Berlin. He took an active part as expert in various international exhibitions in London and elsewhere, and his sharp criticisms on the Philadelphia Exhibition, in which he plainly exposed the weak points of German trade, brought upon him a storm of abuse at the time. Reuleaux, who was a member of the Patent Office and worked zealously for its reform, was the author of several valuable technical works, among them 'Theoretische Kinematik,' 'Der Konstructeur,' &c. He was in his seventy-sixth year.

THE eclipse last Wednesday was the largest in England since that of December 22nd, 1870, on which occasion 0·81 of the sun's diameter was obscured at Greenwich, instead of 0·79 as at the recent one. That of 1870 was total in the south of Spain and on the coast of Algeria, where M. Janssen, who had escaped from Paris (then under siege) in a balloon, was prevented by a cloudy sky from observing it at Oran. The latter part of the large partial phase was well seen at Greenwich, one of the observers being the present Astronomer Royal, who had recently been appointed Chief Assistant. But the sun was completely obscured there by cloud on the 30th ult., so that nothing whatever could be seen of the eclipse; indeed, this seems to have been the case over the greater part of England, though the sky was clear in the north of Ireland. Good success is reported from most of the observing stations on the line of totality in Spain and the North African coast. The Astronomer Royal from Sfax reports that photographs were obtained with all the instruments. M. Trépied speaks of splendid weather at Guelma, in Algeria; so does Prof. Todd, of Amherst College, who observed at Tripoli; whilst Prof. Turner and the Egyptian party were equally favoured. As is usual in eclipses near an epoch of sun-spot maximum, the corona, which was very brilliant, was distributed nearly all round the sun, whilst several extended streamers were seen, and some particularly fine red protuberances were perceived on the edge of the sun.

THE sun will be vertical over the tropic of Capricorn on the evening of the 23rd inst., which is therefore the day of the autumnal equinox. The moon will be full a little after 6 o'clock in the evening (Greenwich time) on the 13th, and new at 10 o'clock at night on the 28th. She will pass over part of the Hyades on the night of the 19th, and occult Aldebaran after daylight on the morning of the 20th. The planet Mercury will be at greatest western elongation from the sun on the 15th, and visible before and after that date in the early morning, situated in the constellation Leo. Venus rises a little later each morning; she will move during the month from Cancer into Leo, and pass very near Regulus on the 26th. Mars is in Scorpio, and sets earlier each evening; he will be about 2° to the north of Antares on the 4th. Jupiter is almost stationary in the eastern part of Taurus; he will be in conjunction with the moon about 2 o'clock on the morning of the 20th. Saturn is in the western part of Aquarius; he will be due south at 11 o'clock on the night of the 7th, and at 10 o'clock on that of the 21st.

PROF. OMORI, the distinguished Japanese seismologist, has concluded his Indian visit, and before his departure he gave some of his conclusions for publication in an Anglo-Indian journal. The more practical portion of his advice relates to the construction of the best buildings for resisting earthquakes, and incidentally he gives some curious details as to the ratio between houses destroyed and lives lost. It appears that in Kangra-tahsil alone the number of houses destroyed was 40,000 and of persons killed 10,600, or rather more than one person killed for every four houses. In other places not named the rate was as high as one person per two houses. Now in Japan, where the earthquakes are most violent in character, the average death rate is one killed for every eleven houses destroyed. The explanation is that houses in Japan are very much better constructed with regard to their capacity for resisting earthquake shocks. Mr. Omori says, "Walls built of stone, with little and poor cementing material, often filled in with rubble and small stones, cannot resist earthquake shocks, however great their thickness. It has been suggested that the collapse of houses was frequently due to the weight of the roofs. A heavy roof is certainly bad, but the fault was not in the roofs, but in the bad walls. The walls both in Dharmsala and Kangra were very bad indeed from the earthquake point of view." Proceeding from the negative to the positive, the Japanese professor recommends brick buildings cemented with good mortar, with a substantial timber or iron framework. He asserts that houses built with proper care on a good site can resist any earthquake. This is especially true of a wooden structure, which can never be overturned as a whole by an earthquake. With regard to sites for houses, the harder the ground the better, rocky ground being the best of all. Prof. Omori wished to impress on the Indian authorities the great importance of building houses, barracks, and public works to resist earthquakes, as it was inevitable that India should be visited by severe earthquakes from time to time; but if the precautions indicated were adopted it would be possible to mitigate in a considerable measure the damage to life and property.

FINE ARTS

OUR LIBRARY TABLE.

Hidden Treasures at the National Gallery: a Selection of Studies and Drawings by J. M. W. Turner, R.A. With some Account of them by E. T. Cook. (Pall Mall Press.)—This is a reprint from an "Art Extra" of *The Pall Mall Magazine*. Mr. Cook has no difficulty in

showing that Turner's will has been constantly set aside by the action of Parliament, and that, over and above that, the Trustees of the National Gallery have in the past shown a curious indifference to the fate of a large part of his legacy. Out of the 19,000 drawings, studies, and sketches which came, by arrangement with Turner's heirs, into the possession of the nation, only 1,156 are shown at the National Gallery in any way. Even of the one hundred drawings selected by Ruskin as representative, and submitted to the Trustees, some are now stowed away in almost inaccessible boxes. Turner's wish was that all his works might be kept together in a Turner gallery, and yet at the present time a number of his drawings are on "permanent loan" in the provinces. All this sounds deplorable, but there is really a good deal of excuse for not complying with the terms of Turner's will. Only harm would be done to him and every one who loves his work by showing at once and in one place a collection of 19,000 drawings. A collection of a few hundred properly chosen would be much more valuable, since of those 19,000, by universal admission, a large number are almost worthless scraps of paper. We think that it is much to be regretted that the nation has not the means of selling a large quantity of these works and buying with the proceeds other paintings which we badly need. These sketches have immense value to the private owner, but they must merely perplex and bewilder when herded together in one overwhelming mass. Turner was both too prolific and too retentive. For his own sake he should have had a bonfire. This is not to say, however, that the Trustees have not been to blame. Obviously they were not wise in allowing what was of real value among these drawings to become mildewed in inaccessible tin boxes, nor was their treatment of Ruskin of a kind to encourage devotion to the public good. He was allowed to arrange the drawings, but no assistance was given to him, and he had to provide out of his own pocket for the mounts and the cases in which they are shown. Still, we cannot doubt that the policy of dispersion is justified by the quantity of the work, though it contravenes Turner's wishes. Only the principle should have been carried further. The Print-Room at the British Museum might have absorbed a considerable number, and there is no place where such works can be more conveniently studied, or where they would receive more attention. Then the Fitzwilliam Museum at Cambridge has, at present, only a very few Turners, given by Ruskin. There is no reason why as large a collection as that permanently lent to Oxford should not be exhibited there; and similarly the policy of loans might, with profit, be extended to many more museums outside London. In this way the National Gallery would be relieved of a harmful plethora, and a great deal more enjoyment provided.

Mr. Cook is chiefly concerned in proving that the tin boxes are not Humbert safes, but really do contain treasures which should not be wasted, and this object the reproductions achieve beyond all question. There are a few quite early drawings which are rather interesting than beautiful; then several of the period of Girtin's influence, which look fine in tone and massive in design. Such are two views in Wales, and one on the Wye, which must be magnificent. For the most part, however, we find reproduced slight studies of momentary effects, done in Turner's later tours on the Continent, and as these depend entirely on colour, it is impossible to say whether they are of fine quality or not. Then there are a few exquisite pencil drawings of the middle and late periods, such as the 'Chamouni,' the 'Heidelberg,' and, best of all we think, the 'Fountains Abbey.' Fine in composition, too, and in its sensitive and vital contours, is the late and unfinished 'Bellinzona,' and for its suggestions of vibrations of light beating upon infinitely diversified surfaces, the 'Tréport.' Still, though there is nothing in the present selection (which, it must be said, does not pretend to anything like completeness) which can lay claim to first-rate importance among Turner's works, there is much that is capable of giving keen enjoyment to those who have not the same opportunities that Londoners have of seeing Turner at his best.

We believe that a thorough investigation of these 'Hidden Treasures' has been going on for some time, and that Mr. Cook's appeal, excellent as its motive is, has already been anticipated by the action of the Trustees.

The Clarendon Press have made a comely work of real value as a book of reference out of the *Illustrated Catalogue of a Loan Collection of Portraits*, which is the permanent record of the exhibition at Oxford last April and May. The portraits which figured in the show are those of persons who died between 1625 and 1714. Mr. Lionel Cust supplies an introduction, which is just what is required, concerning the tendencies of the period covered, rightly insisting on the wonderful influence of Van Dyck. The illustrations are the chief feature of the work, being abundant and admirably produced, but the lives of the various notabilities are skilfully annotated. Two whole pages are occupied by facsimiles of artists' signatures. This was not a great period either for art or for the University. Still, a number of striking personalities remain to us, such as those of John Locke, John Milton (who figures as an Oxford M.A.), Cowley (whose beautiful head is not reproduced here), the Falkland whose charm has been so gracefully rendered by one of Oxford's poets, Jeremy Taylor, and some musicians of note. There are also several royal portraits. The whole is produced in the same form as that used for the 'Chart of Oxford Printing,' with abundant margins and the beautiful printing we have learnt to expect from the Oxford Press. It constitutes that rarity, a luxurious and well-illustrated book of reference.

Brittany. By Mortimer Menpes. Text by Dorothy Menpes. (Black.) — Miss Menpes's experience in writing is beginning to tell on her style, and if she would only criticize herself a little more severely, and spare others that unpleasant task, she would learn how to write. As it is, her best descriptions, her brightest sketches, are spoilt for the reader by unnecessary blots of sloppiness. Of course, as the title shows, the writing plays a subordinate part in the composition of a book like this; but it seems certain that no expression of critical opinion will have the slightest effect on the quality of the output of Mr. Mortimer Menpes, while it may do something for his librettist. To the public at large we may add that the book describes some of the less-known corners of Brittany, and that a larger proportion than usual of Mr. Menpes's sketches are studies from life. Of the quality of the reproductions nothing need be said at this time of day; they touch, in this as in others of the series, the limits of possibility.

Florence and some Tuscan Cities. Painted by Col. R. C. Goff. Described by Clarissa Goff. (Black.) — Col. Goff's sketches make a very pleasant volume, much above the average of a class of books which seems to be in great favour at present. It would, in fact, rank with the best of them were it not that one or two of the sketches are, unfortunately, hardly suitable for reproduction by the process employed, though the originals must have been highly effective. The drawings preserve for us the memory of several nooks of old Florence swept away by modern improvements; they are rich in colour and characteristic. Fiesole, Prato, Viareggio, and Lucca are also amply illustrated. Mrs. Goff is an excellent guide round Florence, and supplies just the right sort of gossipy commentary for a book of this sort. We can recommend it heartily to all who desire a pleasant memento of Florence and its neighbourhood.

The Old House. By Hans Christian Andersen. (Laleham, Staines, Beaver Press.)—For some time past those interested in printing have been receiving circulars promising an entirely new translation of some selected tales of Hans Andersen, illustrated by the best artists, and issued as a joint product of the highest literary, artistic, and technical skill of the day. When this little book fell in our way we hoped that in it we should find a specimen of the work contemplated. We trust that it is not so. It is not necessary to say anything of the literary style of the translation, which is, though the fact is nowhere stated, simply the old familiar one of H. W. Dulcken, now nearly out of copyright; so that we must turn to its artistic and technical aspects. The illustrations, by Mr. Hugh Wallis, are unequal, but show promise. That of the old servant is the only one showing real achievement. The presswork is very poor, hardly a single leaf in the book before us being in register. And, to conclude, Hans Andersen's name is spelt wrongly on the label.

DISCOVERIES IN PHRYGIA, 1905.

During the journey of 1905 it was our good fortune to discover evidence solving on the spot a larger number of historical problems than in any previous journey. Not that the finds were in themselves imposing, but the problems had been previously carried to such an advanced stage that even a slight piece of evidence was sufficient to give the final solution. We reached Smyrna in the latter part of April, and went up the Ottoman Railway to the terminus at Dineir, helped by the courtesy and scientific spirit of the general manager, Mr. Barfield. Our plan was, first of all, to go direct from Dineir, the ancient Apameia-Celænæ, to Konia (Iconium), with the intention of searching for evidence on several historical questions, and of studying more carefully the situation and remains of Pisidian Antioch. This road is one of the most familiar and frequently traversed in the whole of Asia Minor, and it could not be expected that monuments of any importance should have remained undiscovered on it until 1905. I had avoided it in previous journeys, as being too trite and well known. Only in 1882 I went along the whole line under Sir Charles Wilson's leadership. Parts of the road I had seen in later years, especially in 1886. Yet even on this oft-trodden road we found far more than we had ventured even to hope for.

Our visit to Apameia-Celænæ was disappointing; there has been little building, and little or no discovery since our last visit in 1891. We spent one day, copied a few unimportant inscriptions, and prepared for the journey to Konia. I was eager to see once more the two fountains, the Laughing and the Weeping (described first in *The Athenæum*, August 19th, 1891, p. 233, and more fully in 'Cities and Bishoprics of Phrygia,' ii. 407). It is strange that this extremely interesting pair of fountains escaped the notice of all travellers till 1891. More than a score of professional explorers had examined the rivers of Apameia. The Laugher alone had been seen by almost every visitor, but not recognized, as a pair of fountains had to be found. My aim now was to learn whether the Weeper is permanent; th Laugher is a much larger and unvarying stream, whose bright rippling flow is clearly audible fifteen yards away. As before, we had to stoop down to the under edge of the low rock from beneath which the Weeper flows out of a very small low-roofed chamber. The low melan-

cholly murmur of the water can be heard when one bends down to the mouth of the tiny chamber; but this year the peculiar sound, like sobs occurring at short intervals, which was the most noteworthy feature in 1891, could not be heard. This sound is produced by air struggling with the water in a low passage, and would cease to be heard if the water either sank too low to touch the roof at any point, or were so high that it filled the passage completely. It was evident that the water must vary in height. A small shepherd boy informed us that the fountain was called Zem-zem, because it always ceased to flow in the summer and went on pilgrimage to Mecca. Desirous of having more evidence as to the variation of the water, I asked also an old shepherd, whom we met a few yards away on our return. He declared that the water had failed in 1904 for the first time in his experience. The discrepancy between the two accounts illustrates the difficulty of getting trustworthy evidence from the report of natives. The first tale told to the traveller may be quite incorrect; but if he is content with the evidence of one witness, the false story may pass into literature and become a permanent stumbling-block, for the stories that have once found footing in literature are afterwards reproduced unquestioningly.

We were fortunate in finding a group of three milestones on the way to Apollonia, eight miles from that city. One contains the name of the governor of the province Galatia in A.D. 198, C. Atticius Strabo, proving definitively that Apollonia (also *a fortiori* Pisidian Antioch) was in that province at least as late as 198, which practically means that both cities were Galatian until the reorganization by Diocletian about 295 A.D. This is admitted, indeed, by Marquardt, the accepted authority, but only in a half-hearted way, for he adopts Waddington's opinion that during the third century people in Apollonia dated according to the era of the province Asia (which would be impossible, if the city had been included in the province Galatia in that century). We now see that the dated Apollonian inscription on which Waddington's opinion rested must be counted from the era of the province Galatia. It speaks of the country and city as Galatian, and the date is equivalent to A.D. 222, so that it confirms, and is confirmed by, the newly discovered milestone. There was never any reason why this plain dating and the evident inference from it should not have been accepted, except the deep-seated reluctance to believe that Galatia could have been extended so far as to include Antioch and Apollonia. There lies the root of the evil: when once a strong misapprehension as to the Roman provincial organization is established, the historical view is distorted, and the judgment is misled on other questions apparently quite unconnected.

Our way now coincided with the line of march which had been followed by the Emperor Manuel Comnenus in 1176, and by Frederick Barbarossa in 1190; indeed, that was the reason why we took this route. We traversed the valley of Apollonia from the watershed down to the great lake called Limnai, into which its river flows; then proceeded along the northern shore of the Limnai, and from its north-eastern end turned away in an easterly direction up the pass to Pisidian Antioch. This pass was called in Byzantine times the Kleisoura Tzybritzi, and it was the scene of the great battle in which the splendid army of Manuel Comnenus was utterly defeated by the Seljuk Turks of Konia. It was this battle that decided the fate of Asia Minor, putting an end to the gradual revival of the Byzantine power under the able John Comnenus and his brave, but too rash, son Manuel. Never was a battle in which it was more clearly shown that superiority in arms and personal prowess cannot compensate for stupidity and carelessness in the general. The Byzantine army contained the finest troops of the empire, and a large body of Varangians and other soldiers of Western and Northern Europe, the best fighting material in the world, armed in a style far superior to the lightly equipped Turks, highly trained and accustomed to victory. Manuel had shown his personal courage and learnt the art of war in many Turkish campaigns, under his father's tuition, and in his own thirty-four years' reign. He had led an army right across Asia Minor within sight of Konia, the Seljuk capital; and he knew how unfit a Turkish army was to face in fair combat such an army as he could command. Now, as the consummation of two generations of war, persistently carried on by his father and fitfully by himself, he found himself with all the best forces of the empire at the north-east end of the Limnai, ready to enter the pass that leads to Antioch and Iconium. Before him, as he lay in the low ground by the lake, stretched a pass, broad and very gently sloping, bounded on the south by a ridge of mountains about 5,000 ft. high, which rises sharp and precipitous from the level ground; the pass is about one-third of a mile broad (as I guessed looking across it from the northern side), perfectly level, with a small river flowing down the centre; on the north side undulating hills, gently rising from the level, stretch back about three miles to a long range of mountains (Kara-Kush-Dagh) about 6,000 ft. high, running south-west and north-east above the Apollonia valley and the Limnai towards the great central range of Phrygia Paroreios (now called Sultan Dagh, over 7,000 ft. high). One or other of those three ranges was called in ancient times Olympos. This description, which I wrote on the spot, is almost a translation of Nicetas's description of the Kleisoura. It has only to be added that, as he says, the hills or undulating rising ground on the north side are intersected by broad glens. The pass was known to be occupied by the Turks. They could not hide themselves on those treeless, open, grassy slopes; and Manuel saw them with his own eyes, as Nicetas says, having previously been informed that they were preparing to defend the pass. But confident in his army, and contemptuous of his enemy, he marched on into the pass, just as if he were traversing a level and undefended country, soldiers and baggage intermingled in the column. The vanguard, more ready for fighting, and not mixed up with baggage or overcrowded, easily pushed back the Turks from the low northern hills, and forced their way through to the eastern end. The main body of the army, more encumbered and crowded, marched more slowly, and was separated from the vanguard; the Turks from the mountains then seized the opportunity, charged down from the mountains on the disordered army, and broke their ranks. Baldwin, son of the Norman Prince of Antioch, and brother-in-law of the emperor, vainly attempted, by a desperate charge with a handful of cavalry, to drive back the Turks; he perished with his small troop; and this calamity encouraged the assailants and struck panic into the Byzantine main body, which was now a mere mob, so densely crowded that the soldiers could hardly raise their hands and weapons, jammed against and among the baggage. The rest was a massacre. Courage and energy might still have saved the day; but there was no leading. Manuel had lost his wits and his courage. Thirty-four years of flattery and empire had frittered away his moral power and deteriorated his nerve. Only through the chance that the Turks did not understand the completeness of their own victory was he allowed on the following day to conclude an inglorious peace, and withdraw the shattered relics of his great army. The unconquered vanguard marched back through the pass, within view of the enemy, who now began to realize what a victory they had gained and to repent of the arrangement that permitted the remnant to escape; and some of them attacked the retreating Byzantine troops, inflicting further loss on them.

Unfortunately I had not taken Nicetas with me; and my recollection of his account was inaccurate. I thought that the battle had been fought in a narrow pass, in which a concealed enemy had attacked an unexpectant army. As that could not have happened in the open country near the Limnai, I actually came to the conclusion that the battle must have been fought elsewhere, and directed the rest of our route to Konia for the purpose of finding the scene of the battle. But when I came home I found that the description of the locality, which I wrote on the spot to show that this pass was not the scene, was exactly what Nicetas describes. Had Nicetas been in my hands, we should probably have been able to fix by precise measurement the localities, the seven glens, and the spot where the vanguard spent the night after the massacre.

In 1885 I wrote in *The American Journal of Archæology* an article attempting to fix the site of Khoma (from which Manuel's advance was made) and the scene of the battle; but though right about Khoma, I wrongly placed the battle too far west, in the pass immediately in front of that fortress, misled by the modern name of the pass, Turrije, which seemed to preserve the ancient name Tzybritzi. Some years afterwards the view stated by Prof. Tomaschek showed that I had erred; and then, in reading the narratives by eyewitnesses of Barbarossa's crusade and their description of the scene of Manuel's defeat, I saw that the battle was fought in the pass leading up from the Limnai. The error was acknowledged, and the scene inferred rightly from Barbarossa's route, in 'The Cities and Bishoprics of Phrygia,' ii. 346, and the locality is correctly shown on the map of Central Phrygia in that volume. But while I profited much by Prof. Tomaschek's arguments, I could not accept his views as to the locality (which he places too far to the north-east), and renewed examination of the localities proves that he was wrong; the pass which he selects (I crossed it in 1883) runs north and south, but the pass which Nicetas describes runs east and west.

In the low ground near the Limnai, before entering the pass, we found a very large basis with a Greek inscription recording a dedication by a slave Nilus *negotiator* and the village Karbokome. To occupy such an important position as to take precedence of the village assembly, Nilus must have been a slave of the emperor, stationed at Karbokome in charge of an imperial estate. Forthwith, it became evident the estate was part of the territory which had formerly belonged to the great temple of Men Askainos at Antioch, and passed into the possession of Augustus in 25 B.C. I had long been looking for traces of that vast estate, and here at last it was presented to me. Such discoveries always throw light on other unsorted and unarranged fragments of knowledge. A series of long inscriptions found in this neighbourhood, but nearer to Antioch, has been known for twenty years: the first and longest I published in *The Journal of Hellenic Studies* in 1883. The character of this series now becomes clear. They all belong to the third century after Christ. Each consists, apart from a mutilated exordium, of a long series of names and donations in money; to each person's name is attached the name of the village to which he belonged, and one of the villages was Karbokome. Now, not far away, the Milyadic imperial estates show a similar series of names and donations; from that series I have reconstructed the history of those estates, with the genealogy of a branch of the imperial family, during a century, and the page of history restored in this way has been accepted by the recent authorities on the administration of the imperial estates, Schulten, Rostowzew, &c.

The Antiochian estates furnish a similar series of inscriptions, and the history of the estates ought to be recoverable from those documents.

Two hours further on, near the other end of the pass, we reached the village where Sir Charles Wilson and I found the first inscription of the series in 1882; and there we halted for the night. In the village, in front of the mosque, lay a broken column, of the same peculiar shape as the one containing the long inscription. On the upper side were no letters, but when we rolled it over the whole under side was covered with an inscription of the same class, as was evident at a glance. Though the sun was already setting, I at once set to work to copy it. It is a golden rule never to postpone work when dealing with the Turks; any one of a score of possible events might deny us the opportunity of doing anything on the morrow. I copied until the last ray of light faded, devoting attention chiefly to the important matters and the parts that were best preserved; the fainter portions demanded stronger light. Before darkness stopped me I had copied all the best of the forty lines. Next morning, soon after sunrise, I was again at work unimpeded. But already on the previous evening the most important piece of information had been discovered, disclosing the nature and meaning of the lists, and the meaning of the strange name applied to the donors of money. The name had been discovered by Prof. Sterrett, who found many more lists in 1885. The persons mentioned were Xenoi Tekmoreioi, Tekmoreian Guest-friends. My friend Prof. Sterrett considered this name to be topographical, and marked on his map a town, Tekmoreion. On the other hand, I conjectured, in my 'Historical Geography of Asia Minor,' p. 411, that Tekmor was the old poetic Greek word meaning "sign," and that these Xenoi were members of a society which in some religious ceremony showed a mystic sign in proof of their character. Dr. Ziebarth and Dr. Judeich in Germany both declared my view impossible to accept, as that old poetic term Tekmor could not be alive in the third century after Christ. My contention was that this old poetic word was reintroduced in the artificial Phrygian Greek of the third century. The new inscription confirms my view, and gives us a new verb as well as the adjective, derived from Tekmor. A certain Lucius is mentioned as having "shown the sign twice," τεκμορεύσας δίς. This hitherto unknown verb was invented to express the act from which the society derived its name. The act was, beyond all question, something of religious character; the inscriptions make that certain, for they are all religious in type. But this act must have been an invention of the last period to which the inscriptions belong; had it been an old religious act it would not have called for the invention of a new word. Now the religion of the Xenoi was a union of the old Phrygian worship with the cult of the emperors; the inscriptions show this clearly. The new element, the showing of the Tekmor, must have been added to the old Phrygian mystic ritual as an act connected with the imperial cult; and as the one end and aim of that cult was to give strength and religious basis to the loyalty of all subjects, the Tekmor must have been a symbolic act declaring the loyalty of the celebrant to the emperor. On all those imperial estates dedications on behalf of the emperor and his household are common and characteristic; and it is now one of the points needing investigation how far one special form of such dedications was peculiar to the inhabitants of such estates. At any rate, those inhabitants were in a special degree bound to the service of the emperor; they were not exactly his slaves or serfs, but out of them developed the serfs of the Dark Ages. In ancient Roman society slaves were the most devoted and trusted of servants; and in proportion as the population of the estates approximated more to serfdom than the citizens of self-governing cities, so they were more attached and devoted to the imperial service. They were the descendants of the slaves of the god Men Askainos. The Roman State was very careful not to interfere with established conditions of society, where those conditions were not politically dangerous; and just as they always retained the Egyptian fellahin in the same condition of almost slavery which they had occupied towards their kings of old, so there is every reason to think that the people on the Antiochian estates were similarly kept in a condition not materially changed from their old service to the god. Among them, and in close relation to their peculiar connexion with the imperial service, developed this institution of the Tekmor, on which there is still a great deal more to say if space permitted.

Pisidian Antioch has been too often described to need mention here. It either requires a whole letter to itself, or it must be left in silence.

Another piece of work before us was to trace the "Imperial Road" from the colony Antioch to the colony Lystra. This was the way by which St. Paul travelled when Onesiphorus, in the legend of Thekla, came forth from Iconium to meet him. Milestones fix the line of the road as far as Tiberiopolis-Pappa in the Orondian mountains; and natural features leave no doubt that it went on through a long narrow defile, which leads to the valley of Kizil-Euren, in which was situated the Byzantine bishopric Sinethandos, eight hours from Konia. Here all trace disappears. The doubt remained whether the "Imperial Road" went on by the north side of the massive Mount Loras along the line of the modern road (in which case it must have gone first to Iconium and then turned south to Lystra), or followed some unknown and unexplored route across the hilly country south and south-west of the mountain. The former route would necessitate very serious modification of the views which I have published regarding the Thekla legend, whereas the latter would suit well, and make it possible to complete and improve greatly what I had written. From the village I hired two horses, and started, under the guidance of a villager, to explore the hilly country, leaving the others to make some search and take photographs in the valley. I had to find some evidence to determine whether or not a Roman road had ever traversed those hills—a difficult matter, which might require a week's search. I had, however, the good fortune to find within an hour two slight cuttings for a road in the rocks, which here and there protruded from the bush-clad soil of the hills, and when we reached the watershed I began to question my guide about the roads. To my astonishment he pointed out the waggon-road to Konia, and when I asked about this road he said that until quite recently the waggon-road from the west to Konia took the route south of the mountain, and passed where we were standing—where I could see the evident marks of wheeled carriages. This old waggon-road to Konia reached the plain considerably to the south of that city, and turned up north-east to reach it. There was no reason in the natural circumstances why this route should have been followed instead of the direct modern line on the north side of the mountain. The explanation lay in the history of the Roman road. It was intended to connect Antioch with Lystra, a military road constructed by the Emperor Augustus to maintain communication between the two great Roman fortresses; and when this road was built it was natural that wheeled traffic from Iconium to the west should go southwards over the plain in order to take advantage of the good road across the hills. It was only when neglect had suffered this imperial road to pass into complete decay that the established habit gradually fell into disuse, and the direct path came into use for both horse and waggon traffic.

This result was peculiarly gratifying. My confidence that an expression, "the Imperial Road which leads to Lystra," in the legend of Thekla, bore about it the savour of antiquity and truth, had led me on to discover the disused old road and to unravel the tangled skein of history. This expression, true and ancient, is misused in the later form of the legend as it has come down to us, and "the Imperial Road to Lystra" has been misapplied to describe the road from Iconium to Lystra, whereas both in fact and in the early form of the legend it denoted the road direct from Antioch to Lystra, which did not touch Iconium. The "Imperial Road" to Lystra is not correctly marked in the map attached to my 'Church in the Roman Empire.' It passed about seven or eight miles south-west of Iconium, and there it was that Onesiphorus, according to the legend, waited for St. Paul and brought him into Iconium.

One more discovery rewarded our journey before we reached Konia. Among the rather confused routes leading across Asia Minor to Constantinople enumerated by the Arab soldier of the ninth century, Ibn Khordadhbeh, is one which, in a very long paper on Lycaonia in the Austrian *Jahreshefte*, 1904, I conjectured to be the hill-road from Konia to Ak-Sheher, the most direct way to the capital. On it the Arab geographer places the Castle of Dakalias. Now about six or seven miles north-west of Konia, overhanging that road, is a lofty conical peak, which forms a very conspicuous and useful point for geographical observations, called St. Philip's Hill by the Greeks, and Takali Dagh by the Turks. After that paper was printed we ascended the peak, on geographic cares intent. The aneroid makes the summit 1,900 feet above Konia. The summit is occupied by a great castle, one of the series of castles on high, steep situations by which the Byzantine emperors tried to defend the country against raiders from the East. We hear most about them during the Saracen wars, but the system is of older origin. One at least of the most typical among them, Sivri-Hissar ("Pointed Castle"), in Western Galatia, which was called Justinianopolis, reveals its early foundation by its name. Another, Verinopolis, the site of which we fixed during the present year on a similar lofty peak at Zengijek, eleven hours north-east of Konia, carries us back to an even earlier date, about A.D. 474.

When we discovered that St. Philip was a great castle I did not at the time make the obvious connexion between the Turkish and the Arabic name. But this year, when we came in sight of Takali Dagh, the identity with the Castle of Dakalias struck me. Takali commands the road on which Ibn Khordadhbeh describes Dakalias. When we climbed the peak I thought we had made a discovery, but when we returned home I found that, as usual, Hamilton—"the prince of travellers in Asia Minor," as I have often styled him—had not omitted to ascend Takali Dagh, and record the existence of the castle. W. M. Ramsay.

Fine-Art Gossip.

Prof. C. J. Holmes writes in the September number of *The Burlington Magazine* on 'Turner's Theory of Colouring,' and Mr. Roger Fry discusses 'Two Miniatures by De Limbourg,' in the Bodleian Library and the Fitzwilliam Museum respectively; Dr. W. Martin contributes the second of his series of articles on 'The Life of a Dutch Artist in the Seventeenth Century,' which is concerned with instruction in painting; Mr. Egerton Beck concludes the section dealing with colour of his papers on 'Ecclesiastical Dress in Art'; and Mr. Lawrence Weaver writes on 'English Architectural Leadwork' of the later period. An important

article is that by Mr. S. M. Peartree, dealing with the medals usually attributed to Dürer, which Mr. Peartree assigns to Hans Daucher. Mr. Herbert Cook writes on 'Titian's Portrait of Laura de' Dianti in the Doughty House Collection'; and Mr. Van de Put on 'The Lemos and Este Bottles in the Waddesdon Bequest.' Mr. Weale publishes a picture by Gerard David in a private collection of Madrid. A new feature of the magazine is the supplement dealing with 'Art in America,' edited by Mr. F. J. Mather, Jun., which contains, among much other matter, a leading article on 'Sir Purdon Clarke in America.'

Messrs. MacLehose are publishing this autumn the third volume of Dr. George Macdonald's splendid 'Catalogue of Greek Coins in the Hunterian Collection,' which deals with specimens from Western Asia, Northern America, and Western Europe; and 'Coin Types: their Origin and Development,' by the same author, being the Rhind Lectures for 1904–5.

'William Strang: Catalogue of his Etched Work,' with 500 reproductions and an essay by Mr. Laurence Binyon, and an English edition, limited to 200 copies, of M. Maurice Hamel's book on 'Corot and his Work,' are other interesting announcements by the same firm.

Whatever may be one's opinion of the hotly debated "séparation" laws in France, there can at all events be only one view regarding the determination of the Government to publish a complete inventory of all the objects of art in the various churches in France. A circular to that effect was, it seems, issued to every department in the country as far back as 1887, but the order was apparently not carried out either with vigour or completeness. The proposed catalogue is now in active progress, and will doubtless be printed in due course. If complete, it will be of great value to students, French and foreign. During the confusion of the great Revolution many articles of priceless value mysteriously disappeared from the churches, and are now in private hands. It will, therefore, be interesting to compare the modern inventories with those of former times—the contents of the Paris churches to-day, for instance, with those recorded in that most interesting book 'Voyage Pittoresque de Paris,' by "M. D.," of which a fourth edition was issued by the De Bures in 1765.

The President of the French Republic has promised to open officially at the Petit Palais next month (October) the Salles Dalou and Ziem, as well as the superb collection of Sèvres made over by the State to the City of Paris, which figured with so much success at the St. Louis Exhibition. There is reason to believe that the President will hand to M. Ziem the "plaque de Commandeur" in recognition of the artist's splendid gift to the city of his adoption.

The genre painter Karl Emil Döpler, whose death in his eighty-second year is announced from Berlin, began life as a bookseller, and spent several years at New York as journalist and illustrator, and it was not till 1859 that he began the serious study of art under Piloty. Among his best-known pictures are 'Die Wittwe von Sadowa,' 'Das Geheimnis,' 'Ein Wiedersehen,' &c. He was employed at Weimar for some years as costume designer to the theatre, and as lecturer on historical costume at the art school, and did much good work in this connexion, notably by his designs for Wagner's 'Ring des Nibelungen' at the performance of 1876.

The death in his eighty-fifth year is reported from Leyden of the painter J. A. Stoebel, the master of Jacob Maris.

The forthcoming sale by auction in Philadelphia of the James T. Mitchell collection of Washington portraits is exciting much interest in the United States. It is regarded as the most complete in private hands, the owner having been a diligent collector for over thirty years. It includes nearly everything described in Baker's 'Engraved Portraits of Washington,' with "hundreds that are not in Baker," many that are not described in the most recent work on the subject, C. H. Hart's Grolier Club book, and several which are unique. One of the most noteworthy rarities is a piece of music entitled 'The Battle of Trenton, a Sonata for the Piano-Forte,' dedicated to General Washington, and printed in New York by James Hewitt. The outer sheet contains a portrait on copper of Washington, the only one known to exist, and doubly interesting from the fact that it once belonged to Washington. Another rarity is *The Manuscript, or Minute Observer*, August, 1779, to April, 1800, published at Belfast, Ireland, one number of which contains a handsome portrait of Washington.

MUSIC

Musical Gossip.

At the Promenade Concert at Queen's Hall last Saturday evening was given the first performance of a symphonic poem by Mr. Adam von Ahn Carse, based upon that composer's incidental music to Browning's dramatic poem 'In a Balcony,' written for the performance last year by the Royal Academy Musical Union. Considered as "programme" music, the work cannot be accounted very effective, the themes lacking distinction and character, and the writing at certain points being deficient in grip. Nevertheless, into the passages that depict the lovers Mr. Carse throws considerable eloquence and feeling, and his scoring is rich, yet not extravagant. In the first concert performance of the closing scene from Tschaïkowsky's 'Eugen Onégin,' Mrs. Henry Wood and Mr. Frederic Austin sang with skill and effect.

On Tuesday evening Alberto Franchetti's symphonic impression 'Nella Foresta Nera' ('In the Black Forest') was heard for the first time in England. Scored for a large modern orchestra, the piece is very free in form, the composer's idea being rather to create "atmosphere" than seriously to exploit his thematic material, which consists principally of melodies of folk-song character. He has succeeded in penning music that shows skill and imagination, many of the passages being genuinely fanciful. The scoring tells of good taste and discretion; there is only a trace of exaggeration here and there. Mr. Wood's band gave an attractive performance of the new work. Miss Elsie Horne played in emphatic style the pianoforte part in Sir Charles Stanford's somewhat ponderous variations upon 'Down among the Dead Men.'

After a career extending over more than a quarter of a century, the Finsbury Choral Association has decided to cease operations. Many of its members have joined the Alexandra Palace Choral Society, which has for conductor Mr. Allen Gill, and which will give nine concerts during the ensuing season. Among the works announced for performance are Sir Edward Elgar's 'The Dream of Gerontius' and 'The Apostles.'

The Incorporated Society of Musicians will hold its next annual meeting at Lowestoft.

The Blue-book (Return) of the British Museum for the year ending March 31st, 1905, states that 6,934 musical publications were acquired—6,693 under the Copyright Act, 200 under colonial copyright, and 41 by purchase, the last including the 'Responses of the Office of the Dead,' printed by Johann Luschner, Monserrat, 1500, the second book containing music printed in Spain. Of this work forty-three copies were printed on vellum, the present being the only one known to exist. The additions to the manuscript music include thirty-one volumes of compositions, for the most part autograph, by Sir Henry Rowley Bishop.

MM. Victorien Sardou and Maurice Vaucaire have handed over to M. Leoncavallo their libretto for an *opéra-bouffe* entitled 'La Jeunesse de Figaro.'

The production of 'Les Hérétiques,' an opera in three acts by M. A. F. Herold, with music by M. Charles Levadé, was announced for August 27th at the Arènes de Béziers. The part of Roger, Comte de Béziers, was to be taken by M. V. Duc, and that of his wife by Madame Strasy.

The death is announced of Mr. James Garner, a well-known voice-trainer, and conductor for twenty-two years of the Hanley Glee and Madrigal Society.

M. Amédée Boutarel, in *Le Ménestrel*, is writing a series of interesting articles on Schiller and the musical works which he inspired. Among other early poems he mentions the 'Leichefantasie,' yet, curiously, without adding that it was one of the earliest poems set to music by Schubert.

The Dal Verme Theatre at Milan reopens in October. Two novelties are to be produced—'Albatro,' by Signor Pacchierotti, and 'Jana,' by Signor Virgilio, both young composers.

A cycle of Gluck operas is to be given at the Stadttheater, Leipsic, under the direction of Herr Arthur Nikisch.

PERFORMANCES NEXT WEEK.

Mon. to Sat. Promenade Concerts, 8, Queen's Hall.

DRAMA

'L'AVOCAT PATELIN.'

Richmond, Surrey, August 28th, 1905.

Even to be adversely criticized in your columns is an honour. I am like the man who boasted that the king had spoken to him, only it is not possible for *me* "to get out of the way." *Literæ impressæ manent*, at the British Museum, if nowhere else! Here is the first English translation of *any* form or version of 'Patelin.' If I have accomplished nothing else, I have, at any rate, placed in position *un petit crochet convenable et de circonstance* from which my learned critics may conveniently hang their curious and delightful disquisitions. The subject is so interesting that perhaps you may be good enough to find space for a few further observations thereon. And, first, may I remark that, as in politics so in journalism, there would seem to be no room for gratitude? My slight performance has been boycotted to a large extent by the ordinary journalist, though it points out to him with exactitude the origin of those sheep or muttons to which he is for ever exhorting himself and others to return!

My choice fell upon Brueys for these reasons. First, the extreme difficulty—nay, impossibility almost—of rendering the original farce in another language. Adaptations of it there are many—in German, in Italian, *in Latin*, even in English—*but no translations*. This difficulty must be the main reason why the attempt has not been made, for 'La Farce de Pathelin' is almost the only popular French classic that has not been done into English. Secondly, the version of

the Abbé Brueys is a most excellent piece of work—in spite of our critics for this occasion—which kept the stage for the better part of two hundred years, and was highly praised by Voltaire in his 'Siècle de Louis XIV.' and by other eminent writers. So identified was Brueys's version with the 'Patelin' legend that in the prologue to his 'La Vraie Farce de Maître Pathelin,' modernized and produced at the Comédie Française on November 26th, 1872, M. Fournier thought it necessary to explain elaborately his reasons for reverting to the original. For the French public of that time (I speak not of scholars) 'Pathelin' was 'L'Avocat Patelin,' and none other. In the third place, the aforesaid attempt to excite interest in the original farce was a comparative failure, and with his foster-father Brueys, Patelin himself has now disappeared from the boards. During long sojourns in Paris I have never seen the play in the bills either at the Français or at the Odéon. Fourthly, 'L'Avocat Patelin,' besides being a remarkably well-constructed little comedy, wherein are preserved all the salient features of the original farce, especially those convenient to be translated, is itself a work of some historical and dramatic importance. It has served as a model for much stage work during the past two centuries.

With all its "conventionality" there are certain traits not found in the comedies, nor even in the farces, of Molière. A learned German critic, Dr. Schaumburg, whose name is identified with the critical examination of this whole subject, considers the *rôle* of Colette, the servant, one of the new characters introduced, to be the first appearance of the *soubrette*. This creation, as any student of French farce must admit, is different from the confidential and discreet waiting-woman of early comedy, and it presents also a type distinct from that of Nicole, for instance, in the 'Bourgeois Gentilhomme.' The *soubrette* is one of the mainstays of modern farce. Lastly, let it be granted that the half loaf (even if ill-baked !) is better than none, and the *raison d'être* of my little attempt is furnished.

To return to the difficulties of translating the original work. Here is one that leaps to the eyes. How would any one set about to give value or point in English to the humorous specimens of *all* the various patois of France employed by the astute lawyer in his sham madness, for the mystification of the "Drappier"? No, 'La Vraie Farce' is for the true student and scholar, and for them alone, and in the original.

Finally, may I be permitted one word as to my own merits (if any) and demerits in this connexion? In essaying to give an archaic flavour, I was, unconsciously perhaps, attracted to constructions allowable in blank verse, but not in prose. A critic whose opinion is of some value has been pleased to say that I have succeeded in preserving the *fun* of the piece. If this be so, in a farce it is *something*. But the only merit I myself claim, and that only in respect of the general reader, is the merit of discoverer and pioneer.

SAMUEL F. G. WHITAKER.

Dramatic Gossip.

SUCH novelties as have been seen at the theatres during the present week have been musical rather than dramatic. On Monday, however, begins a series of dramatic revivals or productions, the distinguishing features of which have already been noted. The novelties promised for the present month are indicative rather of managerial hopes than of the season's promise. As a rule the works in contemplation are of more than average interest.

MISS ETHEL IRVING cannot play in Congreve's 'Way of the World,' and next Monday at the Great Queen Street Theatre will be given 'The Scornful Lady.' In 'The Late Mr. Costello' of Mr. Grundy, Mrs. Wright will play Mrs. Bickerdyke, a part created by Miss Rose Leclercq on the first production of the play at the Comedy on December 28th, 1895. Who will succeed in other parts Mr. Cyril Maude, Mr. Leonard Boyne, and Miss Winifred Emery is not yet announced. Browning's 'Colombe's Birthday' and new plays by Maxim Gorky, Mr. Laurence Binyon, Mr. Arthur Symons, and Mrs. W. K. Clifford are promised, and there seems a chance that Dekker's renamed 'Bellafront' may at length find its way on to the stage.

A DRAMATIC rendering of Mr. Mason's 'Margery Strode' is among the novelties promised at the Duke of York's. This will be the third of Mr. Mason's novels to be adapted for the stage.

ON Monday Miss Ellen Terry begins at Bristol, with Miss Hilda Trevelyan and Mr. Philip Cunningham, a country tour, to last until Christmas, with 'Alice Sit-by-the-Fire.'

'THE CONQUEROR' is said to be the title ultimately chosen by Mr. Forbes Robertson for the piece with which he will open La Scala Theatre. 'The Conquerors' is the title of a piece by Mr. Paul M. Potter brought over from America, and given at the St. James's on the 14th of April, 1898.

THE *répétition générale* of 'The Prodigal Son' promised for Tuesday afternoon next at Drury Lane is in a sense the first that has been formally given at a London theatre. Something of the kind has, however, been seen at the same house and is not wholly unknown at other theatres.

SINCE the retirement from London management of Sir Henry Irving, Mr. Tree has been the chief upholder of the provision of gratuitous programmes. So much pains are taken by a thoughtless public to defeat his scheme that he asks, Why should he continue a voluntary charge on the treasury of some 2,000*l.* a year? We can only say, For the comfort of his patrons. Where there is no charge for programmes and cloak-rooms, courtesy on the part of the attendants is the rule, in other cases it is the exception.

PROF. HEINRICH BULTHAUPT, whose death, in his fifty-sixth year, is announced from Bremen, where he was librarian, was a poet of considerable merit, but he is probably best known by the works in which he dealt fully with the plays of Shakspeare and the great German dramatists. He also wrote 'Dramaturgie der Oper,' 'Franzosenherrschaft auf der deutschen Bühne,' &c. His own plays were not very successful.

TO CORRESPONDENTS.—C. B.—W. M.—C. A. M. F.—A. S.—J. H. S.—received.

J. H.—Many thanks.

No notice can be taken of anonymous communications.

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SATURDAY, SEPTEMBER 9, 1905.

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LITERATURE

Garden Cities in Theory and Practice. By A. R. Sennett. 2 vols. (Bemrose & Sons.)

WHILE it may be questioned whether those are not in haste who speak already of civics as a science, it is certainly a subject, and perhaps the most stirring one within the King's dominions to-day. There are many reasons why "Cities and What to Do with Them" should be the pressing topic that it now is, the process of disposing of the nineteenth century's scientific assumptions being very fitly accompanied by a campaign of reprobation of its material bequests. Railways and cities—or a particular condition of cities—have been the chief of these; and we find that its railways are being repented of and electrified with all seemly haste, while a scattered multitude of intelligent folk are simultaneously aspiring to cough the smoke of its cities out of their lungs and buy a healthy little place in the country to die in. These, however, are but a privileged minority in any urban district, a visionary and fastidious few who wither unwillingly—languishing for large spaces and the healthy life—in the upland parts of Hampstead. For the many everywhere the question remains, how the town which they are obliged to live in, with not much choice in the matter of site, is to be made or kept inhabitable. We are confronted with the full-grown and over-grown forms of those evils of civic environment which good men were already fighting against in the sixties in England; and our present-day enterprise includes the attempt to dispose, along with the evil, of their methods of remedy also. They failed for want of science, the place of which was taken, but its office not supplied, by that sentiment which conceals a world of self-deception. Or we may say that they failed because they did not understand the enemy—known to them by many names, but chiefly as drink and the devil—and did not see that he also is a splendid fellow, indubitably vital and human, a development in masquerade, the very fullness of life gone astray, or rotting inwardly for want of outlet.

We ought to know more in these later days, since experience of what makes and unmakes citizens has massed and grown like usurers' interest; and if evil be nutrition, as James Hinton said, we should be ripe for great functioning, for an era of splendid action. And, indeed, many interesting experiments in civilization are being made all round the world. In Germany and in France, still more in the United States, most of all, perhaps, in the smaller European countries, every kind of practical initiative in the things that make for a happy social determinism is having its exposition, its tentative opportunity, or its fearless development. At a thousand points at home as many quiet persons are essaying a modest beginning of the remaking of England, and every kind of agency—private, municipal, and even State—is at work, with more or less consciousness of its share in a general process, in the attempt to order things in the direction of better growth. Even those who live amid the roar of printing machines are visited from time to time by the prospectuses of Garden Cities, and our walks abroad in London are bewildered by the apparition of things that are at least new and magnificent and the alleged tokens of an architectural revival.

Altogether, the stir that is being made in preparation for the Healthy Town and the City Beautiful—neither of them yet born—would almost suffice to celebrate their coming of age. The literature of the subject is so extensive that its bibliography, unless taken in hand soon, is likely to be a task for Benedictine labours, even if the great mass of relevant matter contained in Government blue-books, white-papers, and municipal publications be ruled out of the catalogue. As the subject is one highly concrete or synthetic—having, that is, many and varied relationships — comprehensiveness and mass tend to be the characteristics and the dangers of the treatises devoted to it. In the book by Prof. Geddes, recently reviewed in these columns, we have a comprehensive work on civics which is noteworthy as an intellectual declaration and an exposition of ideals and methods. Of 'Garden Cities in Theory and Practice' we may say that, after obvious differences in mental and cultural quality have been noted, and after much merit has been discounted by the critic in revenge for faults of confusion and excess, it is yet well worthy to stand beside 'City Development.' Had it been called 'City Making,' the contrasted titles would have indicated sufficiently the essential difference, apart from the difference in the personal equation, between the two authors. Prof. Geddes, who is a naturalist and a Celt, has his visions; Mr. Sennett, who is an Englishman and an engineer, has his plans. From the one we have an inspiring exposition of ideals and methods, from the other an instructive discussion of ways and means.

Mr. Sennett has, in fact, been moved to write by the danger which he foresees of the new Garden City being started upon lines which would have the effect of depriving the experiment of social and financial success, and especially of the vast national value as an object-lesson which ought to belong to it. He fears lest in execution the scheme should fall too much into the hands of persons holding extreme views, whether they be Socialists, Prohibitionists, the more niggardly kind of moralists, or the idyllic levellers whose ideal is a community in which everybody lives in the same kind of house and grows his own cabbages as hard as he can. Mr. Sennett argues cogently that the Garden City, if it is to prove anything and serve any large social and national purpose, must be a modern civic community, with its full equipment of diversified human elements, occupations, and conditions, like any other, but differing in others owing to the peculiar advantages attending its inception, in that forethought, experience and science have stood auspicious, like fairy gift-bringers, enriching it in the very hour of birth with the best gains of a secular lifetime. Nevertheless, Mr. Sennett would have done himself more justice had he taken some of his bugbears less seriously, such as the tyranny of trade unionism, and the unhappy reluctance of the contemporary British workman, particularly in the building trades, to give an appreciable equivalent of service in return for his day's wage. The long introductory section in which the author is much occupied with these somewhat extraneous topics is likely, we fancy, to make for him here and there an enemy without securing for him a reader. Having ourselves acted very faithfully by his fourteen hundred pages of text, we can say that he is well worth reading throughout, albeit his disquisitions on many special sides of his subject—such as the value of crêches and day homes, for which, we hope, the Garden City will have small use, or, again, on the possibilities of apiculture, sericulture, lace-making, beet-growing, and the processes of sugar manufacture—are extensive enough to have been made into another treatise. Towards this excessive thoroughness, however, we bear a tolerant spirit, and would deny to no profitable theme its universe of discourse merely in the interest of shallow brevity and impertinent hurry. No doubt the concise sociologist might call for a crêche in a single sentence, or recommend sugar-making in a couple of words. Yet without the universe of discourse which alone gives intellectual body and presence to the bare idea—which alone, therefore, awakes human interest and imparts conviction—the matter might as well not have been mentioned. On the other hand, those readers who do not care to explore that universe of discourse—those who find it tedious—are always at liberty to go into the next world without waste of time or temper, leaving the unreduced compendium of treatises for those who want them.

The second volume is mainly such a compendium of treatises, while the first contains Mr. Sennett's criticism of the official plan of Garden City, of which he in no

way approves. The proposal to make it a town of concentric avenues, intersected by radial boulevards, is here submitted to an examination from which its dearest friends could not, we fancy, honestly claim that it comes out alive. A wide historical survey shows that wherever forethought and intelligence have been at work from the first, and the conditions have given them scope, great civic architects, ancient and modern, have projected their streets in right lines, and have turned their corners at right angles; and that wherever extensive improvement of an existing city has been essayed, the effort has been to make straight the crooked and the curved. In the present case many inconveniences, both costly and absurd, are shown to result from the adoption of what is, in its general conception, only a substitute for a thought-out plan—since, given a pair of compasses, any child can draw a nest of concentric circles. The industrial zone, for instance, becomes a girdle round the waist of the most select circle of the town, and is served by a circular railway, having a mileage vastly out of proportion to the work to be done by it.

Other facile and unfortunate inspirations, such as the proposed Crystal Palace, are soon brought by Mr. Sennett to the test of figures. From this and many other instances we gather an impression that the projectors have too often ceased their calculations when they had worked out the cost, instead of going on to estimate the upkeep. And they have been sparing in unprofitable ways. The fantastic and excessive width of roadway, for example, is bought doubly dear when it means a ruinous yearly expenditure for upkeep and too meagre gardens for the cottagers. Mr. Sennett is in agreement with Prof. Geddes in desiring an arterial system of parkways rather than a number of extensive parks, and generous gardens in preference to either. No part of the argument commends itself more to us than that in which Mr. Sennett maintains his plea that, as a Garden City should be before all else a city of gardens, so the workman should have his allotment not half a mile from the town, but just outside his own kitchen window and his own doorstep. The author's attitude, be it said with emphasis, is as far as possible from being merely critical, or his counsels from being mainly inhibitory. His humane enthusiasm for the Garden City movement is evident on every page, and has led him to collect enormous masses of information, and to work out privately a great many statistical and scientific "results," in the hope of securing that the better cities of to-morrow shall begin life with the best purposes, powers, and resources of to-day as their outfit, as the very bases, indeed, of their material and social being. What such an outfit means is seen in the description here given of *a* Garden City, projected as upon the Letchworth site, and described in plan and elevation, in occupation and life. To read it is to have a new sense of the world-shaping and life-conditioning powers which modern science places at the command of mankind; it is also to believe, what we had heard, but doubted, that the management of the world during the next generation or two is going to pass into the hands of the engineers: State departments, of course, being permitted to go on marking time, and occasionally even making mischief, as before. Still, though we boast ourselves to be better men than our fathers, there were some good men even in mid-Victorian antiquity. In that age James Silk Buckingham, the founder of this journal, projected in great detail the plan of a model town or Garden City, of which Mr. Sennett, who gives a full account of it, speaks with much respect. The conception was comprehensive, ordered, architectonic; its aim instinct with philanthropy, its presentment not failing, as one would not expect the expression of such a mind to fail, in a just and appropriate *μεγαλοπρέπεια*.

Our use of this invaluable Greek word debars us, we fear, from reproaching Mr. Sennett with his unfortunate habit of besprinkling his English text with all kinds of odd ends of other languages. Nevertheless, let him look to it, for the results are sometimes amazing. On the other hand, he will rejoice to hear that the "invert roadway" which he recommends was recommended (but without the subterranean gutter) by Benjamin Franklin a century and a half ago; and that the kitchen at the top of the house, instead of in the basement, was a feature in the housekeeping of Jeremy Bentham which made a deep impression on the mind of the youthful Stuart Mill.

FRENCH EDUCATION.

Nos Enfants au Collège. By Dr. Maurice de Fleury. (Paris, Librairie Armand Colin.)

Dr. de Fleury is a member of committee of the "Ligue des Médecins et des Familles pour l'Hygiène Scolaire," and writes both as father and physician. He points out the almost culpable indifference of fathers in the choice of schools for their sons, and expresses no slight dissatisfaction with the material, intellectual, and moral condition of the existing schools from which choice must be made. Dr. de Fleury spent some of his boyhood in a school controlled by a religious order, and although he is no supporter of such schools—"les écoles congréganistes"—he recognizes their merits, and would gladly see certain of their methods of discipline and instruction followed by the two classes of schools which now exist in France, *i.e.*, those directly controlled by the State and those independent of it—"les lycées de l'État et les écoles libres, catholiques ou non." The author's conception of education as it should be is comprehensive, but decidedly and thoroughly utilitarian: the "humanities," as generally understood, are indeed so minimized in his suggested school curriculum that the culture and taste which he values highly, and considers characteristic of his nation, will not, we fear, be maintained in any considerable section of the population, and certainly will not be diffused among the lowliest classes. His depreciation of Anglo-Saxon education and civilization on both shores of the Atlantic is somewhat exaggerated. There is reason to hope that we are not all truculent pirates, or merchants and manufacturers, incapable of thoughts beyond the scope of the office or the factory. We must, however, admit that Anglo-Saxon development is comparatively admirable for its strength rather than its beauty—

"la figure de ces magnifiques hommes de proie de l'Ouest n'est certes pas exempte de beauté; mais qu'elle s'enlaidit auprès de l'indulgent sourire d'un philosophe et de la douceur éclairée d'un visage latin."

Dr. de Fleury divides his volume into three parts, in which he discusses successively the physical, the intellectual, and the moral life of the school. So far as material comfort and physical training are concerned, Dr. de Fleury's discontent with the existing state of things in the great majority of French schools appears well founded, and French schoolboys must have what their English brothers would call a really "bad time." They are inadequately nourished—this, indeed, is a common English complaint — and those who are boarders seem to be ill housed; and for all the hours of work—whether class-work or preparation — are cruelly long. In these matters many comprehensive and laudable reforms are recommended, and the drift of them is to assimilate the French system to our own. In the discussion of questions of school hygiene, Dr. de Fleury suggests (and the suggestion is admirable) that the field of activity of the school doctor should be greatly enlarged; it should embrace not only sanitation and recognized complaints, but also the diagnosis and cure of many evil habits, that should be considered physical ailments rather than moral delinquencies. He looks forward to successful treatment by skilled physicians of idleness, inattention, outbreaks of temper, dejection of spirits, timidity, &c.; in fact he maintains that many faults that receive censure and punishment should receive special medical treatment. In many cases we do not doubt the applicability of the system recommended, though it is best known to Englishmen in the fantastic romance of 'Erewhon.'

The most prominent question in the second part of the volume, and the one first considered, is over-pressure, and we are glad to find that Dr. de Fleury is of opinion, on the testimony both of educational experts and physicians, that this evil is very rare in school life; but he finds that waste and misuse of school time are frequent, and that considerable reforms in methods of teaching and class organization are necessary. The hours of work are far too long. In the class of "Rhetoric" boys are expected to work eleven hours and a half a day, in uncomfortably furnished, ill-ventilated rooms; and concerning his own school life Dr. de Fleury exclaims, "Oh! la salle d'étude, quel souvenir affreux j'en ai gardé!" He would largely modify the existing school curriculum: the old classical training would finally disappear, and Latin be suppressed; higher mathematics would be much restricted, and the teaching of inductive and experimental science—"les sciences physiques et naturelles"—greatly developed. It surprises us to find that Dr. de Fleury is more hostile to mathematics than to classics, and in both cases his hostility seems to us carried to an unreasonable extreme. If we assume the suppression of Latin, a judiciously arranged

time-table should, without undue strain on pupils or teachers, include instruction in simple practical hygiene, and on the value of this subject the author earnestly and rightly insists.

Dr. de Fleury proposes three important changes in school method: classes should be smaller; scholars, until they are placed in the second class, should be taught all subjects by their own class (or form) master; and thirdly, the whole of every morning (three hours) should be devoted to the study of one subject only, each hour being separated from the following one by five or six minutes' relaxation in the open air. This rather startling proposal is directly opposed to the tenor of the official instructions published by the French Ministry of Instruction and by our Board of Education, and, we believe, to the general practice of schools in both countries. It deserves careful consideration, however, by practical people, and might with advantage be put to the test of experiment in a certain number of suitable schools. Dr. de Fleury adduces cogent arguments in favour of this novelty in method, and mentions, by way of illustration and comparison, the case of Paris omnibus horses, which suffer more severely from frequent starts and stoppages than from the uninterrupted dragging of heavy loads—"le travail étant un dans toute la nature, et ses lois identiques."

The chapters in part iii. on the moral life of schools and the teaching of morality seem to us far less convincing than those in parts i. and ii. The teaching of civism, with nothing beyond or above it, lacks authority. Carefully developed selfishness will go far to ensure a man's prosperity, perhaps even to gain for him the respect of his fellow-citizens, but Dr. de Fleury pushes his doctrine perilously far when he says, "L'égoïsme lucide, intelligent, doit demeurer le premier et le grand mobile des actions humaines." This sounds like a modern echo of the more epigrammatic maxim of De la Rochefoucauld. Altruism and solidarity, we read, are but developments of selfishness, and alone furnish a solid foundation for any system of social morality.

The conclusions drawn from the study of school life and its physical, mental, and moral influences on the schoolboy are valuable, and the whole volume deserves careful perusal by experts in England. The various departments of the subject are treated with unsparing French logic, and the author's opinions and arguments are the more interesting to English readers because they are unobscured by the fogs of party and sect which nearly always envelope the subject in this country.

International Law as interpreted during the Russo-Japanese War. By F. E. Smith and N. W. Sibley. (Fisher Unwin and Clowes & Sons.)

THE judgment of competent critics in regard to this large volume is likely to be of a mixed sort—it is not well written; it is padded with irrelevant matter, and it is everywhere wordy. On the other hand, the authors follow Prof. Holland, a good guide, display research, and when they strike out a line for themselves occasionally carry the reader with them.

It is not necessary to repeat what we have said in reviewing books upon the war. Our authors write of "the Chemulpho incident," "it is difficult to see by what right the commanders of the public armed vessels of" Great Britain, France, and Italy "protested." They should have noted the fact that the naval officers of the United States declined to join the lead of the captain of the Talbot, and we have already stated that his action was disapproved by our Foreign Office and Admiralty.

The immunity of neutral vessels under convoy is a subject raised by a French naval volume lately reviewed by us and by the evidence before the Royal Commission on Food Supply discussed by us on the same occasion. The authors of the present work wish Great Britain to adhere to the usual view of the Powers in favour of this immunity. With the absence of regard to mundane facts common among writers on International Law, they take no notice of the declarations of all French naval and political authorities against allowing any practice—even their own of past wars—which could help us in the event of conflict between France and England. On the other hand, the certainty that, if any opponent of the United Kingdom should ever attempt to apply the principles of Admiral Aube, the United States would actively defend the rights of neutrals, guards us from bark becoming bite. So, too, with the sinking of prizes. In an interesting quotation it is pointed out by Messrs. Smith and Sibley that the Russian Foreign Office expert, M. de Martens, said many years ago that the conditions of Russia must force her to sink prizes, and that the application of this practice to neutrals "soulèvera indubitablement contre notre pays un mécontentement universel."

On the taking of the dispatches of the foe out of mail bags on mail steamers, and detention and search of mails for that purpose, the wishes of the authors satisfy us better than do their researches. A passage on p. 249 draws a false analogy and is misleading. If they will read all that has been written on this subject—which would have been worthy of a place in their index—they will find that British mails were searched by Russian cruisers during the recent war, and that no official remonstrance was made on the particular point because it was found that the precedents were on the Russian side.

It is a pity that the appendix on our import of food could not have been based on the facts recently laid before the Royal Commission. Many of them might have been obtained by the authors some months or even a year ago.

The authors quote the excellent new edition of Hall in proof of a rather absurd guess that the prohibition of "projectiles, the only object of which is the diffusion of asphyxiating or deleterious gases," was "aimed at lyddite." Not even a Hague delegate would be so rude to the Royal Artillery as to suggest that its favourite shell has for *only* object, or even for an object at all, anything but the usual object of all shell. We need hardly assure learned writers of text-books that lyddite is still used without objection, as are by all other Powers the similar compounds of which it is a mere imitation. Not only has melinite also a bad smell, but further the form of smokeless powder used by several Powers for their own field-guns affects the gunners with "jaundice" and nausea, as our lyddite affects the enemy.

The authors seem to think that Russian action in the matter of "the idle fiction of leases" was something "new." Yet Cyprus, the Quetta "strip," the Lado Enclave, and many similar cases of our own rise to the mind.

Besides a good deal of doubtful English there are a few slips in names, of which we imagine "Cancalé" is one. The Rocher de Cancale, greatest of all historic and literary dining-places, was named after the oyster-haunted reef which closes a part of the bay to which reference seems to be intended. The index is much better than is now usual, but one of the chief mentions of the Allanton (p. 243) is omitted from the list of references to that ship.

The English Lakes. Painted by A. Heaton Cooper. Described by W. T. Palmer. (A. & C. Black.)

THE order in which the names are placed on the title of this book probably indicates the comparative importance which the publishers would wish us to allot to their respective shares in the work. Mr. Cooper has produced a set of colour-sketches representing attractive bits in the Lake country, and Mr. Palmer has written what used to be called the letterpress to them. This kind of combination, well known to our grandsires in "Keepsakes," "Picturesque Annuals," and the like, has lately, by favour of the various mechanical methods of reproduction which photography has made possible, taken, it would seem, a new lease of life. Every self-respecting publisher seems to feel it his duty to bring out one or more of these sumptuous—that, we believe, is the word—volumes in the course of the year. The worst of them is that, though very smart at first, the illustrations soon get to look shabby; it may be doubted whether the china-clay-loaded material which carries them will last as long as the vegetable tissue on which Finden and Miller and Cousen reproduced the designs of Turner, Stanfield, and Prout. The reviewer, however, is concerned with the present; and it cannot be denied that colour "processes" do render very agreeably drawings like these of Mr. Cooper's; which themselves serve as agreeable memoranda, to those who know the country, of its changing moods and endless variety of scenes. From Coniston, dreaming under a summer sunset, to Buttermere, gleaming through rain while the storm-clouds sweep over Honister Crag, to discharge themselves on the slopes of Dale Head, we have specimens of almost every aspect under which this land of "samples" is to be seen. If we have a fault to find with the artist in this respect, it is that he has given fine weather rather more than its fair share of illustration. No doubt several of his sunsets indicate plainly enough to the experienced eye what is to be expected shortly. We should be much

surprised to hear that it did not rain the day after he drew the Borrowdale yews, with every crag on Glaramara plain in a flood of golden evening light. Similarly, there are several instances in which gleaming roads and swollen becks show that the sun has not been shining long. But except for the Honister view already mentioned, 'A Sudden Shower, Blea Tarn,' and a most characteristic 'Pillar Rock'—does it ever not rain on the Pillar Rock?—we do not recall any attempt to represent the country under what are, after all, its normal weather conditions, and, we may add, the only conditions which bring out its full beauty. Three or four consecutive days of dry weather take all the delicacy out of the colouring, make the valleys unendurably hot, and draw up a haze which effectually blots out all view from the heights. We have stood on Great Gable in such weather and been unable to see the coast-line, eight miles or so away. It is true that a good many of Mr. Cooper's drawings seem to have been made in spring, when, perhaps, these conditions do not so fully apply; but the August visitor had better not be inveigled by these basking hillsides into leaving his mackintosh at home. Those who know some of the less-frequented corners of the district may or may not be grateful to Mr. Cooper for two of his most charming designs: those of the head of Eskdale, perhaps the grandest bit of scenery in all this region, and of Loweswater, with the view past Mellbreak to Grassmoor.

Mr. Palmer may have been "put off" by the obvious subordination of his share in the work to that of the artist, or it may be that his two former books on the Lake country have "exhausted his mandate." At any rate, we fail in this volume to find many of the interesting stories of adventure and sport on the fells, or glimpses of the dalesmen's life, such as made its predecessors readable in spite of a somewhat unchastened style. The style, indeed, is all there. Strange words abound. We read of "such as know Rothay from its source in the craggy fells to slooming Winander," and before we have made up our minds as to what a lake is like when it slooms, we find a glen doing the same thing "in dying bronze of bracken." Another strange form is "abstemity." A good deal of novelty can be introduced by using words out of their right meaning, as "turgid" for "turbid," or "deprecate" for "depreciate." Perhaps it could not be expected that "watershed" should not be used to denote an area rather than a line; but we must protest against 'The Daffodils' being called "a fine sonnet." No amount of anecdotes about Wordsworth will atone for such careless reading of him as this phrase betrays. What, again, are we to say of such a sentence—no, it is not a sentence—such a concatenation of words as:—

> "Wastwater, its bed hewn and filled by Almighty power in the beginning to contrast the silvern temporalities of a level mere with the solid, silent, rugged eternities of rock around."

This is, perhaps, a somewhat exceptional specimen of what we have called Mr. Palmer's less chastened style; but he comes very near to it once and again, and almost every page bears evidence that to admire Ruskin is not of itself a sufficient qualification for attempting to wield Ruskin's weapon. Indeed, by far the best chapter in the whole book is one which describes a conversation with a Skiddaw shepherd, in which the shepherd takes the leading part. He is terse and racy; but we have had, perhaps, enough of him and his like of late years, and generally we are inclined to wish that the Lake country might be left in peace for a few years by descriptive writers. It is all very well to lament the arrival of motor-buses; but if those who are capable of intelligently admiring the charms of the district will insist on proclaiming them so assiduously, they must not wonder if the unintelligent crowd comes, if only to say it has been there, and demands its motor-bus. The railway will follow, and the carriage-road over Styhead, and all the rest of it. Then some of these fluent writers will wish that they had celebrated, say, the Bedford Level, and kept their own district and its beauties a little more to themselves.

NEW NOVELS.

Twisted Eglantine. By H. B. Marriott Watson. (Methuen & Co.)

Of the long tale of books which Mr. Marriott Watson has to his name, this is, we think, the best. The theme is romantic, the period that of the Regency, the Brighton Pavilion, and the beau. The exquisite Sir Piers Blakiston, landing at Lymington, comes on a young girl whom he recognizes as fit to adorn any Court. He proceeds to interest her, in spite of a second admirer who is more of her age, and the resultant scheming leads to many pretty situations, for Mr. Watson is always clever at contriving situations. Belonging to the Stevensonian tradition of romance, with the apt word and the real touch of the time to back it, he need not share Stevenson's doubt about the introduction of a petticoat, for his girls are admirable, spirited, and gay, though in no wise of a "more coming-on disposition" than Rosalind. The fair Barbara here is clearly seen, a charming character who remains with us by virtue of a dozen touches, and is a relief after the popular type of hoyden. On the beau, however, Mr. Watson has lavished the most care, and the result is the best portrait of his that we know. The beau is superbly imperturbable, sordidly selfish, and strikingly generous by turns. His assurance makes his inferior cards equal to the best trumps; he has an air even as the Egoist had a leg; but he is a man beneath his mask. He is not like the fancy rustics of the modern stage, mere overdressed puppets for an audience to disbelieve in, to grin or grunt at. Mr. Watson in a letter to a critical friend views his Sir Piers from the scientific standpoint as the last male to keep the fine feathers which allure the more sober-clad female. Such views are rare in novelists; but in combination with a feeling for form and atmosphere they make fine endowments. An eminent practitioner in this kind of writing has said with equal truth and felicity that a novelist should be half a philosopher and half an artist. Our author has been some time a-writing, but has clearly retained both prepossessions. There is more success to be got by shallow optimism, cheap epigram—above all, by the pervading sentimentalism which has struck up a union with religion. But these things have nothing to do with character, with atmosphere, which it is the business of the novelist to present; and fortunately the "best sellers" are the worst survivors, while no one groans over their early demise. A real study like this is different. But, alas! it is sometimes dull, and we have occasion to remind psychological gentlemen of the injunction in the theatrical Prologue to 'Faust': "But chiefly give us incident enough." Mr. Watson has a lightness and a turn for narrative which easily clear him from such rebuke. He has, in fact, given us a good story as well as an accomplished piece of work; and he should secure a wide public for it. He has one advantage which is rare—admirable illustrations by Mr. Frank Craig. Anyway, whatever its success may be, this book puts him in the front rank of living romancers.

Hugh Rendal. By Lionel Portman. (Alston Rivers.)

We are glad to notice that this story has already secured success, for it deserves it. Mr. Portman, taking apparently Wellington as his model, has given an account, enlivened by easy humour throughout, of the life of a boy who has brains, but at first no particular aptitude for school sports, and is therefore tempted to lounge or do forbidden things. His hero emerges from a period in which he is steadily bullied by some boys and perverted by others into a place in the school eleven, a scholarship (after one failure) at Oxford, and a leaving Exhibition. The period in which he is put at the head of a new and alien dormitory, and sorely tried by the "cheek" of those he has to rule, is admirably depicted. Mr. Portman hits off exactly the ingenuity of boys in devising apparently innocuous taunts which tell every time and provoke their enemies to unadvised action. He has real insight into boy nature, its attitude to religion, the taciturnity of fathers, the hopeless ideals of mothers, and other influences of home life on the growing boarder. There are two headmasters in the book, the former slack after years of reign, the latter young, keen, and perhaps too meddlesome, though, from the school point of view, even necessary reform is always regarded as an outrage. It certainly needed pointing out that under the old head things were exceptionally bad: otherwise we think the bullying would be distinctly too over-coloured to be fairly representative of public-school life, nor would a boy, even if he was a peer, escape expulsion after being four times convicted of smoking. A lady of humour and understanding, like the wife of the master who looks after the hero, is a great boon; but many are called, few chosen or fit for such a position. And "it needs heaven-sent moments for this skill," not to say infinite patience and tact. Mr. Portman forestalls

some expert criticism by presenting pictures of form work as well as play, and in each case his scenes are instinct with real life. We presume that the book refers to a period some twenty years ago. We believe that things have improved all round since then, but we cannot say that the incompetent master of the book is overdone. We knew more than one of the sort in our salad days. In fact, the whole narrative strikes us as veracious, and admirably free from cant. Boys still, we daresay, get their verse and prose done for them, as they do here and did in Tom Brown's day, however loudly prominent educational experts deny the existence of such imposture. There is a hint from the author that he will trace the career of his hero at Oxford, and we hope that he may be induced by his success to make good the suggestion. With 'Godfrey Marten, Schoolboy,' 'The Hill,' and this book, the present age can fairly boast that the reproach that there is no successor to 'Tom Brown's Schooldays' has been removed.

The Lady of Lyte. By Graham Hope. (Methuen & Co.)

This story is set in Restoration days, and tells incidentally of the pretended Popish Plot and the difficulties between the King and the Opposition. But, as is right in stories, it is concerned with individual lives, and is chiefly the tale of a love that found no earthly fulfilment, but possessed instead considerable beauty and nobility. Entangled with it is another, fresher, happier, younger love quest, which, if not so exalted, is pretty enough. The author writes with ease, even with charm, and, in a quiet way, makes character and circumstance stand out, though the atmosphere of the past clings about them and softens their outlines.

The Black Barque. By Capt. T. Jenkins Hains. (Dean & Son.)

One gathers that the author of this stirring sea story is an American sailor. On the second page of the book he writes of a passage from the United States to Europe as a "voyage," and that is almost his only unsailorlike expression throughout. The barque of the title is the Gentle Hand, a pirate "slaver," whose owners are making a trip to the West Coast of Africa to get a cargo of slaves for the United States. The period is that immediately following England's war with America, but the language is, in the main, that of modern American sailormen, and includes many of the popular idioms of the last twenty years. It is a good, rousing yarn, and should find favour among adventure-loving boys. The feminine interest is not entirely lacking, since the fair daughter of one of the owners is aboard the vessel, and an object of interest to the hero, but there is no actual love-making. There is an abundance of cut-and-thrust fighting, incident follows incident with great rapidity, yet with tolerable verisimilitude. In addition, Capt. Hains has a literary conscience and a sailor's characteristic manner, two excellent qualities, which make for genuineness and solidity in this story.

The Soul of a Villain. By Mrs. Hughes-Gibb. (John Long.)

The inadequacy between an act and its consequences is often striking; but in this story the relation seems untrue and not thinkable. The author might have found a better and more convincing way of creating and sustaining the central situation; but it is easy to think, and much more difficult to do. The weakness of the machinery is visible throughout what may be a first and tentative excursion into the fields of fiction. A want of ensemble and a lack of the instinct that discovers what should be the really important elements also strike us. We find, however, certain good points and some latent interest here and there.

SCHOOL-BOOKS.

In Messrs. Longman's "Class-Books of English Literature" we have before us *Marmion*, edited by G. Kendall; *The Lady of the Lake*, edited by W. H. Spragge; and *The Lay of the Last Minstrel*, edited by F. W. Tickner. To each of these books, which are well printed and produced, is appended a short biography of Scott by Mr. Lang, which is excellent, simple, yet full of essential facts and sound criticism. The annotators, who supply an introduction and notes, do not please us so well. Mr. Kendall is best on 'Marmion,' for he does offer some criticism of the poem, *e.g.*, as to the question whether Marmion was regarded by Scott as hero or villain. His notes are good as far as they go, but rather perfunctory. We do occasionally find references to other poets whose usage explains that of the word before us, but not so often as we should wish. The special point about Arcadia (p. 216) was that its inhabitants were supposed to be musicians. This is clear in Virgil's "Arcades ambo," which was doubtless the main source of later allusions. Mr. Kipling has revived "selle" for saddle (p. 215). It might have been pointed out that the solan-goose (p. 213), by no means common, is specially associated with the Bass Rock in Scotland. Merely to say that it "is a web-footed sea-fowl" is dull.—Mr. Spragge gives us no æsthetic criticism of 'The Lady of the Lake,' but a bald analysis of the narrative with a short page on "historical details." The notes are brief and singularly lifeless. We think it would add much to the interest of words that are odd to the learner, such as "woned" (p. 87), "weeds," for dress (p. 168), and "bourgeon" (p. 163), if he were told that they are familiar to lovers of good poetry—the first, for instance, in Milton, the second and third in Tennyson's 'In Memoriam.' Scott was a great quoter of Shakspeare, whose vocabulary has left its influence on all his poems. The derivation of the word "links" (p. 164) might have been explained as interesting to the sport-loving boy. "Ben-Shie" (p. 165), it might have been added, is far more common in another spelling.—Mr. Tickner says nothing of the famous critical objections to the scheme of 'The Lay of the Last Minstrel,' his introduction being a brief and uninspired summary, and nothing of the minstrel's place in history and legend. He should have distinguished by means of their derivations the two words both spelt "wight" (p. 108). A word like "Almayn" (p. 113) should be glossed with its Latin original, and the familiar singular of "beeves" (p. 117) might have been mentioned. None of the books, we notice, contains an index, which is a pity, but two of them have some examination questions added at the end.

In the same series are *Tales of King Arthur and the Round Table*, adapted from Mr. Lang's 'Book of Romance,' and edited, with an introduction and notes, by J. C. Allen. As might be expected, the language is exactly what is required for this purpose—sufficiently modern to be easily understood, yet preserving as far as possible the atmosphere of Malory. The notes are very short, and principally confined to a brief explanation of single words and phrases. Some of these might, we think, have been omitted, as far as their instructiveness is concerned, for in too many cases a word or phrase is unnecessarily explained by its alternative or otherwise in the baldest manner. For example, the expression "High Degree" is interpreted as "high station in life"; venison is explained as the "flesh of deer"; and "ger-falcon" as "a large and fierce kind of falcon."

The introduction explains somewhat dryly the origin of the Arthurian legends and their literary history, but has the merit of being short. A word of praise must be given to the pictures by Mr. H. J. Ford. Most of them are excellent, and add largely to the attractiveness of the book.

Yet another volume of this series contains Macaulay's *Lays of Ancient Rome*, together with *Ivry* and *The Armada*. Mr. David Salmon contributes a short biography, and Mr. J. W. Bartram is the editor. It is a pity that the latter in his introduction should have thought fit to go again over some of the ground already covered by the biography—for instance, we find in each the anecdote concerning Macaulay's boast that he could reproduce from memory the text of 'Paradise Lost,' besides various examples of his early precocity—but, for the rest, the introduction is interesting and useful. For those young readers to whom even the mythical portions of Roman history are as yet undiscovered country the notes should be helpful enough; though it is possible that such would like to know more about Castor and Pollux than the bald statement that they were "twin heroes, 'the twin brethren,' sons of Zeus or Jupiter, honoured as gods." Mr. Bartram, moreover, makes a blunder in explaining "I wis" (from Anglo-Saxon adj. "gewis," meaning "certain") as "I know, I am sure that." Apart from this the notes are adequate.

Selected Essays of Henry Fielding, edited by Gordon H. Gerould (Ginn), is a sound piece of work, and represents study in a field which is hardly touched by the ordinary man who has a taste for letters or for writing school-books. Fielding's work is backed by a solid equipment and a classical training which are out of fashion; but not so long ago the present reviewer read all his 'Miscellanies' with pleasure, and he sees no reason why, with Mr. Gerould's capable notes, this selection should not bring both pleasure and profit. It affords an interesting insight into the literary manners of the day. Selections are included from 'Joseph Andrews,' 'Tom Jones,' and the 'Covent Garden Journal.' There is one piece from the 'Journal of a Voyage to Lisbon,' and we wish that there had been more from that wonderful record of cheerfulness in the Valley of the Shadow. The editor has evidently profited by consulting the best critical comment on his author, and his introduction is both full and interesting. He leads off, however, with Gibbon's magnificent compliment about the House of Hapsburg and 'Tom Jones,' which a modern genealogist has shown to be founded on a false basis.

Mr. A. E. Roberts has edited in Messrs. Blackie's "Junior School Milton" *Paradise Lost*, Book V., and provided a very satisfactory summary of Milton's life and notes. So much work of the sort has been done on

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Milton by this time that it is impossible to be original, and difficult to be stupid. Judicious brevity is, however, not common, and this Mr. Roberts achieves without omitting anything of importance. We are glad to notice a few remarks on Milton's metrical scheme, the points of which are seldom realized, even by modern writers of blank verse.

In the blaze of advertisement concerning modern books one is apt to forget older and quieter volumes, which were often better written. We hope that there is still a wide public for such sensible and well-equipped performances, and welcome *A Book of Golden Deeds*, Part I. (Macmillan), a selection edited by Helen H. Watson. The introduction seems to us a rather unnecessary piece of sermonizing, but the notes supply all the necessary explanations, which are not many, since Charlotte Yonge's prose was simple, lucid, and devoid of the obscure graces dear to some female stylists. It wears well, in fact, and will go far, we expect, in this well-printed form.

We are very glad to notice that the same firm have produced *The Water-Babies* in an abridged form suited for schools. There is nothing so well fitted to inculcate a zeal for natural history, and—what is, perhaps, more important—that feeling for others which is often novel to the "age without pity." Mr. Linley Sambourne's illustrations are not entirely a success; they seem to the present reviewer to exaggerate the grotesque side, even as Noel Paton did the elegant. The picture of the little girl on the rocks on p. 71 is awkward. Still, the otter and the "tremendous old brass blunderbuss" who was the porter are admirable.

In Messrs. Blackie's "English School Texts" we have Swift's *Gulliver's Travels*. There is an introduction of two pages and a half only, which is far too little for a striking and subtle man like Swift. The result of this brevity is that several points are insufficiently, if not incorrectly, stated.

Nothing is more striking than the breadth of range in school-books to-day. The teacher and pupil who cannot be pleased by the variety of things offered them must be like Signor Pococurante, who was great enough to dislike everything. Messrs. Blackie offer in their "English School Texts," besides the booklet we have already noticed, *Tales from the Arabian Nights*, a selection from the famous version of E. W. Lane. At first sight it might seem that this is a translation by no means so attractive to youth as the ordinary popular one derived from the French. But we believe a well-known novelist is right in enunciating the principle that the young like a didactic touch in their books. Equally delightful volumes are *Sindbad the Sailor*, again from Lane; Kingsley's *Heroes*; Lamb's *Adventures of Ulysses*; and Borrow's *Gipsy Stories* and *Antonio and Benedict Mol*, both from 'The Bible in Spain,' with a few notes on foreign words. The inclusion of a condensation of Sir Richard Hawkins's *Voyage into the South Sea*, derived from the reprint of the Hakluyt Society, is a capital idea, though we wonder why a few notes as to difficult English words and foreign phrases were not added. The introductions to these little volumes concerning the life of their authors are brief and generally adequate, though not always, we think, written in a sufficiently simple style. If ever holiday tasks are more than a farce it will be by help of a series like this—cheap, well printed, and easy to slip into the pocket.

We have received a number of little paper books from Mr. Edward Arnold, under the general titles of *The Laureate Poetry Books* and *The Arnold Prose Books*. They contain selections from classical English writers in prose and verse, intended particularly for use in schools. The absence of the usual intimidating array of notes is a pleasant feature, and will probably render these books more attractive, and consequently of more real educational service, than many with similar aims. Introductions, too, are dispensed with, the life and general characteristics of each writer being, as a rule, dealt with in a short note at the end of the volume. The authors chosen include poets so modern as Tennyson, Browning, and Matthew Arnold, and among prose writers Carlyle, Borrow, Emerson, and Washington Irving. The selections, too, are made with a view to what will interest youth, though we cannot see any good reason for discarding the version of 'The Ancient Mariner' usually printed nowadays in favour of its earlier and less perfect form, cumbered as it is with wilful archaisms, which first saw the light in the 'Lyrical Ballads' of 1798. Particularly pleasing are the selections from George Herbert, Marvell, and Herrick; and the extracts from Thomson's 'Seasons' may serve, perhaps, to turn the attention of the rising generation to that rather neglected poet. Of the poetry of Matthew Arnold, 'Sohrab and Rustum,' 'Balder Dead,' and one or two of the shorter poems are printed. The prose series contains, besides the authors mentioned above, selections from Froissart, Johnson, Gibbon, Kinglake, Leigh Hunt, Lamb, Thackeray, and many others. Enough has been said to indicate the wide scope of the series. The books are clearly and attractively printed, and it may be hoped that their use in County Council schools may be instrumental in attracting to the study of literature many who would otherwise shrink from it as from a task.

From Messrs. Macmillan we have — in "English Literature for Secondary Schools" —*Tales from Spenser*, chosen from the 'Faerie Queene' by Sophia MacLehose, a prose version for the First Year (12-13), which is well executed and annotated; and Macaulay's *Essay on Sir William Temple*, edited by G. A. Twentyman, intended for the Fourth Year (15-16). Surely at such an age a boy does not need to be told by a glossary that "ludicrous" means laughable; "morbid," diseased, unhealthy; "omen," a sign, foreboding. The introduction is careful, pointing out the modifications of Macaulay's views which research has made since his day, and we are much pleased to see a little bibliography of 'Help to Further Study,' a feature we are always anxious to encourage in an age full of cheap and incompetent books.

The Song of Hiawatha, edited by P. T. Creswell (Blackie), is an excellent edition. We find words explained by their usage in other poets, a practice for which we have pleaded above. Mr. Creswell knows his Shakspeare and Tennyson. He might, by the by, have given the latter as an authority for the frequent use of "moon" for "month," cf. the passage

> Here, in this roaring moon of daffodil and crocus,

in the 'Prefatory Sonnet to the Nineteenth Century.'

Learning to Read: Step One and *Step Two*, two booklets by Emile S. Mortimer (T. C. & E. C. Jack), deserve high praise. The illustrations are bright and pretty, and details of production have been studied with good results. We are much pleased with the type and paper, which should be restful to young eyes. The puzzles of pronunciation which abound in English are carefully kept out of the way; in fact, these books should satisfy both educational experts and ordinary mortals.

The books on *Class-Work in English*, published by the same firm, strike us as excellently practical, being throughout calculated to make a child think for himself. He is asked to notice that the days of the week are written with a capital letter; has to fill up sentences with missing words, a pastime that is sure to appeal to the present generation; and is taught to address envelopes. Here he is told to put "St." for Street, "Av." for Avenue. We doubt the propriety of suggesting these abbreviations for use at an early age when we consider the present standard of ordinary handwriting. The 'Picture Stories' included—*e.g.*, of a donkey which a woman is trying to pull off a railway line before an advancing train crashes into it—with questions as to their purport, are well executed. We have daily reason to lament the want of reasoning power in the average boy. He knows by rote that 2 and 2 make 4, but the induction that 2 and 2 do not make 5 seems beyond him. These exercises should improve his reasoning powers, or, at any rate, show him the way to use them. There is another merit in the series: it could not possibly be cheaper.

Australasia, by G. L. Glover, in the "Round the World" series of 'Geographical Handbooks' by the same firm, deserves high praise for its ample illustrations and maps, which make the subject both easy and interesting. We find pictures of Melbourne Harbour, Collins Street in the same city, badges of the various colonies, Wellington, Pearl Fishing, and the Landing of Capt. Cook. Certainly this handbook represents a wonderful advance on the older books of the sort in every way.

Rabelais. Selected and edited by Curtis Hidden Page, Ph.D. (Putnam's Sons.)—A series of French classics for English readers under the charge of Prof. Adolphe Cohn and Dr. Curtis Hidden Page, both of Columbia University, begins with selections from Rabelais. Succeeding volumes, the appearance of which is to be expected during the present year, will comprise the works of Montaigne in Florio's translation, Molière, Beaumarchais, and George Sand. More ambitious than ordinary efforts of the kind, the scheme, if it is carried out as it has been begun, will supply the reader with what, to all except the scholar, may prove a competent knowledge of the masters with whom it is sought to deal. Except in the case of Voltaire, whose writings are too voluminous to permit of an adequate idea being conveyed in a selection, the most formidable difficulty has been faced in the initial effort. In some respects the greatest of French thinkers, Rabelais is in all respects the least tractable. What in him is unsuited to general perusal is inherent and ineradicable, and can only be dragged out with the life. Expurgatory processes have qualified for popular editions the works of Boccaccio and the Queen of Navarre, and La Fontaine we can judge fairly by his 'Fables,' leaving aside and out of the question his *contes*. By no processes of domestication can Rabelais be made to amble in a pasture or to answer a call like "tame villatick fowl." Among the efforts to amend him the present is at once the most earnest and the most nearly successful, and it may fairly be assumed that what now is unreclaimed is irreclaimable.

No attempt, such as seems promised in the case of Molière and George Sand, to provide a new translation has been necessary. The accepted rendering of Urquhart, Motteux, and Ozell—as great a linguistic masterpiece as the original, and a work of unparalleled ingenuity in the manner in which it supplies equivalents for the nonsense of the original and enhancement for its obscenity—is found adequate for all purposes, and is employed with a moderate amount of expurgation of text. Many things are necessarily excised, but it is, as a rule, episodes rather than

passages that disappear, and a respectable amount of continuity is maintained. The extent of the reductions may be judged from the fact that the fifty-eight chapters of the book of 'Gargantua' are reduced to thirty-one, and the thirty-four chapters of 'Pantagruel,' book i., to fourteen. The chapters themselves are not seldom shortened.

So long as the task of purification and abridgment has to be attempted at all, it is difficult to complain seriously of the manner in which it is accomplished. No lover of Rabelais who has access to the original or to the full text of the English translation will be content with this or any other modification, any more than he will with the bowdlerized text of Shakspeare. That Rabelais is gross and obscene almost beyond precedent has to be conceded; what he is not is provocative or wanton. No more curious instance of irony can be advanced than the fact that *la substantifique mouelle*, so little to the taste of the Parlement and the Sorbonne, is now what the world seeks in Rabelais, and that the indecencies which, contributing to the delectation of sensual monarchs, Churchmen, and nobles, saved him from the fire with which he was always menaced, are the things for which he has now to do penance.

In preparing this edition for home perusal Dr. Page has avowedly followed a principle entirely different from that adopted by Besant in his 'Readings in Rabelais,' and, instead of choosing primarily what is "of ethical and philosophical interest," has chiefly sought, in his own words, to keep

"all the essential parts of the story, and all the scenes which had most literary value and human interest; secondarily, to retain all the best of the historical satire; and in the third place, to include other parts which have some special interest, such as the chapters on education."

The two schemes, it must be seen, overlap, since the chapters on education are among those which have most "ethical and philosophical interest." It is claimed that by the plan adopted, while no essential or important portion of the story is omitted, the omissions, though somewhat larger in proportion than those in our usual editions of 'Gulliver's Travels,' are not closely connected with or essential to the work. Comparing the book with the 'Readings in Rabelais' and 'The Life of Gargantua and Pantagruel,' edited by Henry Morley, we think it holds a position more than respectable. It is, however, claiming far too much to say, as does Dr. Page, that his excisions

"fall away, and leave the story, the characters, the situations, the satire, and the thought only the more vivid and interesting through being freed from excrescence and prolixity."

Most of them are made in the interest of decency, and against such we are not disposed to protest. For others there is no excuse but considerations of space. The volume is handsomely got up. An introductory chapter owes much to the 'Rabelais et ses Œuvres' of Jean Fleury, of the Université Impériale de St. Pétersbourg, 1876, two volumes, a work of admirable taste and erudition.

Mémoires d'un Ane, par la Comtesse de Ségur, edited by Lucy E. Farrer (Arnold), makes a very pretty reading-book, vivacious and not too long. Added are a note on the author, exercises on the various chapters, with grammatical questions and portions to translate into French, and lastly a vocabulary. We should omit this feature and let the pupil look out words in the dictionary. We think too much is ready-made nowadays for the schoolroom.

The Public School French Grammar.—Part II. *Syntax.* By Elphège Janau and Alfred Ludwig. (Hachette & Co.)—The 'Grammaire Française' of Auguste Brachet is the basis of the present work, as it was of Part I. published by the same firm some twenty years ago. So impressed were students by the excellence of the 'Accidence,' that the 'Syntax' was eagerly awaited. Messrs. Hachette have at length produced the long-promised volume, and we congratulate them and the authors. As in the companion volume, the historical development of the language is kept in view, and reference constantly made to it in order to explain to English students the subtleties of French syntax. For candidates seeking honours in French, we know of no other book so suitable, and therefore recommend its adoption for the senior classes of our schools and for university examinations.

In addition to the ordinary syntax, which is very fully and carefully expressed, we are pleased to find a most useful and interesting chapter on 'Gallicisms'; and not the least valuable portion of this valuable production is the appendix containing a complete list of French synonyms. In another appendix are added the changes which have been recently sanctioned in French syntax and orthography.

In Messrs. Blackie's "Little German Classics" we have the *Sintram* of De La Motte-Fouqué, edited by Medina Pittis; and select scenes of Goethe's *Hermann und Dorothea*, edited by J. F. Schilling. The brief notes in each case we cannot consider adequate, for we have recent experience of the help needed by the average beginner to master the two classics in question. Brevity is all very well, but it must be the brevity which has experience and good powers of condensation behind it.

Messrs. Dent's *New First German Book*, by Walter Rippmann and S. Alge, is sure to be widely taken up. This book is, in fact, founded on a revision of a similar book issued by the same publishers, which has had a large sale. Mr. Rippmann is one of the keenest and most successful advocates of new methods. In the 'Phonetischer Teil' he introduces the annotation of the Association Phonétique Internationale, which looks at first sight rather alarming, but will be readily recognized by the intelligent as simplifying pronunciation. The page containing pictures of current German coins is an excellent idea.

Horace: Odes II., edited by W. H. D. Rouse, is one of Messrs. Blackie's "Latin Texts," a new series intended for use in the first two or three years' study of Latin. All vowels long by nature are marked, in order to give correct ideas of pronunciation from an early age, a habit certainly not natural to English boys, or adults, for that matter. There are no notes concerning single words and phrases, but there is a competent introduction, which includes a novel feature in some remarks about textual criticism. The principles of this science are lucidly explained in two pages of summary, but we doubt if a young boy will know the meaning of some of the words used—*e.g.*, "cursives"; and we think he should not be confronted with a word like "haplography." It is sufficient to give the English explanation of it. The section which follows on 'The Style of Horace' does not seem to us simple enough for youngsters. The little volume is certainly very cheap at sixpence.

Examples in Arithmetic. By C. O. Tuckey. (Bell.)—This addition to the "Cambridge Mathematical Series" will commend itself to those teachers who prefer to rely entirely on blackboard work for demonstration of the theory of arithmetic, and place in the hands of their pupils merely the problems to be solved. The examples, ranging over the whole field of arithmetic, are well selected, and include one chapter on 'Problems on Physics.' We think the author would have done well to give more attention to the metric system, in view of the importance of that branch of the subject in modern requirements.

A First Algebra. By W. M. Baker and A. A. Bourne. (Bell.)—The larger work by these authors was favourably noticed in our columns a few weeks ago, and the opinions then expressed apply equally to the present volume. The compilers have made it their special object to interest young students in their early algebra, and to remove that dull feeling that commonly exists in the first stages, when the young are so apt to say, "What is the good of it?" For lower classes working up to the standard of the University Junior Local Examination the book is well adapted, and deserves success.

Elementary Algebra. By W. G. Borchardt. (Rivingtons.) — Excellent as are the text-books recently published on this subject, the book under review has several good points which will commend themselves to teachers of mathematics. The arrangement of the work follows the suggestions of the Mathematical Association now generally adopted; and, though all that is necessary in the proofs is clearly stated, we are pleased to notice the absence of that superfluity of explanation which is prominent in certain text-books. Graph-work is introduced at a very early stage, the problems placed before the student to illustrate the principles being well chosen. The latter sections, on 'Summation of Series,' the 'Binomial Theorem,' and 'Annuities,' though presenting nothing new, are very clear and concise. As the book is in two parts, we think it would have been a better arrangement to make the first embrace the syllabus of the Junior Local Examination. Apart from this the volume is deserving of success, being well written, carefully arranged, and clearly printed.

OUR LIBRARY TABLE.

The Poor and the Land. By H. Rider Haggard. (Longmans.) — Mr. Haggard has done well to publish the report upon the Salvation Army Land Colonies in America which he compiled for the British Government and the Rhodes Trustees, with the addition of an introduction and illustrations not printed in the original Blue-book. The author has earned honourable notice by his efforts to call the attention of this country to the dangers of town life, especially in the more congested areas of the poor, and the necessity for active reform if the depopulation of rural England is to be stayed. Here he describes two experiments in the reverse direction in America, in the deliberate effort to settle the town dweller or landless labourer back as an independent freeholder on the land. The experiments have been conducted on the tiniest scale: in the one, at Fort Romie, in Southern California, some twenty families have been repatriated; in the other, Fort Amity, in Colorado, nearly twice that number. An interesting account is given of the history of these two colonies, with conversations, full of interesting human touches, between the Commissioner, Mr. Haggard, and the settlers. It cannot be said that either has climbed far out of the experimental stage; neither has been in existence for more than ten years, and both began with serious failure. From Fort Romie the original settlers, drawn from San Francisco, have all fled except one, and at both a serious monetary loss has been entailed, amounting to more than 10,000*l.* Mr. Haggard, indeed, advances special reasons for these first difficulties—unprecedented

drought in the one case, alkali in the soil in the other. He thinks these difficulties surmounted. He found the settlers full of satisfaction and a buoyant hope in the future. This was specially marked at Fort Amity, where the majority had come straight from town occupations at Chicago. On his departure they united in a farewell message that "we would like the benefits which we—our families and children—are receiving to be extended to the thousands who have been longing and praying for such a chance." It is noteworthy that while all the settlers are still in debt to the Salvation Army, all show an "equity" (excess on valuation of assets over liabilities)—amounting in some cases to many hundreds of pounds—certainly far in excess of any accumulation of capital possible to the agricultural labourer in England, or the unskilled worker of the city.

With these experiments as texts, Mr. Haggard, in his introduction, with all the hopeful eagerness of the practical reformer, asks that a scheme of similar change should be made a national interest. He desires, by co-operation between the home Government, the Canadian Government, and the Salvation Army, to initiate a regular system of "drainage," by which those now leading bewildered and valueless lives in the cities of England may be brought back to the land, either in Canada or in England. His picture of the English city is, perhaps, somewhat too rhetorical in its vision of desolation; and it cannot be said that these frail experiments by themselves can justify the whole scheme of demonstration which he builds upon them. America is not England. Southern California is not the Canadian North-West, dependent on wheat or cattle, nor the forlorn clay lands of Essex. Selection of thirty-six families from Chicago with some success does not justify a general claim that the poor of the English city can be successfully established in similar fashion on the land. Nor is it without significance that so many of his American names signify a different stock from the home-bred people: Mr. Baetschen, "a German Swiss," Mr. Matheson, "by birth a Dane," Mr. Lindstrand, "a Finn by birth," Mr. Vrieling, Mr. Ziegler, Mr. Erik Erickson, and the like. The experience of a philanthropic newspaper fund last winter at West Ham, spending time and care in the thorough equipment of a few score families for emigration, showed the great difficulty of obtaining suitable emigrants willing and able to face the journey, even in such a hive of crowded poverty. Nor, we confess, are we much enamoured of Mr. Haggard's reason for employing the Salvation Army as Imperial agents in the matter. One of the chief reasons is that any alternative involves "a crushing expense." "Highly trained and specialized men," he holds, would cost a large figure in the market; whereas the Salvation Army will perform the work "at the price of their out-of-pocket expenses only." There is something a little mean in the plea that a great nation should thus get rid of its poor by the exploitation of religious ardour, employed "below cost price." We are inclined to agree with Mr. Haggard that the Salvation Army would probably do the work better than any other existing agency. But if employed by the Government they should receive as good a price for their labour as that obtainable in the open market. Mr. Haggard is not entirely correct in his statement that here alone we have a practical object-lesson in the work of repatriation—a journey considerably shorter than that undertaken to California would have shown him, at the Frederiksoord Labour Colony in Holland, a body of philanthropic individuals, the Society of Beneficence, performing with considerable success the same desirable work. These little criticisms do not imply that we have anything but hearty commendation for Mr. Haggard's patriotic work. We join with him in apprehension of the magnitude of the evil which he desires to remedy, and a strong hope that his scheme for experiment along these lines—"the landless man," in a happy catch phrase, "to the manless land"—may be speedily realized.

A Text-Book of Sociology. By J. Q. Dealey and L. F. Ward. (Macmillan & Co.)—It is seldom that a text-book for students combines such virtues as are exhibited in this volume from the other side of the Atlantic. It is at once academic in its treatment and individual in its views. No doubt this comes of the fact that sociology is as yet not qualified fully as a science. Like so many other sciences *in posse*, it is only on the way to full graduation. Yet the demand for a good text-book is all the greater because of this elementary condition of the science. The fact is that it has only recently become possible to see the correlation of the pure sciences in anything like full perspective. Messrs. Dealey and Ward claim that their book contains

"a clear and concise statement of the field of sociology, its scientific basis, its principles as far as these are at present known, and its purposes."

It is possible that the scientific basis is stated a little too ceremoniously and with too much technicality; but that is almost the only criticism we have to make. Naturally in a science so newly developed there is room for much diverse speculation and theorization, but the authors keep singularly within the limits of controversy. Their natural reticence and circumspection are shown, for example, in their exposition of the phylogenetic forces. They explain the alternative theories as to the natural priority of the sexes, the androcentric and the gynæcocentric views, and pass on to another subject without pronouncing in favour of either. One gathers by chance that they favour the latter theory, although they make no definite statement. Unfortunately for this theory, there is no sound evidence in the history of organic life of original parthenogenesis, and the union of two similar or dissimilar cells has always been the basis of growth and multiplication. In other words, it is impossible to claim priority in time for either male or female. It is true that the superiority of one sex over the other is a question of accident. In mammals it is invariably the male that predominates; in other and lower classes it is frequently the female, as in the case of spiders or bees. A certain school of thinkers, however, would reverse the Biblical myth as to the extraction of the woman from the rib of man. But on the general subject of these ontogenetic, phylogenetic, and sociogenetic forces the authors are at once sound and clear. Sociology is in its infancy, but such a book as this will avail much to interpret it to students.

A History of European Diplomacy. By David J. Hill. Vol. I. (Longmans.)—The American intellect is, we believe, recognized as a separate entity by a "realist" writer in the seventh volume of the "Cambridge Modern History." Works like the present afford some evidence of its characteristic qualities. Dr. Hill shows himself admirably equipped for the task which he has undertaken, and the bibliographies at the end of each chapter are, as a rule, admirably done, exhibiting a competent knowledge of continental scholarship. We do not, however, understand why Church's translation of the 'De Monarchia' is omitted, and a French version mentioned. We fail, moreover, to discern anything original in the book. It forms a useful guide to general history up to 1313, and will doubtless be interesting to the reading public and useful to undergraduates. But it is in no sense an addition to our knowledge. The best chapter is that on Frederic Barbarossa and his reliance upon the legal theory of the Empire. This is really suggestive. On the other hand, we cannot understand the justice of the remark that the 'De Monarchia' was the first treatise on politics in the Middle Ages. It might be truer to say that it was the last. On the whole, the book has the qualities of competent American work, being well written, but a little dull, very dependent on European scholarship, and lacking in freshness. We seem to hear the tones of the mutual improvement society debater in much of its criticism, and even books like this suggest a University Extension audience rather than a University public. The result is that a great deal is written down that ought to be taken for granted, that the author is often substituting "vain repetitions" for real thought, and that the feminine characteristics of mere reproduction, so unmistakable in examination papers, are predominantly wearisome. Perhaps when Dr. Hill gets into modern times he may have something new to tell us.

The Labyrinth of the World and the Paradise of the Heart. Edited and Englished by the Count Lützow. "The Temple Classics." (Dent & Co.)—We are glad to see that Messrs. Dent & Co. have included among "The Temple Classics" Count Lützow's translation of the 'Labyrinth' of Comenius. The work, published in English in 1901, has already gone through two editions, and has been favourably received not only in England, but also in America. In the latter country, at Chicago and Racine, Wis., there are large Bohemian settlements. It was in America that was passed a great part of the life of Naprstek, the patriot who bequeathed a fine museum to Prague.

On a previous occasion we reviewed the present work in the columns of *The Athenæum*. It is, therefore, not necessary to say much now, except to wish it a further sale among the dainty volumes of "The Temple Classics." The book is redolent of the quaint pietism of the seventeenth century. It seems naturally to belong to the period of Donne and Herbert and Vaughan. We might compare it in some respects with the spiritual meditations of the Earl of Manchester, entitled 'Manchester al Mondo,' of which the ninth edition (1667) is now before us. We are glad that this work has been brought again to the notice of readers, after a neglect of more than two centuries.

In his notes Count Lützow considers the relations of 'The Pilgrim's Progress' to the 'Labyrinth.' We agree with him in thinking that it is extremely improbable that the English author ever heard of the latter book, which was not translated into our language in his time. There was all the difference possible between the highly educated Bohemian and the untutored, although eloquent tinker. The fact is, allegories, descriptions of journeys, and pilgrimages of this sort were in the air at the time. Whatever help Bunyan may have had was drawn, as Prof. Firth has satisfactorily shown, from chap-books—'St. George and the Dragon,' 'Valentine and Orson,' and other works of the kind. If we compare the books of Bunyan and Comenius we miss the gorgeous pictures and richly quaint dialogues of Bunyan, although we must acknowledge that Comenius has some fine descriptive passages, and resembles the Englishman in the droll nomenclature of his characters—*e.g.*, Searchall, Lovegold, Takegift, &c. The tone of the work is pessimistic, and the satirical descriptions of the professors of medicine and public lecturers remind us of Swift. The reflections of Comenius on matrimony are noteworthy.

Of the great educational importance of Comenius we need not speak here; he may be

said to be the father of the modern educational systems. He anticipated the kindergarten method, and the more enlarged views of the education of women now in vogue. Count Lützow, by his works on Bohemian history and literature, has established himself among us as the champion of his countrymen. He has many of the qualifications needed for the task. He writes our language with perfect facility; we may be sure that nothing is lost in the transference from one idiom to another. It remains now for him, if we may offer a suggestion, to tell Englishmen of the Bohemian writings of Huss. Something was done in this way by the late Mr. Wratislaw, who was of Bohemian extraction ('John Huss,' London, 1882); but probably much can be added to his meritorious labours after a lapse of twenty-three years. The works of Flajshans and others on the great reformer must now be consulted.

Rachel Harvey: a Memoir and Collection of her Verses. Compiled by Alfred J. Harvey, Vicar of Shirehampton. (Bristol, Arrowsmith.) — Mr. Harvey, who has already written a life of his father, entitled 'From Suffolk Lad to London Merchant,' has in this little volume written the record of a long and useful life. In 1859 Miss Harvey's brother took a room in St. Giles's, to be devoted to useful purposes for the benefit of the poor in that district, which was at that time occupied by the worst characters in London. Good use was made of the room; readings were given from the best authors during the week, a savings bank was established, and on Sundays there was a school for religious teaching. Miss Harvey decided to have a class of boys ranging from sixteen to eighteen years of age. These were of the wildest and roughest description, but her ability as a teacher, and her firmness of character, were such that she completely mastered them, and so quiet and attentive were they that the other classes in the same room were not disturbed. They would listen with delight to poems read to them. "Sound the loud timbrel" was a special favourite; one boy said, "I can say it, and kiver it." Mrs. Sewell's 'Homely Ballads,' then just published, caused much pleasure, as most of these were written for girls. Miss Harvey wrote to the author and asked her to write similar pieces for boys. Mrs. Sewell then suggested that Miss Harvey should send her some details of the lives and surroundings of her rough pupils, and as the result 'Mother's Last Words' was sent in MS. Its success with the boys was complete. One of them said: "That a'most made me cry." This ballad was printed, and the sale of it has exceeded a million, and it is still in demand. Miss Harvey died on the 24th of March last at Shirehampton Vicarage, at the age of ninety-three. Two characteristic portraits are given, one at the age of eighty, and the other at ninety. Miss Harvey was working for the good of others to the end, and was teaching a class of senior girls only twelve days before her death.

The Ways of Lady Isabel. By Mrs. Neish. (Tallis Press.)—"Smart" society has been so often the theme of novelists and satirists that one has come to be exacting as to the way in which it is rendered in fiction. It may be a relief to some people to find that Lady Isabel does not emulate the morals which are popularly supposed to belong to this section of London life. She is an honest woman, in the narrow sense of the word, and does not traffic in other people's husbands; indeed, she professes to care only for her husband and herself. But we do not pay much attention to her professions, for she is a pronounced humbug, and her business talents would have made her fortune in the City. She gets commissions from her tradesmen, is paid by parvenus anxious to be introduced into society, contributes (for a consideration) to society journals, and keeps a shop. She manages to make money at everything. Some of her dodges are ingenious, and raise a smile; but one gets rather tired of her selfishness and parsimony, which, related episodically in seventeen papers, grow monotonous. One looks for the same sort of end in each, and is never disappointed by the turn of it. Perhaps she would have been a little more interesting if her wickedness had not been wholly confined to getting the better of other people.

With two volumes containing *Wildfell Hall* and *Agnes Grey* Messrs. Dent & Co. complete their new edition of the Brontë novels, with illustrations in colour by M. Edmund Dulac. His pictures here are full of character, and most striking in colour. As he has generally to deal with a plain heroine, his work has not been easy, and he emerges from it with credit. He makes pretty play with the fashions of the time, though we think some of his colour schemes more effective than veracious. The edition is well and daintily produced, and ought to rank among Messrs. Dent's numerous successes.

Old Tales from Rome, by Alice Zimmern (Fisher Unwin), retells the legends of Rome as related by Virgil, Livy, and Ovid. Miss Zimmern is an experienced writer who knows the value of simplicity, and her easy style of writing is decidedly effective. Supported as it is by illustrations with a classic spirit, it should go far.

We have on our table *The Church of Christ*, by A Layman (Funk & Wagnalls),—*The Unrealized Logic of Religion*, by W. H. Fitchett (C. H. Kelly),—*The Views of Praxeas on the Christian Faith*, by the Rev. J. C. Elgood (Skeffington),—*Pro Christo: an Examination of Foundations*, by H. W. Holden (Skeffington),—*The Worship of St. Philomena, a Nineteenth-Century Roman Cult*, by the Rev. E. D. Cree (Thynne),—*A Guide to High Mass Abroad*, by Athelstan Riley (Mowbray), — *Trial and Triumph: Sermons on the First Epistle of Peter*, by C. Brown (Clarke),—*Life's Dark Problems*, by M. J. Savage (Putnam),—*Glimpses of the Ages*, by T. E. S. Scholes (John Long),—*The Pipe Rolls of Cumberland and Westmorland, 1222-1260*, edited by F. H. M. Parker (Kendal, Cumberland and Westmorland Antiquarian and Archæological Society), — *An Introductory History of England*, by C. R. L. Fletcher (Murray),—*Lives of the English Martyrs*, Vol. II., edited by Dom Bede Camm (Burns & Oates),—*Joseph Lancaster*, by David Salmon (Longmans),—*Mel. B. Spurr: his Life, Work, Writings, and Recitations*, by Harry A. Spurr (Brown),—*Life of Giovanni Diodati, Genevese Theologian*, by Maria Betts (Thynne),—*Great Thinkers*, compiled by M. G. Haymes (Daniel),—*S'ri Brahma Dhârâ, through the Favour of the Mahatma S'ri Agamya Guru Paramahamsa* (Luzac),—*The Museums Journal*, edited by E. Howarth (Dulau),—*The Ideal Mother*, by B. Gwernydd Newton (Putnam),—*A Defence of Pessimism*, by David Irvine (Watts),—*The Bodie Book*, by Walford Bodie (Caxton Press),—*The Place of Science in Music*, by H. Saint-George (Reeves),—*Canadian Life in Town and Country*, by H. J. Morgan and L. J. Burpee (Newnes),—*The Last Records of a Cotswold Community*, by C. R. Ashbee (Privately printed),—*Beverston, its Church and its Castle*, by J. Nowill Bromehead (Phillimore),—*The English Counties: Surrey* and *Upper Thames Counties* (Blackie), — *The Book of Garden Design*, by C. Thonger (Lane),—*The Book of the Cheap Cottages Exhibition* ('The County Gentleman' and 'Land and Water'),—*Drawings of Sir E. J. Poynter* (Newnes),—*A Bridge of Hope*, by T. Folliott (Fifield),—*Cricket Poems*, by G. F. Wilson (Simpkin & Marshall),—*Ante-Room Ballads*, by "Centurion" (Routledge),—*The Pilgrim of India* (Skeffington),—*Poems New and Old*, by M. S. C. Rickards (Simpkin & Marshall),—*Gleanings from the Talmud*, selected and newly translated by the Rev. W. MacIntosh (Sonnenschein),—*The Household of Sir Thomas More*, by Anne Manning (Moring),—*Brought into Subjection, and other Stories*, by Lottie Long (Daniel),—*Thoughts and Fancies of a Girl*, by Kitty Balbernie (Cassell),—*My Friend the Chauffeur*, by C. N. and A. M. Williamson (Methuen),—*A Solicitor's Love-Story*, by A. Charles M—— (Drane),—*Everyday Life*, by S. C. Logan (Drane),—*Confessions of a Ladies' Man*, by W. Le Queux (Hutchinson),—*The House by the River*, by Florence Warden (Unwin),—*His Mascot*, by L. T. Meade (John Long),—*The Marriage Market*, by Mrs. G. Corbett (Robinson Printing Co.),—*Lifting the Veil, with other Lawn-Tennis Sketches*, by F. W. Payn (John Long),—*The Conquering Will*, by Silas K. Hocking (Warne),—*Tongues of Gossip*, by A. Curtis Sherwood (Unwin),—*Fables and Things Fabulous*, by J. H. Cotton (Daniel),—*The Glory of London*, by G. E. Mitton (Black), — and "*The Doctor Says*" (Appleton). Among New Editions we have *The Duties of Women*, by Frances Power Cobbe (Sonnenschein), — *Wayside and Woodland Blossoms*, by Edward Step (Warne),—and *Die Genesis*, by Dr. Hermann L. Strack (Munich, Beck).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Beaumont (J. A.), Walking Circumspectly, and other Sermons, cr. 8vo, 3/6 net.
Buxton (H. J. Wilmot-), Day by Day Duty, cr. 8vo, 5/
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HAROLD GEORGE PARSONS.

THE premature death of Harold George Parsons should not go unrecorded within the precincts of literature. He was, in a sense, a reversion in type to the Elizabethans, uniting as he did high literary qualities with a restlessly active life. He was an adventurer in spirit, and a man of letters in mind. Born in 1867 in Melbourne, he received his education in this country, and got a scholarship at Oxford. His literary interest was engaged very early by *The National Observer*, and he soon became a principal leader-writer on Henley's journal. He was frankly Imperialist and High Tory in his creed, yet, oddly, was associated through an important part of his life with perhaps the most democratic community in the world.

His genuine literary gifts might not anchor him to England; he went to the Antipodes in search of adventure, and found it in the newly discovered goldfields of Coolgardie. He tramped from the coast to the theatre of the new "find," and wrote his impressions of the place in vivid articles, which formed the first account of the goldfields printed in this country. Later, faithful to the true character and career of the pioneer, he acquired a large fortune, became a mayor and member of the Western Australian Legislature, lost most of his money, and drifted home to England.

His next venture was as a volunteer in the Boer war, where he spent some months in the pursuit of De Wet. He was present at the famous Christmas Eve surprise of Tweefontein by that Boer general, and was seriously wounded in two places. Returned to England once again, he devoted his enforced leisure to what was designed to be a brilliant and comprehensive book on the constitution of the Empire. Mr. Parsons held that the Crown possessed and had always exercised imperial authority over the colonies and dependencies, and he wrote much in demonstration of his theory. It is to be hoped that his work in this direction may be collected and published. He was interrupted in his researches by his appointment as an assistant commissioner in Lagos in 1903, and he laboured in that remote colony and dangerous climate till his death.

Mr. Parsons was endeared to his large circle of friends by a simplicity of nature and a generosity of heart which were the most marked features of his character. His intellect was as astute and brilliant as his nature was open, and he was hospitable and generous to the point of quixotism. Such a man was bound to cover a large surface in life, and such a man was bound to die fighting in some corner or other of the Empire. It is the end he would have desired, though that end has come all too soon, and before he had fully developed the great talents which should later have been at the service of his country.

THE LIBRARY ASSOCIATION AT CAMBRIDGE.

Cambridge Free Library, Guildhall, Cambridge, September 5th, 1905.

I NOTICE the following statement in your report: "Mr. J. Pink (Cambridge) said that men did read books after the age of thirty-five." If you will add the word "not" before the word "read" it will represent what I did say. I think it is common knowledge among public librarians. But the men who do read books, a small minority, read many more than was formerly done: (1) because they are studious, and (2) because they have greater facilities for getting them. The newspaper and the periodical are what men in the aggregate read now.

J. PINK, Librarian.

*** We suspected the omission of the negative which Mr. Pink supplies, but it seemed to us that we should not run the risk of missing a hopeful view beyond our general experience. Mr. Pink's last sentence is undoubtedly true; and the general world not only devours cheap magazines, but even calls them "books." We are very glad to see that Mr. Pink's interesting paper, 'After Fifty Years,' has been printed. We congratulate him on his long term of service at Cambridge and his enterprise. In April, 1858, the Lending Library was opened with 1,407 volumes. In the same year "a retired stage-coachman commenced presenting, and continued doing so almost month by month for several years, until at his death, in 1867, he had presented 2,578 volumes, and by his will he bequeathed a sum of 200*l*." It is due to Mr. Pink that each elementary school has a library of books for the use of its scholars. In 1905 there were 51,775 volumes in the Cambridge Free Library, and the number of books issued was 1,153,555.

THE LATE MR. ALBERT COHN.

THE late Mr. Albert Cohn, of Berlin, who died on August 24th in the seventy-eighth year of his age, merits a conspicuous place in the honourable array of learned booksellers. His activity, both as bookseller and as antiquary, was largely connected with this country. In the former capacity he maintained intimate relations with the British Museum for half a century, having in 1852 entered the great firm of Asher & Co., where he had been employed for some time as a subordinate. Mr. Asher, a man of great ability and knowledge, was one of the agents upon whom Sir Anthony Panizzi principally relied to fill up the deficiencies of the Museum Library after he had procured the augmentation of the grant for purchases. After Mr. Asher's death Mr. Cohn worthily filled his place and immensely enriched the Museum Library, both by the rare and important books in all European languages which he was continually seeking out and bringing to the notice of the authorities, and by his efficient representation of the institution at the principal continental sales. The additions made through him to the great collection of tracts by and relating to Luther were especially important; and he was of particular service at the sale of the Weigel block-books and that of the Heredia library. As an antiquary Mr. Cohn at one time paid much attention to the bibliography of Goethe and Schiller, but for many years had devoted himself entirely to Shakspeare. He had long been engaged upon a general bibliography of Shakspeare, which, it is believed, he has left nearly complete. His 'Shakspeare in Germany in the Sixteenth and Seventeenth Centuries,' London, 1865, is a classic work, standard and unique in its way. It is mainly an investigation of the visits paid by troops of English actors to Germany and the Netherlands during the period, but also has the full text of the contemporary German plays which can be brought into any relation with Shakspeare, such as 'The Beautiful Sidea,' 'Julius and Hyppolita,' and 'Titus Andronicus,' with English translations.

Mr. Cohn was highly esteemed by those who had either literary or business relations with him, and his death has called forth numerous expressions of regret in Germany. R. G.

THE DOONES OF EXMOOR.

Chislehurst, September 4th, 1905.

IN *The Athenæum* of August 26th, under the above heading, appeared an article by the Rev. Dr. Cox, in which that gentleman traverses the conclusions I arrived at in a little work published two years ago, entitled 'The Doones of Exmoor.' In that compilation was brought together much that had been written and gleaned concerning the Doone traditions, including some particulars of the earliest attempts to collect and preserve those legends in 1839; the guide-book allusions of about 1850; the article in *Fraser's Magazine* of 1857, and also *The Leisure Hour* story published in 1863, from both of which copious extracts were given.

With the above-mentioned references before them, it certainly is surprising that any one who had carefully perused 'The Doones of Exmoor' should charge me with an attempt to prove that Blackmore *invented* the Doone traditions. Nothing of the kind was attempted. My object was to demonstrate—after considerable research, extending over many years—among ancient records of various kinds, and covering a period of several centuries—that the alleged family of outlaws that figure so largely in Blackmore's great romance had no real existence on Exmoor in the seventeenth century; that the leading incidents narrated, as well as the chief characters mentioned therein, such as Jan Ridd, Sir Ensor, Councillor, Carver, and Lorna Doone, were all the clever creations of that gifted author's brain. And this opinion I ventured to express at some length in 'The Annals of the Royal Forest of Exmoor,' which was published in 1893. In this connexion it may be mentioned that a well-known North Devon archæologist—the late Mr. J. R. Chanter, of Barnstaple—contributed a most interesting supplement to *The Western Antiquary* for 1884, respecting the Doone legends and other tales incorporated by Blackmore in 'Lorna Doone.' He says:—

"I believe it will be found that the incidents and lifelike pictures of characters and localities so graphically narrated, are founded much more on a fertile imagination than on actual historical or topographical details.....He has, however, skilfully welded several distinct but rather meagre local traditions, and some better-known historical and local details, as well as the general political history of the period, into a connected story endowed with such intense vitality and picturesque surroundings, embodying well-known local names both of persons and places, with a vividness of description so lifelike as to leave his readers under the impression that 'Lorna Doone' is a veritable history.....The special fore-names given to the Doones are all purely imaginary, as well as the heroine Lorna Doone herself, who in fact is the most improbable character in the whole story."

Those are the words of one who lived most of his life in the neighbourhood, who had studied and investigated the matter on the spot, and who, by training and instinct, was eminently qualified to form an authoritative opinion on the subject.

Dr. Cox says he has no purpose to serve save a search after the truth, in quest of which he has during the last few weeks—after an absence of nearly forty years—visited each parish in the Hundred of Carhampton, interviewing the older Exmoor folk upon the subject. The results of his inquiries are interesting as a collection of nursery "bogey" tales, but cannot be accepted seriously as proving that an outlawed family of robbers were really entrenched in the fastnesses of Exmoor during the seventeenth century, or that they actually perpetrated the dastardly outrages attributed to them. Take, for example, the yarn spun at Porlock Weir by the venerable fisherman eighty-six years of age, as it serves to show how absolutely unreliable such testimony is when put to proof. Here we have an assertion by the "oldest inhabitant" that the Reds of Broomstreet, in Culbone parish, were the actual vanquishers of the robber Doones; that

one of the family, after killing the leader, married Lorna, "so there is a bit of Doone blood in the Reds yet." This is extremely picturesque. I myself have known "Old John" for more than half a century, and it is not without a pang I am obliged to state, *as a fact*, that there were no Reds or Ridds in Culbone parish, nor in the adjacent parish of Oare, in the sixteenth or seventeenth century. The various Subsidy Rolls of that period for the Hundred of Carhampton, tything of Yarnor—which includes the parishes of Oare and Culbone with a portion of Porlock—prove that beyond all doubt, for the name Red or Ridd does not occur among those assessed there on land or goods. Further, the extant parish registers of Culbone go back to 1683, but no Red or Ridd occurs therein until towards the close of the eighteenth century, when John Red and Joan his wife settled there. They had nine children born to them between the years 1791 and 1811, all baptized in the tiny church there, as recorded in the registers. They and their descendants, for varying periods, were located at Broomstreet, Twitchen, Silcombe, Ash, and Pitt farms. The family is still represented in the parish, but Dr. Cox does not appear to have interviewed any of them. The above *recorded facts* do not corroborate the fisherman's story. It may here be mentioned that the *only* instance of the name Red or Ridd occurring in the parish registers of Oare—which date back to 1674—was in 1768, when John Red married Mary Ley.

In connexion with the "small parliament of fisher-folk" held on the quay at Porlock Weir, and presided over by Dr. Cox, it may interest him to know that the "feathers" story then narrated is printed in Mr. F. J. Snell's 'Book of Exmoor,' and the incident is said to have occurred at a farm in the parish of Challacombe.

Of the evidence obtained by Dr. Cox at Oare little need be said. It is the oft-repeated tale told to the numerous summer visitors by the sexton, who naturally has more than an ordinary interest in the Doones, particularly as one of their most dastardly outrages is said to have been perpetrated at the altar steps of the little church there. Here, again, one cannot but think that the testimony of the hospitable squire and lord of the manor would have been of value, since he and his ancestors before him have resided in the parish for very many generations.

Dr. Cox makes no allusion to the attempt made a few years ago by a *soi-disant* descendant of Sir Ensor Doone to prove that the Exmoor marauders were Scottish exiles of noble lineage, and since he does not refer to the evidence offered in support of that claim, one may reasonably infer that he does not consider it of any value towards establishing his own contention that the Doones were real flesh-and-blood personages of the seventeenth century.

Dr. Cox is inaccurate when he says that I have only made brief and rare visits to Exmoor. On the contrary, since 1880 scarcely a year has passed during which I have not paid one and often two visits to that wild and picturesque region, to which from childhood days I have been greatly attached, and in which I still take a warm interest.

Thanks to Blackmore's great romance, the Doone traditions have of recent years become a valuable asset to what is now popularly known as the "Doone Country," and to the surrounding district as well. It will, therefore, be readily understood that anything tending to dispel illusions, even for the sake of historical accuracy, is not, for obvious reasons, viewed with popular favour.

In a letter to an evening paper on the subject of the Doones, Dr. Cox, referring to the county muniments at Taunton and to the Somerset Record Society, intimates that a search will ere long be undertaken, but, with premonitory cautiousness, acknowledges that he is not very sanguine as to the results. Yet, notwithstanding that gentleman's tilt at what he is pleased to call my "scepticism and the chilling breath of the higher criticism," which discriminates between fact and fiction, I shall await with keen interest the outcome of that expert investigation. *Magna est veritas, et prævalebit.*

EDWIN J. RAWLE.

September 4th, 1905.

IN addition to the interesting letters from Mr. Snowden Ward and Mr. Denniford that appeared in your last issue, several correspondents have kindly sent to me a variety of valuable contributions to what may be termed Doone-lore.

Mr. George W. Russell tells me of another reference to these outlaws in contemporary literature that has hitherto escaped attention. The late Mr. James Payn made mention of them in pre-Blackmore days when he wrote 'A Dull Day on Exmoor,' about 1853, which was subsequently reprinted with some of his humorous sketches.

A recent post has brought me a highly interesting letter, accompanied by an authoritative pamphlet, from the Rev. J. F. Chanter, the rector of Parracombe, North Devon. The pamphlet is a reprint of a paper read in June, 1903, before the Devonshire Association, entitled 'R. D. Blackmore and "Lorna Doone."' A pedigree of the Blackmores, who were a Parracombe family, is given, going back six generations before the novelist. The evidence that I was allowed to set forth in *The Athenæum* from the Somerset side of Exmoor is most strongly corroborated by that from the adjoining county. Mr. Chanter says:—

"Any son of North Devon whose memory goes back before the date when 'Lorna Doone' was published (1869) can recall stories of the Doones which were current before then."

He tells us that the Rev. M. Mundy, vicar of Lynton, on coming to that parish in 1833 began to collect the Doone tales, and several manuscript copies were made of these collections, one of which, dated 1843, Mr. Chanter has recently seen. Circumstantial evidence is also produced of the migration to Exmoor from Scotland of Ensor Doone.

In his letter Mr. Chanter adds that he has "a string of testimony gathered by myself and my cousins in Brendon from very old men, since dead." It is much to be wished that Mr. Chanter would undertake the publication of his matter. There is no reason, because of the absurd recent embroideries of the Doone legends, or because the name is now associated in the district with flimsy cigarettes, cheap sweets, or gaudy ties, and painted on the backs of chars-à-bancs or second-rate inn-signs, that the notion of the fabulous and modern origin of it all should be sedulously cultivated by would-be superior persons. One of the most recent of a much vaunted series of guide-books, "under royal patronage," leans apparently to scepticism, and allows Mr. Rawle the last word.

My suggestion, made in your columns, that the Somersetshire sessional papers might possibly yield some information is about, I am glad to say, to be acted upon. I have had a kind communication from the gentleman (Mr. A. T. Watson) who last year arranged the very voluminous Somerset Records, to the effect that he found all presentments of headboroughs, constables, &c., placed inside the sessional rolls from the reign of William and Mary, and prior to that date (from the reign of Elizabeth to James II.) they are filed with the indictments. I have also heard from the Rev. E. H. Bates, hon. sec. of the Somerset Record Society, giving good hopes that the suggested search among the constable returns of the Hundred of Carhampton will ere long be undertaken. If the like documents are extant at Exeter, a similar search among the Devonshire muniments would be desirable.

J. CHARLES COX.

DR. COX'S article, in your issue of August 26th, on the "Doones of Exmoor," gives one an opportunity to bring forward two pieces of evidence, the value of which those interested can settle for themselves.

"The Doones of Exmoor" are said in the book, and by Dr. Cox also, to have come from Scotland. This is curious, as the clan of the Doones, and a famous clan at that, lived no further away than the other shore of the Bristol Channel, on the coast of Carmarthen, where the clan was famous as turbulent even in that land of turbulence. Not only the Doones lived there, but they lived there cheek by jowl with the Ryds of the same neighbourhood, and even intermarried with them on occasion. Moreover, one distinct feature of this clan was that it seemed to claim, as part of its inheritance, the right to burn the towns of Carmarthen and Kidwely, and to kill the mayors. For these performances certain members of the clan regularly disappeared from the pedigree, with the entry against their name "fled to England" or "left the country." Of course, the Welsh way of spelling the name is "Dwn," pronounced "Doon." They were descendants in the male line of the old princes of the country, and the pedigree of the chief branches of them may be found at large in the volume of pedigrees collected by the Elizabethan Herald, Lewis Dwn.

The other piece of evidence is that Blackmore wrote a book called 'The Maid of Sker,' to collect the evidence for which he must have gone very close to the Doon country, and would, therefore, be quite likely to learn something of the old Doons and Ryds. Whether he wrote 'The Maid of Sker' before 'Lorna Doone' or after I do not know, but leave the whole thing to those interested in the discussion.

OWEN RHOSCOMYL.

'KNOX AND THE REFORMATION.'

MR. LANG'S defence illustrates his rashness in jumping to conclusions, and his tendency to use his inferences and assumptions as if they were undeniable facts. He now admits that the interpretation of the passage in the Nonconformists' letter of 1568, suggested in the review, may be the more probable, and further that it never occurred to him. It ought to have occurred to a man of his acuteness and penetration, and, no doubt, would have occurred to him, had he not been in impetuous haste or blinded by prejudice. Any one can judge of this by examining the letter, which is in Lorimer's 'Knox and the Church of England,' pp. 298–300. Mr. Lang also admits that the passage is not clear enough to warrant the use he made of it; and yet, in two different parts of his book, he referred to it as emphatic proof of Knox's inconsistency.

This unfairness he cannot justify, but runs off into what he considers proof of Knox's having spoken with two voices to England. For this purpose he pits Knox's 'Brief Exhortation to England' in 1559 against his advice to the Nonconformists in 1568. He thinks that he is the first, or among the first, of Knox's biographers who has discussed this 'Brief Exhortation.' He should, therefore, have exercised special care in dealing with it; but his summary of its teaching is misleading. In the pamphlet, in urging England to adopt a more thorough reformation than it had previously had, Knox did not say "overthrow any civil ruler who resists." What he recommended was that the Scriptural ordinances of the Church in their purity should be

"*so sure and established*, that if prince, king, or Emperour would enterprice to change or disanul the same, that he be of thee reputed ennemie to God; and therfore unworthie to reigne above his people: yea, that the same man or men that go aboute to destroy God's true religion once established, and to erect idolatrie, which God detesteth,

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be adjudged to death, according to God's commaundement."

Although the Church under Elizabeth did not come up to the standard which Knox wished it to attain, it was at much the same level as before Mary Tudor's accession; and, on the other hand, it was, from his point of view, incomparably better than it had been under Mary. He could not, therefore, regard Elizabeth as one who was disannulling or endeavouring to destroy "God's true religion once established"; and so Mr. Lang is utterly wrong in suggesting that had Knox been consistent, he would have advised the Nonconformist brethren to kill her.

In his anxiety to make it appear that messengers were sent almost daily into England, Mr. Lang asserted that "five letters were written between June 21st and June 28th." This was challenged; and, in trying to make it good, he now has to include a letter of July 1st, and also two letters of which he cannot give the date.

In his interpretation of Knox's letter to Cecil of July 12th or 19th, 1559, Mr. Lang, as previously pointed out, admitted that it was not clear, even according to his own view, whether Knox, while thus working against "a woman's 'entrance and title' to the crown," was thinking of Mary Stuart's "Scottish rights"; and yet, in a subsequent chapter, when the question was clearly of her Scottish rights, he unhesitatingly affirmed, on the strength of this letter, that Knox had tried to trouble her "estate," and had raised the question of discarding her on the ground of her sex, before she returned to her own country. This, his own inconsistency, he ignores in his defence. Now he suggests that "interest," and not "entrance," may be the equivalent of Knox's word "enteress"; and adds that Knox "said nothing about the 'Crown,' but of 'reigning over us.'" It is true that Knox did not use the word "Crown," but Mr. Lang did; and it matters little whether we prefer his former word "entrance," or his new word "interest." Mary's entrance to the Crown had been formally made sixteen years before, and her interest in it was both real and apparent. Notwithstanding the Congregation's being in arms in July, 1559, she was still Queen of Scots, and reigned over Scotland.

It could hardly be expected that Mr. Lang would willingly relinquish his reading of the passage which he quotes from the 'Historie' concerning the truce or assurance of Cupar-Muir, since he has built two theories on his interpretation—one as to the nature of the truce, and the other as to the authorship of the 'Historie' itself. To me it appears that the existing MS. was taken by the incompetent transcriber from a rude draft, and that he inadvertently took into the text a clause which the writer intended to serve as a private reminder or instruction, that clause being, "For the Lords and principalls of the Congregation read the rest on another peece of paper." This explanation makes sense. Mr. Lang's reading does not. As we understand it, the passage is avowedly incomplete. And the stipulation that the "Congregation should enterprise nothing, nor make no invasion," for a certain space of time, is the counterpart of the obligation undertaken by Chatelherault and D'Oysel: "We, nor nane of our assistaris, being present with us, shall invade, truble, or inquyet the saidis Lordis, nor thair assistaris, during the said space." The limitation, therefore, of the "enterprise" and "invasion" as to the object should not be regarded as absolute, but merely as respecting Chatelherault and D'Oysel and their "assistaris." But if Mr. Lang will insist on adhering literally to the printed text, and if we assume that he is right in the interpretation of the whole passage, it only represents the obligation of the Congregation as lasting for six days; and he has failed to show that Lindores was reformed before that period expired.

As to Mary lying under sentence of death as an idolater, Mr. Lang now explains that he only meant that "legally she ought to have been put to death after hearing her third Mass in Scotland." Elsewhere he has said that the Convention, or Parliament, which adopted the penal Act against the Mass was itself "absolutely illegal." THE REVIEWER.

THE HISTORY OF THE GRAHAMS.

MY attention has been drawn to a letter from an anonymous correspondent, which appears to be endorsed by your editorial note thereto, in the last number of *The Athenæum*. It regards a matter concerning myself and my 'History and Genealogy of the House of Graham.'

I am not concerned to enter into any details, but would merely observe that my work is entirely a private undertaking, and I am not aware that any limit of time, "Horatian" or otherwise, is fixed for the production of such a work. Hundreds of pounds—not one penny of which comes to or benefits me—are at this moment being expended in research in connexion with families interested in my work, and I am sole judge of when it is ready for issue. I have not yet asked the public to support my work. It is true I have received a few private subscriptions, some of them volunteered, to promote the enterprise. As to any private emolument to correspond with the labour expended, perhaps I need not expect it, especially in view of such attacks as this. But I have received so much encouragement already from members of the house that I cannot but believe I can trust them still for support to complete an undertaking which has through all these years been a serious labour, but always a labour of love.

W. M. GRAHAM EASTON.

*** Mr. Easton has an odd idea of logic. Our correspondent wished to know how he was getting on; so did we, speaking of his work as likely "to be of high interest." We cannot see how this desire and statement can interfere with his private emolument or his book.

THE AUTUMN PUBLISHING SEASON.

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announce:—Art and Illustrated Books: Kate Greenaway, by M. H. Spielmann and G. S. Layard,—Burma, painted and described by R. Talbot Kelly,—India, painted by M. Menpes and described by Flora A. Steel,—London, Vanished and Vanishing, painted and described by Philip Norman, all these being available in an ordinary edition and an édition de luxe,—The Italian Lakes, painted by Ella Du Cane and described by R. Bagot,—Rembrandt, by M. Menpes, with text by C. Lewis Hind,—Normandy, painted by Nico Jungman and described by G. E. Mitton,—Bruges and West Flanders, painted by A. Forestier and described by G. W. T. Omond,—The Homes of Tennyson, painted by Helen Allingham and described by A. Paterson,—The Garden that I Love, illustrated by G. S. Elgood,—The Beautiful Birthday Book, illustrated by G. D. Hammond,—Abbotsford, painted by W. Smith, Jun., with text by W. S. Crockett,—and Days with Velasquez, by C. Lewis Hind, illustrated. In History, Science, &c.: Mediæval London — Social and Ecclesiastical, 2 vols., by Walter Besant,—India of To-day, by W. Del Mar,—Black's Medical Dictionary, by J. D. Comrie,—A Treatise on Zoology: Part V. Mollusca, by D. P. Pilseneer,—New Editions of The Practical Angler, by W. C. Stewart, and The System of the Stars, by A. M. Clerke,—A Military Geography of the Balkan Peninsula, by Prof. L. W. Lyde and Lieut.-Col. A. F. Mockler-Ferryman,—The Testament of the Twelve Patriarchs, by Rev. R. H. Charles,—Johannine Vocabulary, by E. A. Abbott,—Neumann's Life of Jesus, translated by M. A. Canney,—and The Writers' and Artists' Year-Book, edited by G. E. Milton. Juvenile Literature and Educational Works: Animal Autobiographies—The Black Bear, by H. P. Robinson, and The Cat, by Violet Hunt,—Willy Wind and Jock and the Cheeses, by the Duchess of Buckingham, illustrated by J. S. Eland,—Don Quixote, translated and abridged by Dominick Daly,—The Adventures of Punch, and The Schoolboy Abroad, by A. R. Hope,—The Head of Kay's, by P. G. Wodehouse, illustrated,—and New Editions of Farrar's School Stories; The "Council" Arithmetic for Schools: Scheme B, 8 Parts; The "Council" Literary Readers, by J. Finnemore; Summary of English History, by N. L. Frazer; A First French Song-Book, by F. B. Kirkman and R. B. Morgan; and Regional Geography—Europe, by J. B. Reynolds.

MESSRS. CASSELL

are publishing Sir Wemyss Reid's Memoirs, 1842-85, edited by Stuart J. Reid,—Nelson and the Twentieth Century, by Arnold White and E. H. Moorhouse,—Five Famous French Women, by Mrs. Henry Fawcett,—Fifty Years of Public Service, by Major Arthur Griffiths, a popular edition,—The Story of Protestantism, by F. H. Gale,—Leaves from an Indian Note-Book, by Sir Edmund Cox. In Science and Technology: Outlines of Electrical Engineering, by H. H. Simmons,—The Zoological Society of London, by H. Scherren,—Pictures from Nature, by R. and C. Kearton,—Cassell's Wild Bird Sheets, by R. Kearton,—"Cassell's Home Handbooks": The Home Lawyer; The Home Physician; Vegetarian Cookery, by A. G. Payne; Cookery for Common Ailments; Our Sick and How to Take Care of Them, by F. Stacpoole; and The Making of the Home, by Mrs. S. A. Barnett,—Cassell's Building Construction, New Mechanics' Manuals, 'Work' Handbooks, and Technical Instruction Series, all edited by P. N. Hasluck,—Organotherapy, by T. H. Batty Shaw. In Art: Sir Lawrence Alma-Tadema, by P. C. Standing,—Henrietta Rae, by A. Fish,—The Art of Portrait Painting, by the Hon. John Collier,—Duval's Artistic Anatomy, edited by A. M. Paterson,—The National Gallery of British Art, with introduction by Sir C. Holroyd,—completion of Great Pictures in Private Galleries,—and Sir Benjamin Stone's Photographs. Fiction and General: The Hundred Days, by Max Pemberton,—A Woman of the World, by E. W. Willcox,—The Spider's Eye, by W. Le Queux,—The Sword of Gideon, by J. Bloundelle-Burton,—new pocket editions of The Little Minister and other works,—A Flower Wedding, by Walter Crane,—Fairy Tales, Old and New,—Thoughts and Fancies of a Girl, by K. Balbernie,—The Book of Photography, edited by P. N. Hasluck,—Cassell's Popular Music,—Pictorial Practical Flower Gardening,—additions to Cassell's National Library,—The Lost River, and River and Forest, by E. S. Ellis,—Cassell's Natural History for Young People, by A. E. Bonser,—The Black Adventure Book, by A. T. Quiller-Couch,—The Grey Adventure Book, by the same,—Funny Foreigners, by J. R. Monsell,—Archibald's Amazing Adventure, by S. H. Hamer,—and several yearly volumes.

MESSRS. CHATTO & WINDUS

have in hand: History and Biography: a completion of A History of our Own Times, by Justin McCarthy, 2 vols.,—The Life of Charles Dickens, by P. FitzGerald, 2 vols., illustrated,—Charing Cross and its Immediate Neighbourhood, by J. H. MacMichael. Poetry and Belles-Lettres: The Cotter's Saturday Night, illustrated by A. S. Boyd; continuation of Swinburne's Tragedies. In Fiction and General: A Thief in the Night, by E. W. Hornung,—Love and Lordship, by Florence Warden,—The Waters of Destruction, by A. Perrin,—The Speculations of John Steele, by R. Barr,—Dilys, by Mrs. F. E. Penny,—Maurice, by J. Keating,—Sacred and Profane Love, by Arnold Bennett,—The Dreams of Simon Usher, by A. Gissing,—The Lost Earl of Ellan, by Mrs. Campbell Praed,—So Like a Woman, by G. M. Fenn,—The Amethyst Box, &c., by Anna K. Green,—The Princess and the Kitchen Maid, by Dorothea Deakin,—The Freemasons, by L. S. Gibson,—Thunder and Lightning, by C. Flammarion, translated by H. Whyte,—A Dictionary of the Drama, Vol. II., — and New Editions of On a Mexican Mustang through Texas, by A. E. Sweet and J. A. Knox,—Infatuation, and Some One Else, by B. H. Croker,—The Man-Hunter, by D. Donovan,—and other novels.

MESSRS. DUCKWORTH & CO.'S

list includes: Molière and his Time, the fourth volume of 'A History of Theatrical Art,' by Karl Mantzius, translated by L. von Cossel,—Handbook of Geography, Physiographical and Mathematical, by Emil Reich, with maps and diagrams,—a new book by Hilaire Belloc, with illustrations by the author,—Underground Man, by Gabriel Tarde, translated by Cloudesley Brereton,—The Story of Red Fox, by C. G. D. Roberts, illustrated,—A Little Boy Lost, by W. H. Hudson,—Rome, by Dr. Walter Amelung and Prof. H. Holtzinger, with 250 illustra-

tions,—Normandy, by Francis Miltoun, with illustrations by Blanche McManus, and Brittany, by the same two,—Odes from the Divan of Hafiz, freely rendered by R. Le Gallienne. In the Library of Art, "The Red Series": Pisanello, by G. F. Hill,—Constable, by M. S. Henderson. In "The Popular Library of Art": Raphael, by Julia Cartwright,—Holbein, by F. M. Hueffer,—The English Water-Colour Painters, by A. J. Finberg. Fiction, &c.: The Sacred Cup, by Vincent Brown,—The Secret Kingdom, by Frank Richardson,—The Wandering of Joyce, by E. M. Devenish,—After his Kind, by M. S. Henderson,—Magic Casements, by Arthur Cripps,—After London, by Richard Jefferies, a new edition,—Saint Mary the Virgin, by René Marie de la Broise, translated by Harold Gidney,—The Anatomy of Melancholy, 3 vols.,—and A Glossary of Botanic Terms, by B. D. Jackson, revised and enlarged.

SIR ISAAC PITMAN & SONS'

autumn announcements include Mrs. Brookfield and her Circle, by Charles and Frances Brookfield, with illustrations,—James Anthony Froude, a biography, by Herbert Paul,—George Mac Donald, a biographical and critical appreciation, by Joseph Johnson,—The Poetic Movement in England, by the Rev. Stopford A. Brooke, and Selected Passages from Unpublished Sermons and Addresses, by the same,—Seven Angels of the Renascence: the Story of Art from Cimabue to Claude, by Sir Wyke Bayliss,—The Parables of Jesus, by the Bishop of Stepney,—The Conflict of Ideals in the English Church, by Canon Knox Little,—a devotional book on the Apostles' Creed, by the Rev. F. B. Meyer,—The Salt of my Life, by F. G. Aflalo, with fifty illustrations,—How to Choose a House, by Charles Emmanuel and E. M. Joseph,—The King's Achievement, a new novel by Robert Hugh Benson,—Princess Joyce, by Keighley Snowden,—The Secret of the Turret, by Ethel F. Heddle,—The Radium Seekers, by Fenton Ash,—The Stowaway's Quest, by H. C. Moore,—In the Realms of the Ice King, by E. F. Suffling,—The Temple of Fire, by Fred Ashley,—On Life's Threshold, by Charles Wagner,—The Law of Mechanical Traction on Highways, by C. A. M. Barlow and W. J. Hicks,—Pitman's Mercantile Law, by J. A. Slater,—Office Organization, Management, and Secretarial Work, by L. B. Dicksee and H. E. Blain,—Money, Exchange, and Banking, by H. T. Easton,—How to Teach Book-keeping, by H. W. Porritt and W. Nicklin,—Commercial Correspondence,—Needlework for Student Teachers, and Cutting Out for Student Teachers, both by Amy K. Smith,—The Foreign Correspondent, by A. E. Davies,—and New Editions of A New Dictionary of the Portuguese and English Languages, based on Cornet, by H. Michaëlis,—Hurricane Island, by H. B. Marriott Watson, illustrated,—The Poetry of Robert Browning, by the Rev. Stopford A. Brooke, 2 vols.,—Abridged Editions, also in 2 vols., of Boswell's Johnson and Fox's Journal,—The Spirits in Prison, by Dean Plumptre,—The Commandments of Jesus and The Teaching of Jesus, by the Rev. R. F. Horton,—The Two St. Johns of the New Testament, by Prof. James Stalker,—Wesley's Journal, abridged,—and The Simple Life and The Better Way, by Charles Wagner.

MESSRS. SWAN SONNENSCHEIN & CO.

announce in History, Biography, &c.: Dictionary of Indian Biography, edited by C. E. Buckland, C.I.E.,—William Clark, Journalist: his Life and Work, by Herbert Burrows and others,—Rates and Taxes as affecting Agriculture, by Prof. J. S. Nicholson,—A Practical Programme for Working Men, Book I. The Book of Exhortation, Book II. The Book of Facts, Book III. Wisdom, Faith, Karitas,—and Commerce and Christianity, by G. F. Millin. Books of Reference: Dictionary of German Quotations, by L. Dalbiac,—Dictionary of Spanish Quotations, by the late T. B. Harbottle,—Sonnenschein's Cyclopædia of Education, a new edition, revised by M. E. John,—The Little Cyclopædia of Common Things, by G. W. Cox, revised by F. B. Sonnenschein,—The Oxford Year-Book and The Cambridge Year-Book, both edited by A. W. Holland,—The Schoolmaster's Year-Book,—and The Public Schools Year-Book. In Philosophy, Theology, and Science: Physiological Psychology, by Prof. W. Wundt, a translation of the fifth German edition (1902-3) by Prof. E. B. Titchener, in 3 vols., Vol. II.,—The History of Philosophy, by Dr. J. E. Erdmann, an English abridgment, translated and edited by W. S. Hough,—Thoughts and Things, by Prof. Mark Baldwin: Vol. I. Theory of Knowledge: Functional Logic; Vol. II. Theory of Reality: Real Logic,—The Needs of Man: a Book of Suggestions, by W. Winslow Hall,—Introduction to the Study of Organic Chemistry, by John Wade, revised and enlarged,—The Student's Text-Book of Zoology, by Adam Sedgwick, Vol. III. completing the work. Belles-Lettres and Miscellaneous: "A New Classical Library," edited by Dr. E. Reich: The Thearchus and Philebus of Plato, translated and explained by H. F. Carlill; Plutarch's Lives, translated by W. R. Frazer; The Annals of Tacitus, translated by A. V. Symonds,—How to Deal with your Broker, by Henry Warren,—The Fredericksburg Campaign (1861-4), a strategical sketch, by Major G. W. Redway,—The Russo-Turkish Campaign (1877), a strategical sketch, by Major F. Maurice,—Studies in Browning, edited by Susan Cunnington,—Gleanings from the Talmud, selected and edited by the Rev. W. Macintosh,—Too Good to Live, a story of two children, verses by S. C. Woodhouse, illustrations by Olive Allen,—My Friend the Umbrella, verses and illustrations by Eleanor S. March,—A Son of Ashur, by Capt. W. Beddoes,—Oak Farm, by "Georgie Martin,"—The Story of Stella, by S. B. McLean,—The Teacher's Story-Book, by Alice Chesterton, illustrated by G. M. Bradley,—and An Anthology of French Poetry, by Frederick Lawton. Education: Tekel! a study, by F. J. Adkins,—The Student's Hygiene, by E. Evans,—The Chemistry of Common Life, by J. B. Coppock,—Practical Housewifery (excluding Cookery), by C. F. Picton-Gadsden,—The Function of Words: a Guide to Analysis and Parsing, by M. C. Carman,—Sure Steps to Intelligent French, by H. R. Beasley,—Arithmetical Wrinkles, by J. Logan,—The Greek War of Independence, for beginners, by C. D. Chambers,—and School Gardening for Little Children, by Lucy R. Latter.

Literary Gossip.

Mr. Fitzgerald Molloy has completed a new book, which will be issued by Messrs. Hutchinson & Co. during the autumn, under the title of 'The Russian Court in the Eighteenth Century.' The author has devoted considerable space to the reigns of the Empress Elizabeth and Catherine II. In addition to the evidence of English ambassadors, whose dispatches and papers have been preserved in the State Paper Office and the Manuscript Library at the British Museum, the author quotes the correspondence of foreign ministers and the memoirs of travellers. The book will be fully illustrated with portraits.

Mr. H. B. Marriott Watson, whose new romance, noticed by us to-day, 'Twisted Eglantine,' is in a second edition within a week of publication, will issue through Messrs. Methuen & Co. early in next year a series of highwayman stories, to which he has given the title of 'The High Toby.' Some ten years ago a former series of these ran through *The New Review*, under Henley's editorship, and were subsequently reprinted as 'Galloping Dick: Chapters in the Life of Richard Ryder, sometime Gentleman of the Road.' They attracted considerable attention at the time, both here and in America, and were pronounced by Marcel Schwob, the distinguished French critic, to be a "work of genius."

Mr. Unwin is to publish a monograph, by Mr. Charles A. Gray, on the little-known dramatist Lodowick Carliell. Carliell, the chief period of whose literary activity fell between 1630 and 1640, is specially interesting as forming a link between the playwrights of the Elizabethan age and those of the Restoration. His identity has not hitherto been established, but Mr. Gray has discovered that he was "Master of the Bowes," and a keeper of the deer park at Richmond under Charles I. The volume will contain, in addition to a study of Carliell and his plays, the full text of one of them, 'The Deserving Favourite,' and several appendixes.

Mr. Arthur Symons has made a translation of the 'Petits Poëmes en Prose' of Baudelaire, which will be issued shortly by Mr. Elkin Mathews in his "Vigo Cabinet Series."

Messrs. J. M. Dent & Co. announce, in connexion with Messrs. Scribner in the United States, a new edition of the novels and stories of Turgénieff. It will consist of sixteen volumes. Each volume has been newly translated by Miss Isabel Hapgood, who also contributes a preface. The introduction to the edition is by Mr. Henry James. Special pains have been taken to secure good paper and printing. The binding will be of green cloth stamped in gold. The frontispiece of vol. i. is a portrait of Turgénieff, and the edition will begin with 'Memories of a Sportsman.'

Mr. Stanley Weyman's new novel, 'Starvecrow Farm,' which is to be issued shortly by Messrs. Hutchinson & Co., touches upon events that, though full of interest, have been generally neglected by novelists. The scene is laid in the North Country in the year 1819, when the working classes, impoverished by the long struggle against Napoleon, were seething with discontent and latent rebellion. The escapades and adventures of the heroine in her love affairs play a big part in the story.

Among interesting announcements by Messrs. Macmillan is a 'Memoir of Archbishop Temple,' by Seven Friends, who deal with different periods of his life, Archdeacon Sandford, the editor of the book, taking the period of the Exeter bishopric.

A new (copyright) edition of Mr. George Mac Donald's story 'Phantastes,' with thirty-three fresh illustrations by Mr. Arthur Hughes, the author's oldest living friend and first illustrator, will be issued early in October by Mr. Arthur C. Fifield.

Mrs. Humphry Ward will before long pay a visit to the United States, with a view, it is said, to her next novel, which is to be published by Messrs. Harper.

The last-named house have in preparation a new edition of Mr. Hardy's novels. It is to consist of twenty-six volumes, bound in green silk, to be called the "Wessex Edition," and is to be sold by subscription. There are to be full-page illustrations in half-tone.

The next volume in the "Story of the Nations" series is to be 'Mohammed and the Rise of Islam,' by Prof. Margoliouth.

Messrs. Kegan Paul are publishing in October a cheap edition of Mr. Austin Dobson's 'Proverbs in Porcelain,' with Mr. Bernard Partridge's illustrations. They will also publish a new volume of Lady Lindsay's under the title of 'Godfrey's Quest: a Fantastic Poem.'

Mr. H. Fielding Hall, the author of that notable book 'The Soul of a People,' will deal again with the Burmese in 'A People at School,' to be published by Messrs. Macmillan this autumn.

The same firm will issue Mr. H. G. Wells's 'Kipps'; 'Coniston,' by the Ame-

rican Mr. Winston Churchill, which is a love story; 'Soprano,' a story of modern operatic life by Mr. F. Marion Crawford; and two important philosophical books: 'Idola Theatri,' by Mr. Henry Sturt, which includes criticism of some leading Oxford thinkers, and the 'Philosophy of Martineau in relation to the Idealism of the Present Day,' by Prof. Henry Jones.

MR. FIFIELD will publish in October a book by Mr. F. C. Constable on 'Poverty and Hereditary Genius,' which is a criticism of Mr. Francis Galton's well-known work on 'Genius.' Mr. Constable will be remembered as the author of an ingenious novel, 'Aunt Judith's Island.'

MISS CATHERINE I. DODD has been recently appointed to the post of Principal of Cherwell Hall, Oxford, the training college for women secondary teachers of the Church Education Corporation. Miss Dodd has been for many years Lecturer of Education and Mistress of Method in the Victoria University of Manchester. She has written educational works, but what is of more interest to the average reader is the fact that she is the author of 'A Vagrant Englishwoman.'

ETONENSIS writes:—

"In your review of Lucian's translated works you say that 'Lucian has been added tardily to school-books.' Between forty and fifty years ago we read selections from Lucian in the old Eton 'Scriptores Græci,' and some of us enjoyed them. Those old-fashioned Eton books had merit."

THE summer session of the School of Irish Learning at Dublin has just come to an end. It was opened on July 10th by the director, Prof. Kuno Meyer, who delivered a public lecture on 'The Making of the Irish Language.' Three courses in Old and Middle Irish were held by Prof. Strachan; and Mr. Timothy Lewis held a class in Welsh grammar. The first part of the second volume of *Eriu*, the school journal, is now going through the press, and will be ready shortly.

IN the number for September 23rd, published a fortnight hence, we shall again pay special attention to school-books and educational works.

AN interesting paragraph in *The Westminster Gazette* tells the story of the saving by Freemasonry of the life of Gruneisen (not "Grunieson"), successor of Chorley and predecessor of Prof. Prout as musical critic of *The Athenæum*. Being sentenced to death as a spy during the civil war in Spain, he

"was placed in position, blindfolded, heard the word of command given, 'Make ready, present,' and was in momentary expectation of the word 'Fire,' when he involuntarily made some sign on his forehead which Freemasons understand. Thereon the officer in command suspended the proceedings, and, having asked Gruneisen why he had not said that he was a Freemason before, eventually saved his life."

THE Lord Mayor and the Lady Mayoress will give a reception at the Mansion House on Wednesday, September 20th, from three to five o'clock, to meet the Trustees and friends of the Printers' Pension Corporation.

MESSRS. BELL will publish immediately a volume by Sir George Trevelyan, entitled 'Interludes in Verse and Prose.' It is a collection of the author's best work in lighter vein, and includes 'Horace at Athens,' 'The Cambridge Dionysia,' 'The Modern Ecclesiazusæ; or, Ladies in Parliament,' and those portions of the 'Letters of a Competition Wallah' which have an abiding value.

AT the conference of the Institute of Journalists held at Bournemouth last week, Mr. Arthur W. à Beckett, who was president in 1900–1, was elected for the fifth time hon. treasurer.

THE French poets are demanding a Prix de Rome, or something of the same description, in common with the painters, sculptors, and musicians. Their object is not so much to secure diplomas as to be "officially" recognized. M. Sully Prudhomme, the honorary president of the Poètes Français, has taken the preliminary steps towards the institution of such a prize, and has forwarded a petition to M. Dujardin-Beaumetz. It is estimated that there are at least 50,000 poets in France, so that, united, such a body could make even a Minister of State think twice before refusing so simple a request. But there are already several prizes, due to private generosity, for which French poets may compete, to the envy of their continental confrères. Fortunately—for the critics at least—every French poet does not publish a volume annually.

THE extensive structural alterations at the Bibliothèque Nationale are progressing, slowly but surely. The great new public room is very nearly finished, and will soon be opened. The plans for the scheme of enlarging the Bibliothèque were drawn up in 1879, and accepted ten years later, but the work was not actually begun until 1898. The alterations are not expected to be completed until 1914, owing to the insufficient annual sum granted for the work.

THERE are no Parliamentary Papers of interest this week.

SCIENCE

CHEMICAL BOOKS.

The Study of Chemical Composition: an Account of its Method and Historical Development. With illustrative Quotations. By Ida Freund. (Cambridge, University Press.) — The accomplished Staff Lecturer on Chemistry of Newnham College has admirably succeeded in her efforts to produce a book dealing with the historical development of theories regarding chemical composition. She has quoted largely from classical memoirs and great writers on the science, and her selections from these are excellent for the purpose, helping to give an atmosphere of reality and life to the book such as is scarce in text-books on chemistry. Also in dealing with quantitative results the actual values obtained by the investigators are printed as well as the final results; this indicates to the reader the degree of accuracy attained by the worker, and adds to the interest of perusal. But besides the advantage of the method employed so successfully by Miss Freund, her own style in writing the connecting links between the quotations, and in the admirable summaries and abstracts of some of the work, is clear and refreshing. No part of the book is dull, and the student who starts on it will be led on to continue to the end, to his own great advantage. Many people have no time or opportunity to refer to a large mass of original papers, and the value of this book of careful selections carefully and cleverly put together will be very great. Even those whose knowledge of chemistry is small will, if their mental training has been scientific, be able to follow the arguments with the aid of the foot-notes and explanatory matter interpolated. Full references are supplied to original papers, and there is an excellent index. Students of physical science who wish to form a clear conception of the laws of chemical combination, of the meaning and accuracy of combining weights and combining volumes, of the doctrine of valency and of isomerism, and of the parts played by various investigators and authors in elucidating these and kindred matters cannot do better than refer to this book. The final chapter is on the ultimate constitution of matter and the genesis of the elements, and gives a short *résumé* of the speculations on these subjects down to the present day; it concludes with a quotation from Kekulé, written in 1867, which still expresses the situation as it exists to-day. Thus Kekulé wrote, *inter alia*:—

"I have no hesitation in saying that, from a philosophical point of view, I do not believe in the actual existence of atoms, taking the word in its literal signification—I rather expect that we shall some day find for what we now call atoms a mathematico-mechanical explanation, which will render an account of atomic weight, of atomicity, and of numerous other properties of the so-called atoms. As a chemist, however, I regard the assumption of atoms not only as advisable, but as absolutely necessary in chemistry.....We may, in fact, adopt the view of Dumas and of Faraday, that *whether matter be atomic or not, thus much is certain, that, granting it to be atomic, it would appear as it now does.*"

The author shows keenness and enthusiasm in her subject, and handles it so well that she cannot but impart some of her keenness to the numerous readers we believe she will attract.

Outlines of Inorganic Chemistry. By F. A. Gooch and C. F. Walker. (New York, the Macmillan Company; London, Macmillan & Co.) —We have little but praise for this new text-book, which has been prepared with great care by Prof. Gooch, of Yale University, and Mr. C. F. Walker, of the High School of Commerce of New York City. Its plan is to introduce the student to a knowledge of chemistry by a consideration of the simplest phenomena, and as few of these as are necessary. The book is divided into two parts. The first part is inductive, and deals with the experimental development of the principles of systematic chemistry, beginning with chemical change, chemical elements, laws of combination and equivalents. Electrical equivalents and ions, action and equilibrium, including Gibbs's phase rule, thermal equivalents, chemical mass-units, valency, are treated in following chapters, and the last chapter of this part introduces the notion of the atom, the electrolytic theory of dissociation, and the modern conception of ions. Part ii. is descriptive, and discusses the properties of the elements and their combinations in accordance with the periodic system of Mendeléeff. The ionic terminology is used, but not carried to extremes. Graphic formulæ are freely employed, and this we believe to be an advantage; the student rarely looks on the bonds as material entities. The introductions to the characteristics of the groups of elements are well done, and we can also commend the summaries at the end of the chapters, showing the relations of the members of the groups to each other. Parts i. and ii. are paginated separately, and in the index references to part i. are given in italics, and to part ii. in roman type; this does not seem a very convenient arrangement. The book has much

to recommend it as a text-book, and we anticipate that it will be widely used.

A Treatise on Chemistry. By Sir H. E. Roscoe and C. Schorlemmer. — Vol. I. *The Non-Metallic Elements.* New Edition. (Macmillan.) — The first edition of this standard work on chemistry was published in 1877; the second in 1894, after the death of Schorlemmer, when the remaining editor was assisted by Dr. H. G. Colman and Dr. A. Harden. The present edition is the third, and Sir Henry has again had the good fortune to secure the help of Drs. Colman and Harden in its preparation. This volume contains a portrait of Dalton, engraved by C. H. Jeens from a daguerreotype taken shortly before Dalton's death, and 217 carefully drawn illustrations.

It is almost superfluous to say that the work maintains its original high standard, and is pre-eminent among works of its class in all languages. As an illustration of its being up to date, we may mention that it contains in the text (p. 730) notice of the discovery of the 3,032 carat diamond at the Premier Mine, Johannesburg; and of course there is an account, short but excellent, of the recent discoveries and work on gases of the helium group.

Theoretical Chemistry, from the Standpoint of Avogadro's Rule and Thermodynamics. By Walter Nernst. Translated by R. A. Lehfeldt. (Macmillan.) — This is the second edition in English of Dr. Nernst's book, revised in accordance with the fourth German edition. The first English edition was published in 1895, being translated from the German text, soon after its publication, by Prof. C. S. Palmer, of Colorado. The original has meantime passed through three editions and increased considerably in bulk, although the plan of the work remains as before. A short new chapter has been added on 'The Atomistic Theory of Electricity,' dealing with the development of the electron theory, and a few mistakes and ambiguities of the first edition have been got rid of. The translator has done his work well, and this new edition of the Göttingen professor's valuable treatise is a welcome addition to our books on theoretical and physical chemistry.

RESEARCH NOTES.

FROM Mr. Butler Burke's article in this month's *Fortnightly* I gather that he claims priority of discovery over M. Raphael Dubois on the ground that he showed his experiments to several friends at Cambridge in October, 1904, while M. Dubois did not deliver his inaugural lecture at Lyons, in which he announced the effect of radiferous chloride of barium upon gelatine (see *The Athenæum*, No. 4056), until November in the same year. This does not seem convincing, because M. Dubois must in the course of things have experimented with his radiferous salt several months before he made his announcement. As for priority of publication, if the Faculty of Science at Lyons publishes 'Annales,' as do the other faculties, a note of M. Dubois's lecture will probably be found there. I see that both Mr. Butler Burke and M. Dubois intend to be present at the forthcoming International Congress of Radiology at Liège, where M. Dubois is to read a paper on 'Eobes et Radiobes,' when we shall probably hear his side of the question. Mr. Butler Burke assures us that "eobes" are the same things as his "radiobes," and, if so, it is to be hoped that the first-named word—which appears to be manufactured from ἠώς by analogy with "eocene"—will be adopted in the place of its hybrid rival.

Other parts of Mr. Butler Burke's paper lead one to doubt, however, whether there has been any discovery at all. The "cyclic process" of passing into higher forms and then decaying is, he tells us, "the test and guarantee of life." To this I have the less objection that they are very nearly the actual words used in these notes (see *The Athenæum*, No. 4053) at the beginning of the discussion. But he goes on to say:—

"The growth [*i.e.*, of his "radiobes"] is from the minutest visible speck to two clots, then a dumb-bell shaped appearance, later more like frog's spawn, and so on through various stages until it reaches a shape largely different from its previous forms, when it divides and loses its individuality, and ultimately becomes resolved into minute crystals, possibly of uric acid."

His "radiobes" are, then, crystals in the making. But Signor von Schrön, to whose experiments I have repeatedly drawn attention both here and elsewhere since they were made public some five years ago, claims to have shown, by photographs enlarged to 800,000 diameters, that in every solution of salt on the verge of crystallization there appear small bodies which he calls petroblasts, which grow by absorption, move, subdivide, and reproduce until they finally complete their cycle and become inert as crystals. Apart, therefore, from the very probable error of observation which Sir William Ramsay has suggested in a daily paper, it is possible that all the phenomena noted by Mr. Butler Burke and M. Dubois would be exhibited under sufficient microscopic power by a solution of chloride of barium which was not radiferous. It is to be wished that some one interested in the matter would make the experiment.

Prof. Rutherford's article in this month's *Philosophical Magazine* conveniently marks the consensus at which physicists are arriving with regard to the transformations of radium. Following on the announcement made by Mr. Soddy three months ago (see *The Athenæum*, No. 4050), he argues, as it seems to me conclusively, that the experiments conducted by the last named in conjunction with Mr. Whetham—in which some uranium freed from all trace of radium was kept under observation for eighteen months, and was then found to be strongly radio-active—prove that radium is itself a product of uranium, a proof which he supports by quantitative tests which have been applied independently by Dr. Boltwood, the Hon. R. J. Strutt, and Mr. McCoy. He also agrees with Mr. Soddy that the final product of radium is probably lead, which possesses nearly the exact atomic weight which should on this hypothesis be attributed to it. In all he gives a list of eight transformations, of which all but two are radio-active. Of these, one, which he names Radium D, forms, he states, the primary constituent of radio-active lead, and the last, Radium F, is, according to him, the active constituent of Prof. Marckwald's radio-tellurium and Madame Curie's polonium.

In these circumstances the position of actinium becomes extremely interesting. We have both Prof. Rutherford's and Dr. Boltwood's word for it that it is not a direct product of uranium, as is radium, and it has not yet received citizenship among the list of admitted chemical "elements." Although Prof. Giesel, as mentioned in these notes at the time (see *The Athenæum*, No. 4023), has very handsomely admitted that his "emanium" is the same substance, the investigations into the nature of actinium have been left, for the most part, in the hands of its original discoverer, M. Debierne. This last announces, in a communication to the Académie des Sciences, that he has repeated, with chloride of actinium in solution, the now classic experiment of Sir William Ramsay and Mr. Soddy which revealed the characteristic spectrum of helium in the emanation from radium, and that he found the spectrum of helium present in this case also. But when he substituted for the dissolved chloride a fluoride dried at a temperature of 200° C., he obtained an intense continuous spectrum, in which could be feebly traced the characteristic lines of hydrogen and mercury. As actinium has a very rapid rate of decay, this may give us a hint as to the parentage—I had almost said the synthesis—of mercury. It should be noticed, also, that there seems to be a close relationship between actinium and thorium. M. Debierne further says that he was successful in repeating Sir William Ramsay's radium-helium experiment in every particular.

A communication, signed with initials only, appears in a contemporary on what may be called chemical resonance. From this it appears that if a small portion of dry iodide of nitrogen is detonated it will sometimes explode other portions of the same substance remaining in the room, even though these last are not yet dried, and are thus impervious to shock otherwise caused. Instances of similar phenomena are given, and from this the two observers suggest the inference that there is in chemical combinations a sort of resonance or law of sympathetic vibrations resembling that which has been established in the case of electrical discharges. If this be so, it would go far to prove the contention of Dr. Gustave Le Bon that chemical reactions—such as the hydratation of sulphate of quinine, the decomposition of water by sodium amalgam, and the like—will produce sufficient vibrations in the ether to discharge a charged electroscope. This, as already noted here, has been denied in some quarters.

A further advance towards photography in natural colours can now be marked. A sensitive film must be backed during exposure by a mirror of mercury. After development, the true colours of the object photographed appear by reflection. If a film of celluloid prepared with bichromate of potassium be used, the colours appear when the plate is washed with water, remain so long as it is damp, and disappear on drying. M. Lippmann, in whose communication to the Académie des Sciences the experiment appears, has tried substituting for plain water baths first of weak solution of iodide of potassium, and then, after drying, of a twenty per cent. solution of nitrate of silver. The colours then became permanent, although, when looked through against the light, they were changed into their complementaries. What is now wanted, he says, is some means by which this effect can be produced, not with the bichromate film, which is neither very sensitive nor isochromatic, but with a gelatine bromide one, when copies could be multiplied by a press in the ordinary way.

M. Blondlot has at length broken silence with regard to the N rays, his faith in which is unabated. He reaffirms, in an article in the *Revue Générale des Sciences*, the practicability of obtaining photographic proof of their existence by their influence on a properly regulated spark from an induction coil. He recommends the use of a telephone in the circuit of the coil, whereby the experimenter can establish the regularity of the spark before exposure. He says that he has thus made more than one hundred experiments without a failure, and that M. Jean Becquerel, working independently, has been successful in two instances. F. L.

Science Gossip.

MESSRS. GRIFFIN & Co. announce: Mining Law, by C. J. Alford,—Mining Geology, by James Park,—Wireless Telegraphy, by Dr. G. Eichhorn,—Electricity Meters, by H. G. Solomon,—Smoke Abatement, by W. Nicholson,—Testing Explosives, by C. E. Bichel and Axel Larsen,—Glue, Gelatine, and their Allied Products, by T. Lambert,—Paper Technology, by R. W. Sindall,—The Bacteriology of Brewing, by W. A. Riley,—The Synthetic Dyestuffs, by J. C. Cain and J. F. Thorpe, in three parts,—A Handbook of Medical Jurisprudence and Toxicology, by W. A. Brend,—Toxine and Anti-Toxine, by C. Oppenheimer, translated by C. A. Mitchell,—The Laboratory Book of Dairy Analysis, by

H. D. Richmond,—The Laboratory Book of Mineral Oil Analysis, by J. J. Hicks,—Physico-Chemical Tables, by J. Castell-Evans, Vol. II.,—and New Editions of Petroleum and its Products, by Sir B. Redwood,—Ore and Stone Mining, by Sir C. Le Neve Foster, revised by B. H. Brough,—Practical Coal-Mining, by G. L. Kerr,—Electrical Practice in Collieries, by D. Burns,—Gas, Oil, and Air Engines, by Bryan Donkin,—The Principles and Construction of Pumping Machinery (Steam and Water Pressure), by H. Davey,—Properties of Matter, by Prof. J. H. Poynting and Prof. J. J. Thomson,—Principles and Practice of Brewing, by W. J. Sykes, revised by A. R. Ling,—Chemistry for Engineers and Manufacturers, by B. Blount and A. G. Bloxam, Vol. II.,—Jaksch's Clinical Diagnosis, edited by A. E. Garrod,—Applied Mechanics and Mechanical Engineering, by Prof. A. Jamieson, Vol. I.,—and other books.

THE Kinchinjunga expedition started from Ghum on August 8th. It is stated on authority that the route decided on is that by the Singalela Spur *viâ* Toongloo, Sandakphu, and Phallut to Tseram. If the Nepal durbar grants permission, some of the party will go to Jongri in order to push on supplies over the Kang-la (16,313 feet); if permission is not obtained the more difficult route will have to be taken, over the Gulcha-la (16,430 feet), across the Talung glacier, up the Jongshion glacier, and thence through the Zemu gap if it can be forced. The party may have to descend on to the Zemu glacier, gradually working up to the foot of the north-eastern buttress of Kinchinjunga, which, according to Mrs. Freshfield, does not offer insurmountable difficulties. In her opinion, if good weather obtains, experienced mountaineers will have no great difficulty in reaching the summit. The expedition, it may be mentioned, has made careful preparations for a three months' stay in the mountains, and over a hundred coolies have been taken for the transport of stores.

THE death is announced from Berlin, in his seventy-fifth year, of the eminent specialist in diseases of the eye, Prof. Karl Schweigger. He was the assistant of Gräfe, whom he succeeded in 1871 as Director of the Ophthalmic Clinic of the Berlin University. He was the author of a number of valuable works dealing with his subject.

FULL reports have not yet been received of all the observations of the total solar eclipse on the 30th ult. Fine weather was experienced at Burgos and many other places in the interior of Spain, but it seems to have been cloudy, except at one point, on the east coast. The numerous observers at Palma, in Majorca, had only partial success, but most of those in Algeria and on the North African coast generally were favoured with a splendidly clear sky. It is very unfortunate that nothing could be seen by the astronomers in Labrador, as it was much desired that they should obtain observations to be compared with those made in Egypt, which were very successful.

WE have received the seventh number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*. Prof. Mascari contributes a note giving the statistics of the solar spots, faculæ, and protuberances observed at Catania during the first half of the present year, which seem to indicate that the maximum of activity took place in the month of February. The number also contains a continuation of the diagrams of spectroscopical images of the sun's limb to the end of February, 1903.

A NEW small planet was discovered photographically by Prof. MAX WOLF at the Königstuhl Observatory, Heidelberg, on the 23rd ult. One observed there on July 30th, and supposed at first to be Dresda, No. 263, turns out to be new.

A NEW variable star (to be designated var. 104, 1905, Aquilæ) was detected by Mrs. Fleming whilst examining plates taken at Harvard College on the 18th ult. It was then of the seventh magnitude, fading rapidly. Dr. Guthnick, of Bothkamp, states that on the night of the 1st inst. there was no star equal in brightness to the eleventh magnitude near the place indicated.

FINE ARTS

The Royal Academy of Arts: a Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904. By Algernon Graves. Vol. II. (H. Graves and Bell & Sons.)

THE second volume of Mr. Graves's monumental work carries the alphabetical sequence from Carroll to Dyer, so that only four letters are disposed of as yet. At this rate of progress the dictionary would run into thirteen volumes, or more than double the number originally estimated; but, fortunately, few of the remaining twenty-two letters will take up as much space as the first four have done. The new volume does not need any very exhaustive examination to prove its surpassing value to all who have to do with art and artists. It deserves to rank with such an enterprise as the 'Dictionary of National Biography,' to which, indeed, it is a complement, and, like it, should be in every institution, public or private, worthy of the name of library. The real value of a work of this description can only be proved by practical experience, and if Mr. Graves himself does not reap so rich a harvest as he deserves, he will at all events have the satisfaction of knowing that he has accomplished single-handed a work of permanent value. In these days of inadequate book-making it is refreshing to meet with such unwearying industry.

Very many interesting names occur in this volume. There are, for instance, Sir Francis Chantrey, who was exhibiting from 1804 to 1842; George Clint, from 1802 to 1845; William Collins, from 1807 to 1846; John Constable, from 1802 to 1837; E. W. Cooke, from 1835 to 1879; Abraham Cooper, from 1812 to 1869; T. S. Cooper, from 1833 to 1902; John Downman, from 1770 to 1819; De Loutherbourg, from 1772 to 1812; De Wilde, from 1778 to 1821; and T. Creswick, from 1828 to 1870, to select only a few whose careers suggest that the average life of an artist is long. Curiously enough, some of the artists best known to-day, so far as "collectors" are concerned, make a singularly poor show in this volume. David Cox, for instance, exhibited only twelve works at the Royal Academy, John Crome only thirteen, Peter Dewint the same number, and George Cruikshank only eight. Fortunately for the artists, their "show" in this book does not in the least depend on the judgment of the critic of to-day. If it were otherwise, some of those who make the best appearance in Mr. Graves's pages would suffer severely. Abraham Cooper's fifteen and a half columns, for instance, would be much compressed. Indeed, we think that in this case, as also in those of Eyre Crowe and William Daniell, Mr. Graves would have been wise in deleting the long "legends" attached to many of the pictures. Little or nothing would have been lost, and much valuable space gained.

Apart from his artistic treatment, for he was the victim of the hideous fashions of his time, A. E. Chalon is, we think, one of the most interesting names in this volume. The entries under his name comprise nearly all the wit, beauty, and talent of the earlier part of the last century. In 1823 we have a portrait of the Countess of Blessington, and another of her sixteen years later; in 1841 one of D'Orsay. In 1829 we have Mlle. Sontag, who had in 1828 married Count Rossi; in 1832 Taglioni (here spelt "Taglione"), and three years later Madame Vestris. We have also Mrs. C. Kean in 'The Lady of Lyons,' Mr. and Mrs. Kean in 'The Wife's Secret,' Rachel in the "rôle de Camille dans les Horaces," and very many others whose fame, on account of their beauty, their talents, or their eccentricities, has long since passed into history. On more than one occasion Chalon was successful in obtaining admission for two portraits of one lady in the same year's exhibition. In 1835 he had two portraits of the "late Countess Dowager of Burlington," and in 1857 two of Mrs. J. J. Underwood, one of which, however, was painted in 1824. Some of the names in this entry, as elsewhere, do not appear to be accurate, and Lady "Wrotheseley" Russell (1831, No. 478) is certainly meant to be Lady Wriothesley Russell, the wife of the eldest son of the sixth Duke of Bedford by his second wife; her two sisters-in-law, painted on one canvas, were in the same year's Academy, and subsequently engraved as 'The Sisters' for the 'Cabinet of Modern Art,' 1835.

In going through the new volume we have made an alarming number of notes. Mr. Graves has followed the Academy Catalogues with a fidelity which is almost painful at times. In one instance he has fused two men into one, and in another has split one man into two. William Chamberlain, Opie's pupil, died in 1807, and therefore could not very well have exhibited a picture of 'Itinerant Potters' in 1817. "J. W. Childe," who exhibited views and landscapes from 1798 to 1810, is identical with the "James Warren Childe" who exhibited miniatures from 1815 to 1853, if the 'Dictionary of National Biography' notice of him is accurate. Of course, we realize the difficulty of being accurate in cases like these; but by cultivating a taste for chronology Mr. Graves may be able to avoid falling into similar traps in future. For one incongruity he at least is not responsible. In 1842 Marshall Claxton exhibited a picture with the title of 'The Deathbed of John Wesley, March 2, 1791,' and it is said that one of the many who "assisted" at that scene was George Whitefield, who died some twenty-one years previously. We think that the earlier (1788) entry of 'J. Carter' on p. 3 should be included under 'John Carter' on the following page. John Carter is best known for his interesting views, and his single exhibit of 1788 may be explained by the fact that he was in this year busily engaged in making drawings and sketches of Horace Walpole's house at Strawberry Hill—the series of 111 original drawings and sketches

formed one lot in Sir William Fraser's sale at Sotheby's in April, 1901. The later of the entries under 'J. Carter, 1814,' 'Portraits of an artist, his two nieces, and a friend,' may possibly have been also by John Carter, but probably not. The "Mr. F. Grant, Sussex Villa," mentioned under 'J. M. Carter,' was afterwards Sir Francis Grant, P.R.A. The entry of 'Carteaux' on p. 9 is out of place, and his Christian name, Jean François, easily accessible in Bryan.

Mr. Graves's classification sometimes requires a little elaboration. The earlier Academy Catalogues are by no means clear, "miniatures, &c.," being capable of a good deal of elasticity. Mr. Graves describes J. W. Chandler as a miniature painter; he may have painted miniatures, but, with one possible exception, the exhibits here set forth were certainly not of that character—the catalogue numbers alone show this. Chandler was an artist of great promise; we have seen work by him which Hoppner would not have been ashamed to own. Several of his pictures were engraved, notably his portraits of Prince William of Gloucester and Sir W. Sidney Smith, by E. Bell, in 1799 and 1796 respectively; Alleyne, Lord St. Helens, by Ward, in 1795; and his 1791 exhibit of a 'Young Lady of Quality in the character of a Country Girl' may be identical with the 'Cottage Girl' engraved by C. H. Hodges in 1794. So, too, Thomas Cheesman is described as a miniature painter, whereas his fame entirely rests on his skill as an engraver; but he is known to have done some water-colour drawings. The "Antique Academy" room, in which some of Cheesman's exhibits were displayed, included miniatures, engravings, water-colour drawings, and designs of various descriptions, so that if the catalogues are not explicit, it is now impossible to decide upon the exact nature of an exhibit. Some of the entries are a little vague; for instance, George Dance's exhibit of 1800 is catalogued as 'Mr. W. Turner'; this, of course, was J. M. W. Turner, R.A., the original drawing being now in the Royal Academy library. One of Dance's exhibits of 1795 seems to have puzzled Mr. Graves. No. 622, 'Portrait of a Gentleman,' is annotated thus: "Mr. Kinlon or Mr. Kemble"; there can be no reasonable doubt that the portrait is of J. P. Kemble. The original drawing was in the Dance sale at Messrs. Christie's, July 1st, 1898, and was engraved by W. Daniell for the second volume of 'A Collection of Portraits,' by George Dance, 1814. A fairly complete list of Dance's portraits appeared in *Notes and Queries* of July 1st, 1899. Mr. Graves's identifications are not invariably happy. When he adds to Cosway's exhibit of 1786, catalogued as 'Portraits of a Lady and her Daughter,' in italics "Duchess of Richmond," he is wide of the mark, for the third Duke of Richmond (he succeeded his father in 1750, married in 1757, and died in 1806) had no children; moreover "a lady" would at once suggest an untitled woman. The next Cosway in the list, 1787, No. 53, 'View from the Breakfast-room in a Gentleman's House in Pall Mall, with the Portrait of a Lady by Mr. Cosway,' was the work of W. Hodges, and the lady was Cosway's wife. The picture itself was in the Tweedmouth sale at Christie's in June last.

Many of Mr. Graves's entries make some of the "biographies" in the new edition of Bryan's 'Dictionary' look very mean and shabby. Richard Collins, for instance, who was a regular exhibitor at the Royal Academy from 1777 to 1818, is dismissed in five and a half lines in Bryan, where it is stated that "in 1777 he exhibited some portraits at the Royal Academy." Some of the names here registered are not to be found in Bryan at all, *e.g.*, Madame Melani de Comoléra, who was exhibiting from 1826 to 1854, and who was flower painter to the Duchess of Clarence. C. F. de Breda's exhibits at the Royal Academy from 1788 to 1796 are also entirely ignored. Other omissions might be mentioned. Could the W. W. Collins, of 38, Blandford Square, who exhibited a picture of 'The Smugglers' Refuge' in 1849, have been Wilkie Collins the novelist?

The number of foreign artists whose exhibits at the Royal Academy are here recorded is remarkable. Benjamin Constant's first appearance was in 1896, when he sent three portraits, one of which was of the great M. de Blowitz, of *The Times*, and this was again exhibited at the Salon of 1902. (By the way, Mr. Graves's "Rue Pigale" in this entry should of course be Rue Pigalle). M. Dagnan-Bouveret only exhibited once at the Academy, the 'Vaccination' picture of 1884, which is presumably identical with the remarkable work in the Henry James Turner collection, sold at Christie's in April, 1903; in this case also the artist's address is shorn of a letter—Avenue de "Villier" should be Villiers. One of the last of the more important entries is John Downman, and it is a matter of much regret that Mr. Graves has been able to identify so very few of the portraits. One of the entries under 1785 is "A head of Cinci, who was innocently burnt alive." We suppose that Beatrice Cenci is intended, although she was not burnt alive. If so, Downman repeated the subject, for we saw recently in one of the finest private collections of pictures in London an exquisite drawing by Downman, dated 1798, of Beatrice Cenci, based on the famous so-called Guido portrait of her in the Barberini Palace in Rome.

NOTES ON THE CHURCHES OF BLYTHING HUNDRED.

I.

EVERY one interested in English church architecture knows or has read of the grand Suffolk churches of Blythburgh and Southwold, and of the extensive ruins of the once equally great fifteenth-century churches of Covehythe and Walberswick on the same coast. Dunwich, too, the seat of a former bishopric, and a once important populous borough, is an attraction to many from its romantic interest as they gaze on the last of its ruined parish churches, which continues to pay its yearly toll of stones and mortar to the encroaching sea. But the proper way to learn to understand and appreciate England's exceptional wealth of churches, enwrapt in countless memories of successive generations, is to visit all the churches of a particular district, more especially, perhaps, those which the ordinary guide-book asserts to be "devoid of all interest." Each one will be certain to tell or teach something of the past, and to add some fresh intelligence to the appreciative mind.

Perhaps, then, some general notes on the fifty old churches of the Hundred of Blything, extending from a little below Beccles on the coast line to the verge of Aldborough, and running inland to beyond Yoxford and Halesworth, may be suggestive to other ramblers. I know of no other district in England where the old church fabrics are so diversified in interest.

Of the round towers for which East Anglia is celebrated, Suffolk possesses forty, seven of which are in the Hundred of Blything. It has been more than once emphatically stated that these towers, including the one hundred and twenty-five in Norfolk, are (with one exception) "all of the same dimensions." It is strange that a statement such as this, which can so easily be tested, has so long held its ground. So far as this Hundred is concerned, the assertion is absurdly erroneous. The interior diameter of the round tower of Theberton is 11 ft. 4 in.; of Bramfield, 10 ft. 8 in.; of Thorington and Wisset, 9 ft. 8 in.; of Frostenden, 9 ft. 2 in.; and of Holton, 7 ft. 11 in. The dimensions of the ruined round tower of Spexhall were, by an oversight, omitted. The thickness of the walls and consequent outer diameter measurements differ just as much. Where the width of the east walling of the archway into the nave can be obtained, a great thickness is usually to be noted, arising probably from the adding of the nave to the tower. Thus at Wissett the thickness of the wall in the arch is 5 ft. 4 in.; but the outer diameter, taken north and south and compared with the inner diameter, yields a wall width of 3 ft. 11 in. Like measurements give the wall thickness of Theberton tower as 3 ft. 4 in., and that of Thorington as under 3 ft. Frostenden, however, is like Wisset, having a thickness of 3 ft. 11 in. Holton, again, has a thickness of 3 ft. 9 in. Bramfield round tower admits of more accurate measurement, for it stands 18 ft. clear of the adjoining fourteenth-century church. The wall at the entrance is just 5 ft. thick; and this very closely tallies with the general result from the outer circumference of 63 ft. 10 in., and the inner diameter as already stated. This Bramfield tower is said to be 40 ft. high; but it is very difficult to realize, from mere eye-estimate, how greatly the circumference exceeds the height.

Moreover, these East Anglian towers (and I have numerous notes of other Suffolk and Norfolk examples) differ constantly in other respects besides measurements; indeed, I have not met with any two that are really alike. Take, for instance, these six cases, excluding the ruined one at Spexhall. Bramfield is singularly substantial and stout, and remains pretty much as it was when it first left the builder's hands, save that it has a fourteenth-century enlarged east doorway, and that it is crowned with a much later brick battlement. Frostenden tower has a curious roundel let into the wall on the south side about 2 ft. from the ground, and a west lancet window and a trefoil-headed niche of thirteenth-century insertion. There are two circular stages, apparently somewhat later than the basement, and at the top are battlements, with loopholes below them of a much later date. Holton has two lower stages with round-headed lights (save for a later west window insertion); a third original stage rises from a string-course a little above the level of the nave roof, which has four small circular-headed lights to the cardinal points, with like blank windows between each of them. Above this is a further lofty stage with embattled parapet, and four large two-light pointed windows of fifteenth-century date. Theberton round tower has an octagon continuation, with two-light pointed windows of fifteenth-century date. Thorington tower, though crowned with brick

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battlements, has three Norman stages, the top one having four two-light windows with a central shaft. Wissett has two Norman stages, the second one with small lights; the third stage has larger pointed fifteenth-century windows.

In one respect all these round East Anglian towers are alike, namely, that they are cunningly constructed of flints and pebbles embedded in exceedingly strong mortar. Suffolk was destitute of a single quarry, and local ingenuity devised this means of using the abundant resources of the sea-shore in building substantial towers of such a shape as to save the expense of bringing stone quoins from a distance for the angles. They are without newel stairways, and the different stages were doubtless gained by wooden ladders. A few are undoubtedly of pre-Norman date—one Norfolk example has Saxon work in the third stage—but the great majority are unquestionably Norman. I know of no case with thirteenth-century lights where these do not appear to be subsequent to the original fabric. There seems good reason to believe that the lowest stage of the Frostenden tower is Saxon, and possibly the remains of the Spexhall tower are of like date; the rest of the Blything examples were built in the Norman period; probably Thorington is the latest of them. There is ample room for a well-illustrated monograph on these round towers of East Anglia.

The Domesday Survey, so irregular in its ecclesiastical returns, records the existence of no fewer than 364 churches in Suffolk. Of these, doubtless, the vast majority were entirely of wood, for timber used to abound in the district. No sooner were the Normans established than stone churches began to spring up, the new lords transhipping not a little stone for carving from their lands beyond the sea. It is usual to say that "Suffolk is not rich in Norman architecture." This is partly true if extensive remains are intended, but the churches are frequent where such remains are not inconsiderable, still more so when the practised eye knows where to look for Norman traces in the fabrics of the village churches. So far as Blything Hundred is concerned, more than half the churches yield evidence of the church-building zeal of the conquerors.

In the parish of Wenhaston, two miles from Halesworth, on the south bank of the Blyth, stands the ruin of the once beautiful little chapel of St. Margaret, of early Norman work. It consists of a nave with a small apse-ended chancel. The history of this building, which was at one time independent of Wenhaston, is of exceptional interest. As an example of a simple but most effective style of early Norman church building it was without a rival in East Anglia. Half a century ago this ruin was well described and illustrated, and much of its story told, by Mr. Suckling in his uncompleted history of the county. It is piteous to notice how rapidly the work of destruction has gone on since his days. The building, standing close to a farmhouse, is now utterly neglected, and choked up with a riot of tangled briers, whilst enormous trails of ivy are swiftly dragging it to pieces. One great limb is 22 in. in girth. Unless something is speedily done, the ivy within a very few years will have completed its work of destruction. I write in total ignorance as to the ownership of the property. But could not the county archæological society intervene? Or possibly ecclesiastical authorities might with advantage have something to say as to this once consecrated site.

Among the few remnants of ancient Dunwich that have not yet become a prey to the sea is the eastern end and apse of the once fair late Norman chapel of the important Hospital of St. James, close to the modern churchyard. Some beautiful arcading remains round the interior of the apse. This fragment is still of some importance, with walls of a considerable height. I found it measured 53 ft. in length by 23 ft. 3 in. in breadth. But here again the ivy seems to be encouraged to fling its deadly octopus-like arms over the ruins, particularly on the north side. The certain destruction that it is gradually achieving is apparent to any student of old buildings; but then, as all the cockney trippers and sketching young ladies say, "the ivy is so picturesque." But for everything there is a place.

Several of the smaller village churches of this Hundred retain the walls of their naves in the old state, and exhibit the dimensions they had in the Norman days, though pierced with later windows. This is undoubtedly the case in the two interesting small churches of Ubbeston and Spexhall, where the small quoin stones at all four angles of the nave, with their Norman dressings, can be readily recognized. Roughly speaking, the dimensions of these Norman naves are always the same—namely, the length three times the breadth, and the height of the walls (where they have not been altered) the same as the width. The south-west Norman angle of the nave can be noted at Holton, and the old eastern extremities of the nave at Uggeshall. At Thorington, also, the side walls of the nave, notwithstanding various alterations and insertions, are plainly Norman.

At the little-visited and almost unknown church of Westhall the old Norman nave was utilized as the south aisle of a fine church of the fourteenth century. The small apsed chancel was cleared away, but the beautiful west front, having a much enriched doorway with lights and arcading above it, has been thoroughly preserved — though awkwardly situated for inspection—by having a western tower built up against it.

In many parts of England, Norman fonts are found in not a few churches when all other traces of the period have disappeared; but this is not the case in East Anglia, where a great development of font-making was one of the particular characteristics in the local church art of the fifteenth century. This strong current carried away most of the earlier examples. I have not noticed one of Norman date in Blything Hundred. It is different, however, with the doorways. The Normans here, as everywhere, reserved some of their best efforts for the doorways into their churches, trying, as it were, to attract worshippers to the entrances by a richness of carving unknown in any domestic buildings of their villages, the very material of which must have been strange and costly-looking in such a district as this. As glass became more common and beautiful, the desire for increased light and general progress led to wider window piercings in the pebble walls; but the stone doorways of their churches were for the most part long preserved and re-used, from motives that were probably a blend of admiration and utility. Thus south or north Norman doorways, or both, may be noticed in the churches of Blythford, Cookley, Darsham, Henstead, Holton, Knodishall, Spexhall, Stoven, Theberton, Walpole, Westhall (west), Westleton, and Wisset, several of them being good examples. Blocked-up Norman lights may be noticed on the south side of Thorington church, and the head of one can be seen in the north wall of Ubbeston; the latter is close to the pulpit, and the old window was recently removed by the incumbent, who seems to have desired a better light for sermon-reading. At Ubbeston, too, should be noticed the highly ingenious, but miserably cheap way in which the restoration of the west jamb-shaft of the south Norman doorway has been accomplished. It is formed of common drain-pipes stuck up on end, covered with a slight coating of stone-coloured plaster! At Theberton a Norman corbel table yet remains in the chancel, as well as a built-up Norman window. The chancel windows of Middleton show alternate-billet and other Norman mouldings used up in hood-moulds of windows of Edward I.'s time. The basement stage of the unbuttressed tower of Cookley seems to be of this period. Many fragments of a former Norman church may be noticed in the outer walls of the north aisle of the grand old church of Blythburgh, and there are many Norman bits remaining in the church of Brampton.

I noticed four small incised mural sundials on the south sides of these Blything churches; three of them are certainly Norman. The most remarkable is one on a quoin-stone of the south-west angle of Ubbeston nave; it is only 4 in. in diameter, and has some curious carving above it. A yet smaller one, 3½ in. in diameter, may be noticed on the left-hand capital of the jamb-shaft of the south doorway of Stoven church. The two other examples are at Aldringham and Little Linstead.

Remains of Norman holy-water stoups can be seen at Blythford and Walpole, and perhaps at Rumburgh.

There is no impressive Early English or thirteenth-century work in the district, save in the low tower and west front of Rumburgh church, which pertained to the small Benedictine priory at this place. Rumburgh was a cell of St. Mary's Abbey, York; the nave of the church was parochial. The tower of Chediston is mainly of Henry III. date. Other work of that reign may be noticed in the chancels at Wrentham, Uggeshall, Blythford, and Frostenden; also in the priest's doorways of Darsham, Spexhall, Westleton, and Wissett. Other indications make it plain that there was a general lengthening and enlarging of the Norman chancels in the first half of the thirteenth century.

The fonts of Benacre, Blythford, Knodishall, Leiston, and Thorington are Early English.

J. Charles Cox.

Fine-Art Gossip.

Messrs. Macmillan are publishing this autumn 'Pre-Raphaelitism and the Pre-Raphaelite Brotherhood,' by Mr. Holman Hunt, two volumes which are sure to create a good deal of discussion. It is likely that Mr. Hunt's views on this important movement will differ from some of those now before the public.

The Photographic Salon hold the private view of their thirteenth annual exhibition at the gallery of the Royal Society of Painters in Water Colours on Thursday next.

Leopold Rivers, R.B.A., died on August 30th at Weston Park, Crouch End. Born in 1852, he came of an artistic family, his father being a marine and historical painter; his uncle, Charles A. Rivers, a well-known sculptor; and his grandfather an engraver. Leopold Rivers began his studies under his father, and had followed his career as a landscape painter with success from 1873 up to his death. Since 1878 he had exhibited every year at the Royal Academy except on two occasions. His work has been seen at the French Salon and at the Institute of Painters in Oil and Water Colours and other places. In the Royal Academy exhibition just closed he had three drawings hung. He was a rapid sketcher from nature, and his works, generally representing evening and stormy effects, are in many of the best private collections.

An exhibition (organized by the Edinburgh Architectural Association) of drawings and photographs, arranged and collected by Mr. W. H. Goodyear, Curator of Brooklyn Museum of Fine Arts, illustrative of mediæval buildings, was opened in the Edinburgh National Portrait Gallery on Wednesday.

The President of the Royal Society of British Artists, Sir Wyke Bayliss, F.S.A., is the author of a new art volume which Sir Isaac Pitman & Sons will publish on the 28th of this month. He has called it 'Seven Angels of the Renascence: the Story of Art from Cimabue to Claude,' and in some respects it may be looked upon as a successor to his work 'The Likeness of Christ: Rex Regum,' for where that leaves off this begins. The book will contain forty full-page plate illustrations, including portraits of the greatest of the painters and poets, to which are attached facsimiles of many rare and interesting autographs.

A complete and exhaustive history of the porcelain manufactory at Sèvres yet remains to be written, for the documents constituting the archives of that historic place have hitherto been distributed in various offices. These documents are now all united and catalogued. The catalogue comprises eighteen series, and something like a hundred thousand documents are registered. The royal and other "ordonnances," dating from 1745 to 1790, include many of great interest; whilst the documents concerning the inner history of the factory, the reports of the various directors, the inventories of the pieces manufactured, the memoirs of the various artists, and the registers of the Compagnie des Potiers constitute a veritable mine of information respecting one of the most ancient and interesting of French arts.

Madame Édouard Pailleron has offered to the Musée de Versailles the fine half-length portrait by Mr. John S. Sargent of Édouard Pailleron, the French dramatist, whose most famous work was, perhaps, 'Le Monde où l'On s'ennuie,' first produced over twenty years ago. The gift, it is almost unnecessary to add, has been accepted. Pailleron lived at Versailles for many years, and was a great admirer of the Palais de Louis XIV., in one of the galleries of which the Sargent portrait will be exhibited.

The death is announced of the marine painter François Barry, at Saint Laurent-du-Var, at the age of ninety-three. He studied under Joseph Gudin, and was Louis Philippe's favourite artist. He painted a number of views of Marseilles, where he was born. His 'Prise d'Alger' is at Versailles, and 'La Revue passée en 1880 par le Président Grévy à Cherbourg' is in the official residence of the French Minister of the Navy. Two of his more ambitious works, both inspired by incidents in Russian history, are the property of the Tsar.

The death, in his eighty-fifth year, is also reported from Basle of Eduard His-Heusler, the author of several well-known works on Holbein, and for many years President of the Art Committee of the Basle Museum, which owes much to his efforts.

Finland has lost one of its greatest artists in Albert Edelfelt, who has just died at Borgo. Edelfelt was born at Helsingfors on July 21st, 1854, and studied in Paris under Gérôme. He exhibited at the Salon first in 1877, and for many years afterwards was represented there. He was an intimate friend of Dagnan-Bouveret (whose portrait he exhibited at the Salon in 1881) and Bastien-Lepage. One of his works, the 'Service Religieux dans le Skaergaad,' is in the Luxembourg, and the well-known and frequently reproduced picture of 'Pasteur in his Laboratory' is in the Sorbonne. Edelfelt was a portrait painter of great note, and several members of the royal and imperial families of Russia, Sweden, and Denmark sat to him. His 'Laundry,' a "harmony of yellow on white," was in the Munich Exhibition of 1893, and attracted wide notice. 'Christ appearing to Mary Magdalen,' in which the story is treated as if it were a Northern legend, 'The Women in the Churchyard,' and 'Boys Bathing,' are among his best-known imaginative creations.

An interesting addition has been made, according to the Anglo-Indian papers, to the Lahore Museum by the purchase of a cartoon representing an event in the life of a king who played an important part in the history of Afghanistan and the Punjab in the earlier half of the nineteenth century. The cartoon is described as a panoramic picture nearly twenty-four feet in length, and depicts a long procession of strikingly dressed personages, with their names written in Persian above them. In the centre, gorgeously robed and riding a gaily caparisoned charger, is Shah Shuja ul Mulk, who was put on the Afghan throne by our Government in 1839. As he is shown in the picture wearing the Koh-i-nor, it was evidently painted before he was despoiled of that famous gem by the Maharaja Ranjit Singh.

MUSIC

Musical Gossip.

Richard Strauss's Symphony in F minor (Op. 12), written when the composer was about twenty years old, was produced at the Crystal Palace under the direction of Sir August Manns in 1896, and it was performed again yesterday week at the Promenade Concerts under Mr. Henry J. Wood. Little notice was taken of the work nine years ago; but now that Strauss has made a name for himself, and has composed some symphonic poems which are highly appreciated, and others which have called forth criticism both favourable and unfavourable, the early symphony naturally attracts more attention. It is a clever, earnest, healthy work; it bears honest traces of the influence of Schumann, Mendelssohn, and Wagner, and in addition there are curious foreshadowings of the coming man. The Finale, though not lacking in energy, is weak as compared with the other three movements. The opening Allegro, and the expressive, if somewhat lengthy Andante, are the most satisfactory sections. The performance was excellent. The programme included a very early work of Haydn's, entitled 'Le Midi,' and it may be noted that two others written by him bear the titles 'Le Matin' and 'Le Soir.' 'Le Midi,' the composer's second symphony, written in 1761, is most interesting; it contains, moreover, a fine Adagio, with recitative passages for violin. The scoring, as mentioned in the analytical notes, does not, by the way, quite agree with that given by C. F. Pohl in his 'Joseph Haydn' (vol. I. p. 285), where he mentions not only a *violone obl.*, but also a part for *continuo* (cembalo). The mention of the latter instrument reminds us that the scoring of the Bach Brandenburg Concerto in G, No. 4, also given at this concert, was noted, though without mention of the cembalo part, for which an unsatisfactory organ part was intended, we presume, as a substitute. Miss Eva Mylott's fine voice was heard to advantage in Handel's 'Ombra mai fù.'

On Tuesday evening the programme contained three pieces (Méditation, Mélodie, and Scherzo), published under the title 'Souvenir,' by Tschaïkowsky, for violin and orchestra; they were written originally for violin and pianoforte, but the part for the latter has been scored, as indicated, for orchestra by Glazounoff. They are short and attractive. Miss Beatrice Langley, the soloist, displayed skill and taste.

The freedom of the city of Worcester has just been presented to Sir Edward Elgar, whose 'Dream of Gerontius' and 'The Apostles' will both be performed at the Festival to be held next week.

Walter Cecil Macfarren, who died last Saturday at his London residence, was an accomplished musician, a successful lecturer, and an earnest teacher. Born in 1826, he studied at the Royal Academy of Music, at which institution he was appointed a professor in 1848, a post which he held for over fifty years. His autobiography was published only this year, and was duly reviewed in these columns. We spoke of the author's lack of sympathy with Wagner's art-work. During his most impressionable years he was under the direct influence of Mendelssohn, whose acquaintance he made in 1842; and, as it was with other musicians of those early days, that strong influence, even after the composer's death, prevented him from transferring his allegiance to a new master. History repeats itself. Art does not stand still, and men who in their youth idolized Wagner will be just as unwilling, or rather unable, to recognize the merits of the coming genius. It is interesting to note that Macfarren was one of the first to make Chopin's music known in London. In 1882 he gave three orchestral concerts at St. James's Hall, and these deserve special mention. The programmes were interesting; the performances, with a band of eighty, under the leadership of Sainton, were excellent, and the prices of admission were most reasonable; but the experiment was not financially successful. In his autobiography Macfarren remarks truly that "the British public has only lately awakened to the attraction of orchestral music." It was at these concerts that he conducted without book, a method which is generally supposed to have originated with Wagnerian conductors. Notwithstanding his busy life as a teacher, Macfarren found time to write a symphony, six overtures, pianoforte trios, and sonatas, and many pianoforte pieces and songs. Among his pupils were Maude Valérie White, Dora Bright (Mrs. Knatchbull), and C. T. Speer, Tobias Matthay, E. H. Lemare, and Henry J. Wood.

Signor Tamagno, the great Italian tenor died last week at Varese from heart failure. He was born at Turin in 1851, and made his *début* at Palermo in 1873, but his appearance in Verdi's 'Ernani' at La Scala in 1880 was his first stepping-stone to fame. He then attracted the notice of the composer, who afterwards became his friend and patron. His highest achievement was his impersonation of Otello, when Verdi's opera of that name was produced at Milan in 1887. Soon after that he was heard for the first time in London (July 5th, 1889), when 'Otello' was given at the Lyceum under the direction of Signor Faccio. Tamagno appeared rarely at the Paris Opéra, for singing in French was for him a matter of considerable difficulty. He, however, sang the part of Jean in Massenet's 'Hérodiade' at Monte Carlo in 1903. His repertory, in addition to 'Otello,' consisted of 'Aïda,' 'Trovatore,' 'Le Prophète,' and 'Les Huguenots.'

PERFORMANCES NEXT WEEK.
Mon. to Sat. Promenade Concerts, 8, Queen's Hall.

DRAMA

THE WEEK.

His Majesty's.—*Revival of Oliver Twist.* Adapted from Charles Dickens by J. Comyns Carr.

The custom, gradually establishing itself in managerial favour, of giving on the closing day of an expiring season the piece with which a following season will begin has its advantages. One of these, which a management is more apt to value than to praise, is that the piece thus treated receives ordinarily two press notices in lieu of one. A second

is that in case unfitness or inadequacy is displayed in any exponent, time is afforded to displace him, and opportunity is left for the rehearsals of his successor. Few changes have been found necessary in recasting 'Oliver Twist,' and those principally in subordinate and female parts. Miss Hilda Trevelyan, whose style, even when most fantastic, is delicate rather than strong, has resigned to Miss Nellie Bowman the part of Oliver himself; but this juvenile personage, eponymous as he may be considered, plays but an insignificant part in a drama principally made up of crimes in which he does not participate. The central figure remains Nancy, whose attempts to reconcile with a species of sentimental attachment to Oliver a passionate loyalty to her brutal and bloodthirsty lover, and fidelity to her despicable employer, involve all in one common calamity. Fagin himself is the true hero of the piece, Bill Sikes, prominent as he seems, being but the blind tool of the elderly and astute ruffian, and with his defeat and death the gloomy and gruesome story reaches its climax and its close. In these characters no change of exponent has been found expedient, nor is any readily conceivable. It has previously been said that Mr. Carr's rendering of the story is the most popular that has yet been seen. It may be doubted whether with a less transcendent rendering its excellence would have been equally manifest. In that peculiar blend of realism and fantasy which constitutes Mr. Tree's most effective method Fagin is his greatest triumph. In that method make-up goes for much, and the presentment of the fawning, plausible, and in every way detestable Jew is masterly. Cruikshank is, as might be expected, mainly responsible for Fagin's appearance. What is most characteristically loathsome in Fagin is, however, independent of make-up, and the chief merit of the impersonation consists in the method in which the astute and cowardly criminal uses for his own felonious purposes the strength and brutality of his more ruffianly, but hardly less detestable associate. No creation of Mr. Tree's is more deadly and malignant than this. The criminal characters generally are well played, and the Nancy of Miss Constance Collier remains the best to be recalled; Miss Nellie Bowman makes as good an Oliver as a girl can, and Miss Alma Murray and Miss Jennie Lee constitute pleasant accessions to a cast which leaves little to be desired. One important point may be mentioned. The elocution in general is not good, as we are assured by patrons of the higher and more distant seats.

ADELPHI. — *Dr. Wake's Patient: a Comedy in Four Acts.* By W. Gayer Mackay and Robert Ord.

THOUGH a novelty as regards London, 'Dr. Wake's Patient' has enjoyed a certain amount of popularity in the country. The scene of its first production was the Shakespeare Theatre, Liverpool, at which house it was produced a year ago precisely—on the 5th of September, that is, 1904. On that occasion its heroine, now known as Lady Gerania Wyn-Charteret, was played by Robert Ord, otherwise Miss Edith Ostlere, one of the authors; the part of her cousin, Duff Wynterden, being taken by Mr. Mackay, by whom it is now resumed. Though old-fashioned and a little trivial, 'Dr. Wake's Patient' belongs to a class of piece the return of which to the boards is a matter for congratulation. It tells pleasantly and sympathetically a tale of true love, is written with vivacity and a sense of the requirements of comedy, and, though a little strained and artificial, is one of the cheeriest and most agreeable pieces of modern days. There is scarcely a story to tell. A London physician on a country excursion binds up the wounds of a young lady who has fallen from her horse. The pair then part, ignorant of one another's identity, but mutually enamoured. Three further acts are passed in the search for one another and in their union after the conquest of the difficulties springing from inequalities of rank — the lady being the daughter of an earl, and the physician a man of yeoman birth. Slight and idyllic as is the story, it is agreeably stimulating, and constitutes an acceptable entertainment. Miss Lilian Braithwaite, as the heroine, displays genuine gift for comedy, and Mr. Mackay, part author, exhibits as an aristocratic *malade imaginaire* a very bright and agreeable creation. The characters generally are well played, and the entertainment constitutes a happy return to discarded faiths.

MARY'S CHAPEL ROYAL AND HER CORONATION PLAY.

No previous sovereign had made on his coronation so sudden and complete a change in the Chapel Royal of his predecessor as Mary did. The Bishop of Norwich was the Dean; six priests replaced so many clerks and gentlemen; little boys to bear censers and crosses were introduced; the Communion table became the altar once more; the English service was replaced by the Latin; the metrical Psalms were banished, and the old Psalters and Antiphonals took their place. Doubtless to the gentlemen of the Chapel who had taken the oath of fealty the last change was welcome, from the Psalms sung in unison (for there is no mention of Crowley's four parts having been used at Court) to the richer harmonies and more "curious" music of the old service. But Mary's changes marked conservative, not revolutionary ideas. She never thought her young brother old enough to understand, or to judge for himself in matters of such great moment, and she wanted to conform to the customs of her progenitors on their accession, in so far as she could.

Therefore, among other things, she ordered a play to be performed at her Coronation, and the "Gentlemen of the Chapel Royal," as was their wont, were to perform it.

Meanwhile her poet, whoever he was, must have taken his cue from a general caution. On August 16th the Privy Council prepared a "Proclamation for reformation of busy medlers in matters of religion, and for redresse of Prechers, printers, players." This was printed* and circulated on August 18th, and treated of

"the playing of Interludes and printing of false fond bookes, ballettes, rhymes, and other lewde treatises in the English tongue concerning matters now in Question and controversy."

No one was to play an interlude without the Queen's licence in writing. Collier, 'Hist. of the Stage,' i. 154, says that "a play had been ordered on the occasion of her coronation, which, we may presume, was performed by the gentlemen of the Chapel." But he says no more, Stowe does not further allude to it, and the name of the play is not known. Therefore it is of some importance that certain definite facts should be recorded and preserved concerning it. The play *was* performed by the gentlemen of the Chapel, and their dresses, which had probably been prepared before, were given out to them on September 30th.

Among the papers subsidiary to the Wardrobe accounts is a royal warrant to the Keeper of the Royal Wardrobe, Exchequer Acc., 427, 5 (9):

"Marye the Quene.—We will and command you further upon the sight hereof, to provide and deliver to the berer hereof, for the gentlemen of our Chappell for a play to be playde before us for the feaste of our coronation, as in tymes past hath ben accustomed to be don by the gentlemen of the Chapell of our Progenitours, all such necessary stuff and other things as hereafter followeth.

"Item, *Genus Humanum*, for a gowne of purple brege satten, vii. yerdes.

"Item, v. Virgin's Cassocks of white bruge satten, and vii. yerdes for every of them, that is to saye, xxxv. yerdes.

"Item, Reason, Verytie, and Plentie every of them vii. yerdes purple brege satten, xxi. yerdes.

"Item, Self-Love, a Cassock of rede Satten of Brege, vii. yerdes.

"Item, Care, a Cassock of grene Satten of brege, vii. yerdes.

"Item, Skarsitie, a woman's Cassock of Russett Satten of Brege, vii. yerdes.

"Item, Sickeness, Feebleness, Deformitie, three longe gownes, one of Tawny Satten, the tother of ashe-colored satten, the other blacke satten, for every of them viii. yerdes, in all xxiv. yerdes.

"Item, for the Epilogge a Cassocke of blacke Damaske and ix. yerdes of purple Damaske for a long gowne for the same, xv. yerdes.

"Item, a shorte gowne of rede damaske for the Ende, vi. yerdes.

"Item, three shorte gownes of purple brege satten for the Ende, vi. yerdes for every of them, xviii. yerdes.

"Item, the bad angell iii. yerdes of Kersey, and wings for the good angel and the bad, three thromd hattes and tenn dossen of counters, and what you shall lake of the furniture thereof to provide and see them furnished, and this shalbe your warrante in this parte. Geven at our Pallace of Westminster the last of September in the first yere of our reign.

"Summa: of Damaske xxi. yerdes, of brege satten vi. score xiii. yerdes, of Kersey thre yerdes."

Among the old plays which have come down to us, either in print or in MS., I cannot find any which would fit this cast. It could not have been 'The Castle of Perseverance,' as "Humanum Genus" there enters as a child, and except the "good and bad angel" the characters are all different; nor the other allegory, called by Collier 'Mankind,' which gives Mercy, New Guise, and Now-a-days, Mischief, Nought, &c. Nor could it have been 'Respublica,' said to have been made in the year 1553, 1 Mary, and to have been played before the Queen. The Prologue is spoken by the author himself in the character of the Poet, and the other characters are Respublica (England), Authority, Policy, Oppression, Avarice, Insolence, Adulation, Nemesis, Misericordia, Justitia, Honesty, Pax, People. Nor could it have been the old play of 'Nature and Reason,' nor the 'Interlude of Youth.' So it may be reckoned as an interlude of which neither the name nor the text is as yet known, but it may some day be discovered, through this cast. Of its plot we may at least guess that it would be in supposed prophetic relation to the Queen's reign, and that all the good characters would triumph over the bad. Of its author no clue has as yet been found.

John Heywood was an interlude-writer of the time, formerly a singing gentleman in the Chapel, and jester to Queen Mary, as Tarleton afterwards was to Elizabeth. Udall had written plays, and various scholars of the universities had tried their hands. The play might have been put together by one of the gentlemen of the Chapel. Richard Farrant, afterwards Master

* A copy is preserved by the Society of Antiquaries.

of the Children of Windsor, is known to have written interludes, and so is William Hunnis, author of many pieces in 'The Paradise of Dainty Delights,' and many religious poems in the following reign, when he was also the Master of the Children of the Chapel Royal, and designer of the great festivities at Kenilworth, 1575. His friend Thomas Newton writes of him that in prime of youth he had written "sonets sweete," "interludes and gallant lays," which have not come down to us.

If we do not know the author, there is a good deal to learn about the actors. From the 'Order of the Royal Household of Edward IV.'* we know the necessary qualifications and duties of the gentlemen, not their numbers; for while there were 20 and 8 children in Henry VIII.'s time, in Edward VI.'s these were raised to 32 gentlemen and 12 children, a number kept up by Mary. From the royal warrants to the Keeper of the Great Wardrobe we know that they all had new liveries for the coronation. A further warrant for new surplices includes several other small items for chapel use, and a list of the names of the gentlemen. As there is no full list previous to 1561† printed, except that of Hawkins and Burney in their 'History of Music,' without date, and with the hazy reference to "a MS. in the British Museum," which has thus indefinitely been followed by all musical writers and by Rimbault in his 'Cheque-Book of the Chapel Royal,' it will be as well to print this duly authenticated list here. One referring to the mourning for Edward VI. appeared in *Archæologia*.‡ I have found three others "at the British Museum" with definite references, and one at the Society of Antiquaries, but none of them agrees exactly with that of Hawkins and Burney, the original of which has yet to be found.

Exchequer Accounts, 427 (5) 10.

"Marye the Quene.—We will and commande you forthwith upon the sight hereof to deliver, or cause to be delivered, unto our servant Robert Bassocke, serjeant of our Vestry, to be by him employed within our chappell about the servyce of God, these parcels following, that is to saie for our sub-deane of the said Chappell two surplices of drawne worke; for 32 gentilmen and yeomen, threscore and foure surplices; for 12 children foure and twentie surplices; for foure children for censers and tapers, eight Albes for ravyshment with Amyttes to them; for thre children to carie thre crosses in procession, sixe Albes with Amyttes to them; for the High Altar prestes, deacon, and subdeacon, for foure sewtes, twelve Albes, and for corporas clothes four elles of fyne clothe; for the two lowe alters foure Albes and foure elles for corporas cloths. For the high altar four alter clothes of five Elles apece, for towelles for the said high aulter foure Ellys, and two Ellys for the Lowe Alters; for sixe aulter clothes for the Lowe Aulters eighteen elles. Also two payer of Tynne Crewettes, one Lether potte for water and one gyspuy of lether for wyne. Also sixe peace of Tape for tucking girdelles. Also twelve dossen of silke poyntes for Copes. Also one hundreth crochettes, and sixe hundredth hookes, for green cloth to folde stuffe upon three yeardes. Also one coffer to trusse in plate. Also two bare hydes to cover the stuffe in cartes, one hammer and one payre of pynsons. Also one small fyre shovell to fyll censers, and a grete shovel to carye coles. And these our letters shalbe your suffycient warrant and dischardge in that business. Geven under our signet at our mannor of St. James, the 17th day of September in the first yere of our reygne.

"List of the Court officers.....The Chappell.
The Bishop of Norwich, Dean of the Chapell
Emery Tuckfield, preste
Nicholas Archebolde, preste
William Walker, preste
Roberte Chamberlain, preste
William Gravesend, preste
John Angell, preste
William Huchons
Thomas Byrde
Richarde Bowere
Robert Perye
William Barbour
Robert Richmonte
Thomas Wayte
Thomas Tallis
Nicholas Melawe
Thomas Wright
John Bendebowe
Robert Stone
John Shepherde
William Mauperley
George Edwards
Robert Morecocke
William Hinnes
Rice Aleworth
Thomas Palfreyman
Roger Centon
Lucas Caustell
Richarde Farrante
Edwarde Addams
Mr. John Singer, gospeller preste
Robert Bassock, Serjeant of Vestry
Thomas Causton
Richard Lever
John Denman
Walter Thirlbye
Morris Tedder
Hugh Williams
xii Children of the Chappell."

It may be noted that there are only thirty-one, instead of thirty-two. It is possible that one has been accidentally omitted, probably "John Lucam, yeoman"; or some one may have refused even then to take the oath of allegiance. Several other names appear in other lists. Every one of these, in his day, must have been of some note.

The Chapel Royal was the haven of the best musical talent of the day. Every music lover knows of Shepherd, Tallis, Farrant; and Marbeck's service was harmonized by these in conjunction with some of the minor names above. Thomas Byrde was the father of William Byrde, the pupil and associate of Tallis. Thomas Palfreyman was a well-known writer on moral philosophy, as well as a musician.

We have no clue to the names of the twenty-three performers selected from these, either for their fitness or as a special mark of honour. Richard Bowyer was Master of the Children then, William Hunnis and Richard Farrant were Masters of the Children afterwards, so these three would probably have definite histrionic powers. Of their appearance we know little. We only know of one of them, William Hunnis, that he was a very handsome young man, as this is stated in his examination at the Tower in 1556.

As to the day and hour of the performance there is no definite information. Stowe mentions that during the Queen's progress from the Tower to Westminster on Saturday, September 30th,

"At Fanchurch was a costly pageant made by the Genouawayes, at Grace Church Corner there was another pageant made by the Easterlings. At the upper end of Grace Street there was another pageant very high, made by the Florentines.....One other pageant at the little Conduit in Cheape next to Paul's, made by the Cittie, where the Aldermen stood.....and in Paul's Churchyard, against the School, one Master Haywood sate in a pageant under a Vine, and made unto her an oration in Latin and English."

It may be remembered that it was after she reached Westminster in the afternoon that she signed the warrant for the dresses. After the Coronation services in the Abbey on Sunday, which are of course well known, came the Coronation feast, the details of which are not so well known, and are worth recording. "She was conveyed in goodly order unto Westmynster Hall to Dinner" (Cotton MS. App. xxviii. 24). In MS. 34,320, f. 97, Brit. Mus., we find the "*Summa Fercularum* [or number of the dishes] served on Sunday at Westminster ye first of October for ye coronacion of Quene Mary, 1553."

"First bord. At ye first Bord sat Regina, ye bishoppe, ye Lady Elizabethe, and ye Lady Anne of Cleves, dishes in ye hole 156, with ye kevers 312.

"Dukes, Marques, Earles, and all other Lords spirituall and temporall, and ye barons of ye Exchequer, to sitt at ye middel bord, on ye ryght hand of ye hawle, 500 dishes.

"Duchesses, Marchionesses, Countesses, and other Ladies of honor at ye middel borde, on ye left hand of ye hawle, 500 dishes.

"Barons of ye V porttes, &c., at ye side board upon ye right hand off ye Queene, next ye wall, 450 dishes.

"Lord Maior of London, &c., at ye side board in ye hawle on ye left hand of ye Quene, next the wall [9 yards long and 5 broad], 450 dishes.

"4900 dishes wast, in all 7112."

The food served at these five boards is most remarkable, and accounts for a considerable part of the levy of 20,000*l.* which Mary made on the City of London. To note it all would take too much space, but the Queen's dinner is really too interesting to pass. In the same MS. (f. 86) we find:—

"The Fare at the Royal Table for the Queene, the Bishop, and the Lady Elizabeth, three messe of like fare.

"1st course.—A warner of the feast. Brewet blancke. Viand sipers. The Wyld Bore's head. Pheasant in Stew. Pestles of red deer powdered. Signets larded with Chawdorne. Capons in hault gr. in brewett. Carpets of Venison in Egerduc. Pikes gr. in Armor. Langetts larded and endored. Herush larded. Doreie or. Friands de Shappord. Custard Royall. Leach solas in Mountaine. Fritters Pomander. A subtlety representing a Queen's Estate, with this Scripture 'Vox populi vox Dei. Vivat Regina Marye.'

"2nd course.—Jelly Blancke in Rockspott. Rudge Mange Royal in barrye. Pecock in hackley. Rooe reverste. Bittores larded. Connyes larded. Coungers gr. in fild. Knotts or good Wytts. Brawne or. Carpe gr. on soppe in sharpe sawce. Phesant larded. Peions. Singlets. Venison in paste Royall of fallow and red. Florentyne garnisshed. The Cheste board garnisshed. The tarte melior. Leach Lemony. Fritters sharp. A Subtlety.

"3rd course.—Caudelet Royall. Jelly Rubie gilt. Crane larded. Rayles. Plovers green. Fresh Sturgion. Quayles. Feasant in his Royaltie. Larks. A subtletie made of a Castle garnished with armes of England, France, Ireland, and Spaine. Great Buck in soile furnishes garnished. Red Deer hackt froit. Oranges conserved in paste. Tarte barbenott. Leach Viand. Fritters Roisset. A subtlety made wherein shalbe enclosed with four pillars a device representing VII. Cardinal Virtues with their scriptures."

Apparently each of these was reduplicated three times, except the subtleties; and the three "messes" seem to have been one for the Queen, one for the Bishop (*i.e.*, of Winchester, who had crowned her that day), and one for the two ladies who sat at her board. That this distinction was carried out may be inferred from the following note:—

Sewers.
The Earl of Sussex for the Queen.
Sir Humphrey Ratcliffe for the Bishop.
Sir Anthony Browne for the Ladies.

The most noticeable peculiarity beyond its variety is the apparent setting on of salt and sweet together, which is still a custom in Eastern feasts, and the making a second and a third course, as of another complete dinner, also of salt and sweet dishes. The crown of each was the "Subtilty," a comparatively artistic design in jelly and candied sugar, something like a modern trifle, but always utilized for bearing the motto of the feast, and consequently it was probably the last to be demolished. No wines are mentioned in this MS. It must have taken a long time to eat even a morsel of each selection.

And after the feast was over would come into the hall, as was the custom with her progenitors, the gentlemen of her Chapel Royal and perform their play about Humankind and the good and bad angels. The customary prayer for the Queen, by the performers, would close the proceedings.

CHARLOTTE CARMICHAEL STOPES.

* Published by the Society of Antiquaries in 1790.

† The date at which the old 'Cheque-Book of the Chapel Royal' commences.

‡ Vol. xli. 372, 'Funeral Expenses of Ed. VI., 8th Aug., 1553.' This contains 28 names of gentlemen of the Chapel who received mourning.

Dramatic Gossip.

ROOM has not been found in the case of a week so crowded with events for any important novelty on the part of the Mermaid Theatre, and that institution began proceedings at the Great Queen Street Theatre on Monday with a

revival of Mr. Sydney Grundy's 'The Late Mr. Castello,' first seen at the Comedy in December, 1895.

AFTER innumerable postponements, the date of the reopening of La Scala Theatre by Mr. Forbes Robertson remains undetermined, and the date of the first performance of 'The Conqueror,' by Mr. R. E. Fyffe, is now said to be the 23rd or the 28th.

IN spite of the postponement until the 16th of the reopening by Mr. and Mrs. Kendal of the St. James's, originally fixed for this evening, the beginning of the autumn season has been unprecedentedly bustling. Among the members of the original cast of 'Dick Hope' when given on November 20th, 1903, who will reappear, are, in addition to Mr. and Mrs. Kendal, the author, Mr. Ernest Hendrie, who resumes his part of a curate, Miss Mary Jerrold, and Mrs. Tapping.

MISS FANNY BROUGH will produce at Terry's Theatre on Tuesday Mr. R. V. Harcourt's comedy 'An Angel Unawares.' At the close of her tenure, which expires with the present year, the house is likely to pass into the hands of Mr. James Welch, who proposes to make thereat his first essay in management.

A ONE-ACT play by Mr. Albert E. Drinkwater, the title of which is as yet withheld, is in course of rehearsal by Mr. John Hare for production in the country.

'JOSEPH AND HIS BRETHREN,' a Biblical play, is promised at the Coliseum on the 25th inst. It will be a characteristic exercise of the Censure if the right to produce plays on Scriptural subjects, withheld from the theatre, is conceded to the halls.

M. RENAN'S work 'L'Abbesse de Jouarre,' adapted for the stage by M. Henri Bataille, will be produced at the Odéon, in Paris, during the winter.

MISCELLANEA

WAS JEAN PETIT A FRANCISCAN?

4, Lawn Road, N.W.

THANKS to the courtesy of M. Omont, of the Bibliothèque Nationale in Paris, I have been able, I think, to clear up a point of some obscurity in regard to the position of Jean Petit, the apologist for tyrannicide in connexion with the assassination of the Duke of Orleans in 1407.

For a long time it has been believed that Jean Petit was a Franciscan friar, apparently on the strength of his having been buried in the church of the Grey Friars at Hesdin; but as his memory has become odious to our modern way of thinking, there is a general tendency to disown connexion with him, and a closer examination has shown that, after all, it is very difficult to prove that he was a member of any religious order at all. To this conclusion, however, one formidable obstacle still remained. For in an official document published by his namesake, M. E. Petit, in 1888, he is called "Maistre Jehan Petit *cordelier*" ('Itinéraires de Philippe le Hardi et de Jean Sans Peur,' p. 693).

It seemed, therefore, as if there were no more to be said. But, at my request, M. Omont has kindly consulted the original document from which the above quotation is taken, only to find that the word *cordelier* is not there, but that the words should be "Mre. Jean Petit, *Docteur en théologie*."

This curious fact may be of interest to those numerous Franciscan scholars who are jealous for the honour of their order. It is also a curious confirmation of the value of the homely old rule—verify your quotations.

J. HAMILTON WYLIE.

TO CORRESPONDENTS.—P. L.—A. D. S.—W. H. D.—received. H. B. W.—W. R. M.—Many thanks.
K. S.—We cannot continue this.

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SATURDAY, SEPTEMBER 16, 1905.

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LITERATURE

The Far East. By Archibald Little. With Maps, Diagrams, and Illustrations. (Oxford, Clarendon Press.)

IN this admirable work an authentic account is given of that tract of the earth's surface to which in these columns we have sometimes ventured to give the name Sinesia—the Far East, that immense Asiatic region which nature has isolated from the rest of the world by deserts, mountains, and seas. The dwellers in these vast lands have seconded the efforts of nature, and in the main preserved their isolation up to the middle — in part up to the close — of the nineteenth century. Within their boundaries lie the twenty-two provinces of China proper; the four existing dependencies of Manchuria, Mongolia, Turkestan, and Tibet; the former dependencies of Indo-China and Korea; the "buffer" kingdom of Siam; and the island empire of Japan; and of all these countries, Japan not excepted, the initiatory, and still basal, civilization is wholly Chinese in character. Though historically among the oldest of civilized lands, the greater part of this wide territory is among the most recent of geological constructions. Even the Himalayas, their south-western boundary, are of Tertiary age; and between their northern slopes and Yarkand, in Turkestan, the very centre of Central Asia, the stratified remains of *Zostera marina* and other seaweeds prove the existence of an ocean which was probably in communication with the great inland sea of Europe. Within these limits every variety of soil and climate is to be found — vast deserts, immense ranges of lofty mountains, rivers of enormous length and volume, rich pastoral steppes, and an infinity of fertile valleys. But the race of men is for the most part of a homogeneous character, the Mongoloid type everywhere prevails, uninflected monosyllabic or monosyllabo-agglutinative languages are spoken, and we find one literature, one model of civilization on the whole, even one religion prevailing. That literature, that civilization, is Chinese; even the Buddhism which rules the minds of men more or less from the Himalayas to Sagalin is of a sinicized character. But Sinesia, isolated from Greece, Rome, and Judæa, became the victim of unprogressive deduction; the lack of intelligent observation of the facts of the world arrested all development as soon as the modicum of truth contained in the ancient formulas which swayed the course of affairs was exhausted. Now, through Japan, the West has made a definite breach in Sinesian exclusiveness; even China is assuredly following, after a more deliberate and very possibly even more successful fashion, the example of her island neighbour. The moment is, therefore, more than usually happy for the appearance of a work of this character, and if we may congratulate Mr. Mackinder on the suggestion, we owe still greater thanks to Mr. Little for the preparation of this important and authoritative survey of the geography, history, position, and outlook of more than half (exclusive of India), and that by far the more interesting half, of the Asiatic continent. The style of the book is everywhere lucid, its thought is everywhere original and stimulating, and even the dry geographical details are vivified by their connexion with human history. In a word, the volume, which is amply furnished with carefully prepared and most instructive maps and diagrams — the latter are particularly informing—supplies a key to the problem which the Far East offers at the present moment to the attention of the West.

Our review must be mainly illustrative of the principal lines of treatment adopted. The volume opens with a description of the eighteen (more properly the twenty-two) provinces of China itself. These are arranged in three categories: those constituting the northern basin, watered by the Yellow River; those which make up the middle basin, of which the principal river is the Yangtse; and the provinces of the south, drained by the Canton River. These streams all flow eastwards from the hill ranges that form the western boundary of China, from the vicinity of which the great Irrawaddy flows for more than a thousand miles almost due south into the Indian Ocean. China proper, as one of the diagrams shows, is larger than all the Teutonic and Latin lands of Europe put together; the Chinese empire is nearly half as large again as the United States (excluding Alaska). In the one western province of China, Szechuan, the whole of France might be easily included. According to the diagram on p. 6, the whole of India proper might be twice at least placed within the limits of the Chinese empire, including Tibet. All the lands watered by the Yellow River and the Yangtse are populated at the rate of over 100 to the square mile, and the great provinces of Hupeh, Kiangsu, Fokien, and part of Kwangtung have over 400 to the same area. With these data we may compare the rate of 455 per square mile which obtains in Great Britain. A few other figures may be interesting. Of China proper, the area is estimated at 1,350,000 square miles, and the population at nearly 380,000,000; the area of Dependent China at nearly 3,000,000 square miles, its population at 27,000,000. The area of the British Empire is taken at 11,000,000 square miles, more than double that of the entire Chinese empire, but the population is about the same —400,000,000. Of these enormous figures the significance is hard to grasp. The British Empire is spread over the world; that of China is continuous territory, though, of course, the latter possesses no such unity as the former. What might be the force of the Middle Kingdom, with its homogeneous population, homogeneous by race, habitation, and civilization, should railways remove this difference, it is impossible to calculate; but the calculation will have to be made within the next century, possibly within the next fifty, or even five-and-twenty years.

The northern provinces (six in number) are the most truly Chinese of all. It is here that Chinese civilization, whether wholly indigenous or brought by the Chows down the Tarim valley in the first or second millennium B.C., seems to have originated, perhaps owing to the fertility of the great loess deposits that form the characteristic soil of the upper basin of the Yellow River. Richthofen supposes that the loess consists wholly of dust which was blown by westerly winds from the great desert tracts, and

> "in the course of ages has filled up the valleys, smoothed over the rugged mountain formation, and deposited upon it a fertile loam many thousand feet in thickness."

The middle basin, the most extensive of the three, comprises on the whole the most fertile and populous provinces, and is served by the Yangtse, whose sources almost touch the drainage lands of the Irrawaddy in the far south-west. The great southern provinces were annexed to China by the famous Shih Hwangti in B.C. 216, the aboriginal inhabitants (of Indo-Chinese stock) being driven further south and replaced by military immigrations on the vast scale practised in the further as in the nearer East in ancient times. The Southern Chinese have been less influenced by Tartar immixture than their compatriots of the North, and speak the oldest form of Chinese yet extant. Among them the Miaotse, a remnant of the aboriginal inhabitants, have managed to preserve their existence. More purely aboriginal still are the Li of the island of Hainan, which supplies the Hongkong market with swine, but was formerly celebrated for its pearls.

Of the dependencies, by far the most important is Manchuria, now happily rescued from a stupid tyranny. Its area is 280,000 square miles, and its population 21,000,000. Its summer is hot and damp, fostering magnificent crops—its winter is cold but sunshiny. The soil is largely that black loam which gives so wonderful a fertility to Canadian North-West lands. The Manchu have almost disappeared, the language is hardly known, and ways and words throughout the "three

eastern provinces" are Chinese. Yet in the seventeenth century they overthrew the Ming dynasty, and in 1644 the grandson of Nurhachu, lord of but a few hundred warriors who dwelt on the western slope of the Long White Mountain, ascended the throne of Peking. The present Chinese dynasty, the Ta-tsing, is, indeed, the third that Manchuria has given to China; more, the very name of China (Cathay—Kitai the Russians still call it) is derived from that of the Kitan Tartars, who in the tenth century founded the first Manchu dynasty. Of the Dependency of Mongolia (three times the size of Manchuria) the interest is chiefly historical. Its population is about two millions of pastoral nomads, who spend their lives wandering over the upland steppes. Yet at one time populous cities existed in it, long since buried under the ceaseless clouds of wind-blown sand. One of these was Shang-tu, where Marco Polo saw the Khan riding

"through the park with a leopard behind him on his horse's croup; and then if he sees any animal.....he slips his leopard at it."

The Mongols became Lamaist Buddhists some five hundred years ago. Their hero, Genghis Khan, and his successors occupied the Chinese throne in the thirteenth century, but were expelled by the Chinese Ming in 1368. Mongolia was not brought into complete subjection to China until 1756. When the railway now in contemplation is built it will be found "that there is more in Mongolia than the desert of Gobi."

Chinese Turkestan intervenes between Mongolia and Tibet. It comprises about half a million of square miles, and was added to the Chinese empire by Tso Tsung-tang in 1877 in the course of the great war against the successors of Yakoob Beg. It is mostly a high tableland, but lower than the Mongolian plateau to the north and that of Tibet (15,000 ft.) to the south. This depression is drained by the Tarim river, the source of which, according to Richthofen,

"is girt by a semicircular collar of mountains of the loftiest and grandest character, often rising in ridges of 18,000 and 20,000 ft. in height, while the peaks shoot up to 25,000 and even 28,000 ft."

It was through the deserts of Turkestan,

"from the days of the Roman Empire up to the time when the sea-route to China was opened up by the Portuguese navigators in the fifteenth century, that the one road of communication between the western and eastern extremities of the Eurasian continent lay."

Along this road passed Marco Polo in the thirteenth century, and here (in Dsungaria) lived "the semi-mythical Prester John of mediæval travellers."

The above must suffice to show the nature and quality of Mr. Little's book. His treatment of Tibet and of Indo-China is, of necessity, somewhat superficial. Of Korea and Japan he has nothing particularly new to say, but of both countries a capital geographical survey is given. Of Formosa, too, an interesting picture is presented. The contrast between the Japanese and Chinese, which Mr. Little finds so "extraordinary," is far from being so great as is commonly imagined; and what exists is due to local conditions and historical influences, rather than to causes of a different character. It is a pity that travel in China cannot be made more comfortable and less expensive. Those who know not the Yangtse, the Min, and the Canton rivers have no idea of the loveliness and grandeur of Chinese scenery, beyond anything to be found in Japan, nor of the colour and picturesqueness of village and town life in true China, away from European influences, which have departed in large measure from the deep valleys and hill-girt plains of the Dawnland. Canton alone is wealthy in variety and interest beyond, probably, any other Eastern city in the world, as the readers of Archdeacon Gray's delightful book may learn without crossing the seas. Mr. Little might well have added a few words of advice as to travel in China, an art of which he is, and long has been, a past master.

The Principles of Economics: a Fragment of a Treatise on the Industrial Mechanism of Society, and other Papers. By the late W. Stanley Jevons. With a Preface by Henry Higgs. (Macmillan & Co.)

THE publication of this volume, the unfinished work of Prof. Jevons, on which he was labouring when his untimely death occurred in 1882, increases our feeling of the loss which the study of economics has suffered through his removal from among us.

More than most other studies, economics has suffered greatly in recent years through the death of its ablest teachers at periods of their lives when much excellent work might still have been expected from them. We need only recall the names of Bastiat among French economists—of Cliffe Leslie, of Bagehot, among our own; in a different walk, of Dudley Baxter, and again, of Henry Sidgwick, whose calm and equable judgment would have been specially valuable at the present time.

Fragmentary, incomplete, as this volume is, lacking in all those finishing touches which impart grace and symmetry to the roughly sketched form, it stands out as the monumental work of a really great thinker. The subject — an attempt to describe the structure of society—had occupied the mind of Jevons from a very early date. A rough memorandum found among his papers records what he had desired to do, and the length of time the subject had been under his consideration:—

"The completion of this work will be to me a time of great satisfaction. It will be in reality the completion of a thirty or thirty-five years' work. It was in 1851 that I first began, at the age of sixteen, to study the industrial mechanism of society."

In working thus Jevons desired to break up new ground and to describe social life from an economic point of view. To his task he brought his great natural gifts and his habits of steady work, both which rendered him especially suited for it. As Mr. Higgs most truly says of him in his preface:—

"Alert, original, exact, profound, he brought to the study of economic theory a mind trained in the processes of logic and of mathematical analysis, while his powers of observation and co-ordination were quickened by a large acquaintance with the principles and the details of natural science."

A few remarks on the contents of the volume will be a help to the reader, who will be struck with the ample knowledge of the writings of foreign economists possessed by Jevons. This enabled him to supplement in various ways the omissions of some of our principal English authorities. Thus he notices the care with which the French economists, almost from the very commencement of the study of political economy, have placed a chapter on 'Besoins' at the beginning of their treatises:—

"Utility is plainly the subject matter of economics from beginning to end. It is the Alpha and Omega of the science, as light is of optics or sound of acoustics. The real basis of the science must then be an investigation of the circumstances in which utility arises. This amounts to a consideration of human wants. A thing is useful to us when we want it, and only when we want it."

Following up this idea, Jevons proceeds to a definition of wealth. He is thus brought at once into an interesting analysis of the manner in which the subject was approached by J. S. Mill, and here, again, we find ourselves met by the difficulties arising from the gaps in the work, and the consequent absence of the continuation of the investigation intended in it.

The opportunity of the appearance of this volume has been taken to reprint some of Jevons's smaller economic papers, as he himself had thought of doing. His very ingenious essay on Richard Cantillon and on the Match Tax proposed by Robert Lowe, afterwards Lord Sherbrooke, and also some very interesting notes on the pressure of taxation, are thus included.

There is also a thoughtful paper on the future of political economy. In an early passage in it the following very striking remark occurs: "There is certainly less agreement now about what political economy is than there was thirty or fifty years ago." This remark might be made with as much truth at the present day.

We may obtain from the volume an idea of the subjects which occupied Jevons's thoughts as his mind matured. We find him saying:—

"If such a thing is possible, we need a new branch of political and statistical science which shall carefully investigate the limits to the *laissez-faire* principle, and show where we want greater freedom and where less."

Again and again he returns to the subject. Thus:—

"It will not do in a few sweeping words to reassert an old dictum of the last century, and to condemn some of the greatest improvements of the time because they will not agree with it. Instead of one dictum, *lassez-faire*, *laissez-passer*, we must have at least one science, one new branch of the old political economy. Were time available I might go on to show that this is by no means the only new branch of the science needed. We need, for instance, a science of the money market and of commercial fluctuations, which shall enquire why the world is all activity for a few years, and then all inactivity; why, in short, there are such tides in the affairs of men."

The "modernness" of thought shown in Jevons's mode of handling his subject strikes

one throughout. Had the dates recorded not reminded us that the book is some quarter of a century old, we might have believed it was written during the last year or so.

Full of interest as the volume is, it is scarcely possible to attempt any critical examination of this unfinished work, and yet the evidence of the extreme simplicity of Jevons's habit of thought—a simplicity only to be found in conjunction with really high mental power—continually induces the reader to study it again and again. We gather from the list of chapters which were to have been written that not half the volume was even drafted out in the roughest manner. Probably much that is already printed would have been greatly revised before it appeared, and yet, imperfect as it is, the careful student of economics will lose a great deal if he does not master this volume.

The work of preparing it for the press has been the object of sympathetic devotion on the part of the editor, Mr. Higgs. The "Fragment," he tells us, "was first prepared for the press by the loving care of Prof. Foxwell and Mrs. Jevons." After they had carried the preparation as far as they could, the printed slips were some years since entrusted to Mr. Higgs. He has done his duty in the most careful and conscientious manner, endeavouring to complete the references to the works consulted by Jevons, and also to arrange the fragments in the manner which would render them most easily intelligible. The reader who turns over the volume and observes the number of references at the foot of the page will form some idea of what this labour must have been, and will not wonder that many of the twenty-three years which have elapsed since the death of the author have been needed to bring this work into the shape in which it now appears. The time has been well spent, and on behalf of those who appreciate the work of Jevons we desire to express our sincere thanks for what has been done.

The Scenery of London. Painted by Herbert M. Marshall. Described by G. E. Mitton. (A. & C. Black.)

The Londoner has always been proud of his city, and the poets from Chaucer downwards express the general feeling of Englishmen in its favour. It was styled "lovely London" in the Middle Ages, but by the eighteenth century it had lost much of its beauty—had, indeed, grown ugly. Now, although we have lost and are losing much of antiquarian interest, we have regained a little by opening up vistas in some of our streets. Few finer views can be seen than that in the Strand looking eastwards from the end of Southampton Street. The lowness of the houses in many cases had given a poor appearance to the view; but now we have gone to the opposite extreme, and the great height of the houses in the Strand bids fair to dwarf the churches in the middle of the road.

It is only of late years that the Londoner has awakened to the fact that London is beautiful, and even now the idea that there is scenery in London will be novel to most readers. Messrs. Black have added to their series of "Beautiful Books" a volume in every way worthy of it, and Mr. Herbert Marshall's series of drawings, taken from the most advantageous points of view, goes to prove the truth of the contention contained in the title of the book.

Although we know that London atmosphere is not altogether grey, we cannot say that we were at all prepared for the glowing effect in Mr. Marshall's drawings. Where all are beautiful it is not easy to choose some for special praise, but we may say generally that, as might be expected, the river views are the most interesting. All phases of meteorological change are shown in them, and the very atmosphere of the streets is represented for us, so that the artist helps the slower sight of the ordinary man to see a beauty which long acquaintance has made too familiar to him.

One of the chapters of the book is devoted to the colour of London, a thing which the Londoner often overlooks. Turner saw effects in London that no one had seen before, but he made us see them in the end. Later Whistler revelled in the effects of London streets and London colour.

Miss Mitton has well assisted the artist in presenting to the reader some key to the undoubted charm of London. She is very severe upon Heine, whose description of our city she considers both offensive and inaccurate, but we must remember that the beauties of London grow upon the sightseer, and seldom reveal themselves at first sight.

Among the subjects of the chapters are 'London as a Piece of Mosaic,' 'Circle of Associations,' 'Name Associations,' 'Common-Place Scenes,' &c. The author, in dealing with associations, chooses as representative Londoners Chaucer, Spenser, Milton, Johnson, and Dickens. It is a good selection, although we should like to add a few others—in particular, one who was the greatest Londoner of them all, Hogarth.

The eighteenth century was, perhaps, the most interesting period in London history. The men and women of that day had their special faults, but they knew how to enjoy life by association with one another. We deny that the London of Johnson's time, as the author says, was "below the level of some sleepy old provincial town of our own day." It was then really as full of life as it is to-day. In the chapter on names there are some interesting notes, but the tracing of such things to their origins is attended with difficulties. To notice one instance, there is the etymology of Bayswater from Baynard's Watering, a place marked in old maps as situated on the north side of Hyde Park. It is true that Baynard of Baynard's Castle was a tenant of the Abbot of Westminster, and possessed "a common field at Paddington"; but we strongly suspect that "Baynard" is merely a mistake for "Bayard" by some seventeenth-century would-be philologist, for it is but natural to give a pond where horses were taken to water the generic name of the horse—Bayard's Watering. This will explain the non-existence at any time of an *s* in the name Bayswater.

We hope that we have said enough to indicate that both artist and author have succeeded in producing what is a real addition to the literature of London. It will be a constant pleasure to the possessor of the book to look at the pictures again and again, and where these differ from his own impressions he can attempt an impartial opinion as to which is right.

Zulu-English Dictionary. By the Right Rev. J. W. Colenso, D.D., LL.D., Bishop of Natal. Fourth Authorized Edition. Revised and Enlarged. (Pietermaritzburg, Vause & Slatter.)

The study of the Zulu language does not date back beyond the year 1840. W. B. Boyce, in his preface to Archbell's 'Sechuana Grammar' (1837), speaks of "the Amazulu" very much from hearsay; and, indeed, few Europeans had up to that time come in direct contact with them. The Wesleyan and Glasgow missionaries had done good work in Xosa ("Kafir"), some of which was in print when the above was written; but, though identical in grammar, Zulu is so widely different in its vocabulary that those who first heard it spoken might well consider it a distinct language. Lewis Grout, in the preface to his grammar 'The Isizulu' (1859), says that, before leaving America in 1846, he could find no aids to the acquisition of the language beyond "a few Kafir words from the writings of travellers, in defective orthography, and a few remarks and examples in Kay's 'Researches.'" In South Africa itself the state of things was not much better:—

"Arriving here, I.....found a brief grammatical outline prepared by Dr. Adams, amounting to some three or four dozen pages in manuscript, which, with Boyce's 'Grammar of the Kafir Language,' was all that could be found, at that time, in Natal."

The linguistic labours of the Norwegian mission resulted, in 1850, in the publication of Schreuder's 'Grammatik der Zulu-Sproget,' for a long time the only text-book available, and that, owing to the language in which it was written, only in a limited degree. A translation made by Miss Grote, of Trumpington (of which the MS. still exists in the Grey Library at Capetown), was the basis of a tentative grammatical sketch drawn up by Colenso for the use of his own mission party after his preliminary visit to Natal in 1854.

The controversies connected, first, with his work on the Pentateuch, and secondly, with the ecclesiastical position of the Natal bishopric, have tended to obscure the services rendered by Colenso to linguistic study; but they are nevertheless great and lasting. All his works in this kind had some immediate practical end in view; they were designed either for the use of Europeans desiring to learn Zulu, or to meet the requirements of natives who had learnt to read their own language. That they were admirably adapted to their purpose is shown by the continued popularity of 'Inhlanganisela,' 'Umzimba Ozwayo,' and the version of the 'Pilgrim's Progress' ('Ukuhamba Kwesihambi'), which are not

only used as school-books, but also read and listened to with interest by natives all over the colony. These translations, by following the only sound method in such cases—that of constant reference to native authority—have avoided the dangers which beset the well-meaning European ambitious of creating a vernacular literature. Moreover, the two elementary reading-books (still used in mission schools) contain a large amount of genuine native material, and are, therefore, exceedingly useful to the philological student. Between 1855, the date of his settling in Natal, and 1860 Colenso had prepared a Zulu grammar ('First Steps in Zulu Kafir,' 1859; a fourth edition appeared at Pietermaritzburg in 1903); the 'Dictionary' now before us, of which the first edition was published in 1861; and versions of some books of the Old Testament, with the whole of the New. All these were printed by the mission press at Bishopstowe.

A small Zulu-English dictionary, of about 6,000 words, the work of James Perrin, was produced under Colenso's care in 1855; but the first complete one was Döhne's, which saw the light in 1857. Its author went to Natal, where he worked in connexion with the American Board of Missions, in 1847; but he had previously spent ten years among the Amaxosa, in what is now Cape Colony. This book is out of print.

The second edition of Colenso's 'Dictionary' appeared in 1878, with considerable additions and corrections, and an appendix containing a large number of Zulu proverbs, some of them reprinted from *The Natal Colonist*. This seems to have been virtually reprinted in 1884, making the present edition the fourth.

Colenso's preface, which is reproduced in the new edition, raises several interesting questions which have not yet been settled. Thus:—

"There are double sounds of the letters *b*, *p*, *g*, *k*, *d*, *t*, which at present we have no means of expressing, corresponding to the double sounds of the same letters in Hebrew, according as they are written with or without Dagesh. This accounts also for two very different meanings being sometimes assigned to the same form of word: as *tenga*, 'sell,' *tenga* (*t* Dageshed), 'waver.'.....There appears also to be a medial sound between *b* and *p*, *g* and *k*, *d* and *t*, so that it is difficult at times to decide [under which of these letters] to register a word."

It does not seem certain whether these sounds are identical with those described in Swahili as "explosive *b*, *p*," &c. The Rev. A. Hetherwick has adopted the spelling *ph*, *kh*, *th*, to mark similar sounds in Nyanja (*phala*, *khoswe*, *thupi*). Miss Colenso remarks that "Dinuzulu has urged that 'several more letters' are required to complete the Zulu alphabet," and that the plan of inserting *h* after mute consonants does not give a really satisfactory notion of the sound. It seems clear that what is needed is the application to Zulu of a really scientific system of phonetics, such as that of Prof. Vietor.

We have sometimes heard it remarked that Zulu and its cognate languages are destined to perish within a generation or two, giving place to English. Were such a consummation indeed inevitable, we should regard it with unfeigned regret; one need be no faddist to deplore the loss of a rich, harmonious, and flexible idiom, which, if as yet without a written literature, has capabilities hardly to be estimated at present. But more important still than this is the injury done to a people deprived of the natural medium for the expression of their thoughts, and restricted to the use of one which, however excellent in itself, can never supply the place of their own. It is too often forgotten by enthusiastic advocates of English as a universal language that Latin, as a living speech, could maintain no pretence of uniformity when spoken beyond the bounds of Italy. English, unless relegated to the position of a dead language, would break up into as many fresh ones as there were nationalities using it; indeed, it has already, in the Southern States of America, been transformed beyond recognition. Zulu, like several other Bantu tongues, has a great future before it, though it is no doubt destined to undergo considerable transformations in the course of its development, and to assimilate a large amount of European material. This process it is neither possible nor desirable to check; but there is a wilful debasing of speech against which Miss Colenso utters a much-needed protest:—

"I believe that a fine language like the Zulu is a valuable possession for the country, and that the debasing of it into an ungrammatical mixed lingo, only half understood on either side, which is now going on, is a positive evil.....Hybrid words must, of course, arise wherever two or more vigorous races begin to live and to work together (has not the English tongue been so built up?), and I have recognized this need by appending to the 'Dictionary' proper a list of some of those words now in common use by natives in Natal. But 'kitchen kafir' proper is another thing."

Two specimens are then given, of which we may quote one for the edification of linguistic students:—

"Hamba down to lo spring and tarter manzie and cadan stir up the bottom and if you don't make plenty checher I will bularler your scope with this here bit of kuney."

We may add that we can identify all the words in the above, with the exception of *cadan*, of which we can make nothing, unless some connexion with *ga* or the negative particle *ka* is to be conjectured; and *scope*, which appears to mean "face" or "head," but the exact word intended remains obscure.

The fourth edition, from the preface of which we have just been quoting, contains a large number of additional words, illustrative sentences, and notes—see especially under *amuleka*, *belu* (*im*), *benguza*, *nobongo* (*u*), *Nkosinkulu* (*kwa*), *tshopi* (*um*), &c.

As above stated, a number of words (some of which in former editions were included in the body of the 'Dictionary') derived from English, Dutch, &c., are given in an appendix. Some of these have undergone most curious transformations in form or meaning. *Ikeli*, for "a postal address," seems utterly unaccountable, till it is explained to be derived from "care of"; and *olayita* from "all right," meaning "reckless, devil-may-care fellows, hooligans," requires some reflection. We notice that *imali* is said to be derived from the English word "money" (see p. 335, where it is given, as well as in the appendix); this seems a little doubtful, as Döhne says that the word originally meant property in cattle, and was so used before intercourse with Europeans became general; its application to "money" in our sense was only a secondary use. We may add that *mali* is "property, wealth," in Swahili. Mr. Madan sets this down as an Arabic or, at any rate, a non-Bantu word; but we find it also in Ronga (Delagoa Bay), where, however, it appears to be a plural of the *di-ma* class. The point is worth elucidating. In connexion with this question of borrowed words, we may point out that *bakela* (*s.v.* p. 16) may perhaps be the Dutch *bakkel* (*bakkeleien*), which is probably of Malay origin, and means "to fight." See Mansvelt, 'Proeve van en Kaapsch-Hollandsch Idiotikon,' p. 12, and Hesseling, 'Het Afrikaansch,' p. 90.

In a work of this kind it is impossible to avoid occasional mistakes, in spite of the greatest vigilance; and it is not surprising to find that the list of errata on p. xiv does not exhaust them, though we are bound to say we have noticed none of real importance. On p. vi of the preface the reference to "paragraph xxix." should obviously be "xxviii."

Étude Comparée de la Versification Française et de la Versification Anglaise: l'Alexandrin et le Blank Verse. Thèse pour le Doctorat d'Université présentée devant la Faculté des Lettres de l'Université de Grenoble. Par Thomas B. Rudmose-Brown. (Grenoble, privately printed.)

Few poets, English or French, are ever likely to master this treatise on versification, written in French by an Englishman, with a full understanding of his subject in the abstract, and of the individual genius of each language. But then are treatises on versification written for poets? Is there anything in them from which poets could ever hope to learn much? They are sometimes, it is true, written by poets, who in this way try to reason out for themselves and for one another what has come to them by no act of reasoning. In the main books like this are learned curiosities, to be valued as such; not for any practical use in helping poets to write well, or readers to read sympathetically. Their chief use, when they are full of wise pedantry, is to demolish the foolish pedantry of earless and long-fingered critics, who are sometimes able to discredit a beautiful verse by giving it an ugly name. Such books are useful defences or counter-blasts against this kind of critic when he talks of iambics. Their legitimate service is when they prove that the great poet was right when his line shocked the little critic; that there is no such thing as a poetic licence or an invariable rule; and that though an art is not a science, it can be examined by science and found very good.

We are glad to find that Mr. Rudmose-Brown, who seems to be a strictly scientific person, gives the first place among English studies of versification to Coventry Patmore's remarkable 'Essay on English

Metrical Law,' in which a learned poet explained and interpreted some very difficult secrets of his art. Two other poets, Sidney Lanier and Mr. Robert Bridges, are seriously considered in these pages; and then some theoricians, English, French, German, and, one in particular, Swedish—Fredrik Wulff, on whose book, 'Om Värsbildning,' much of the author's theory is based. A good deal of his book is taken up with a consideration of all these theories, though, the writer assures us, "je n'ai critiqué les théories d'autrui que pour mieux démontrer en quoi consiste l'originalité de la mienne." And, indeed, apart from a certain air of infallibility, apparently natural to those who deal in numbered demonstrations, there is nothing uncourteous or combative in this examination. Each theory is given a fair hearing, and is considered from a fixed point of view. From each theory is taken, quietly and reasonably, whatever it has to lend. And throughout, though no room is allowed for anything but the closest argument, there are indications, in the choice of specimen lines, in the passing references, to Charles Morice, to Mr. Yeats, and the like, and in the singular tact with which the problem of *vers libre* is treated, of more than a merely theoretical acquaintance with and interest in the questions dispassionately debated.

"Le but de ce travail," we are told in the opening words of the introduction,

"est l'application d'une théorie générale de la versification et d'une théorie spéciale du mètre à l'étude comparée de la versification française et de la versification anglaise, et à l'élucidation par cette méthode de divers problèmes relatifs aux mètres principaux des deux langues, *l'alexandrin* et le *blank verse*."

The fundamental idea of the book is that verse should not be scanned by syllables, but by groups of syllables, and that in these groups of syllables should be included the natural pauses which accompany them. The quantity of syllables depends on accent, and is in direct ratio to it. Accent is defined as "psychological relief":—

"L'accent est équivalent à l'importance psychologique. Les syllabes qui ont plus de relief psychologique sont les plus accentuées."

"La phrase forme ainsi, en prose comme en poésie, un dessin rythmique composé de groupes accentuels plus ou moins longs séparés par des pauses plus ou moins longues; dans lesquels, sans qu'on tienne compte du ton qui monte ou qui descend, certaines syllabes 'ressortent' plus que d'autres, celles dites plus ou moins accentuées."

"L'ictus sert à mésurer la division en périodes égales de temps.....Le mètre est donc un arrangement spécial des éléments rythmiques. .....Le rythme et le mètre sont deux entités distinctes. Le mètre ne doit pas dénaturer le rythme.....C'est par la bonne accentuation grammaticale et éthique (comme s'il s'agissait de la prose élevée) que le mètre se fait valoir, non malgré elle."

Applying this general theory of versification to English and French verse, Mr. Rudmose-Brown distinguishes the different kinds of verse by their syllabism or non-syllabism, and by their metrical or rhythmical arrangement. He exposes the absurdity of measuring English verse on the classical theory of feet, and defends the legitimacy of French *vers libres* by explaining the principles (rhythmical rather than metrical) on which they are constructed. The pages on *vers libre*, from p. 166 onward, are among the most valuable of the book, and give for the first time a satisfying explanation of a form of verse which even Frenchmen are often unable to understand or to accept.

Mr. Rudmose-Brown has worked out and applied his theory with admirable minuteness, and his book deserves careful and consecutive study. It is not easy reading, and it is complicated by the different and actually contradictory terminology employed by different metricists, especially the confusion between metre and rhythm. What Mr. Bridges, for instance, calls rhythm, *i.e.*, metrical movement, our author more logically calls metre, reserving the term "rhythm" for what he calls "l'élément psychique." He contends—not for the first time, but more persistently than any one else—that "l'élément psychique et l'élément métrique dans le vers sont tous deux absolument inviolables," and thus that every violence done by metre to rhythm—by the verse, that is, to the proper articulation of the phrase—is itself a derangement of metre, which can only subsist harmoniously when it is in real, though not always obvious agreement with it. And he is able to justify many apparently irregular lines by showing how the rhythm, spoken naturally, with the pauses natural to articulation, fills up, with pauses as well as with syllables, the full metrical time.

There is much controversial matter in the book, and there are many startling assertions, as, for instance:—

"Dans le blank verse moderne, comme dans l'alexandrin moderne, la pause finale n'est pas obligatoire.....Dans l'alexandrin moderne la césure également n'est pas obligatoire."

The whole question of the alexandrine, with the Romantic modifications of its end and middle pause, is discussed from a point of view which cannot fail to disconcert those who still listen for the cadence of Racine in the verse of Francis Jammes. The structure of syllabic and of non-syllabic blank verse is clearly discriminated, on a principle which seems to be largely new, and the theories of Mr. Bridges and of Mr. Stone as to the quantity of words in English are vigorously, and, it seems to the present reviewer, successfully, disputed. The treatment of that free, unsyllabic verse, flexible to all the rhythms of the mind, which in recent times has developed out of the already liberated alexandrine, is singularly explicit:—

"La disposition en vers d'un poème peut être rythmique ou métrique: la ligne de vers libre est une unité rythmique; le vers alexandrin et le vers de blank verse sont des unités métriques."

There we get what is essential in the difference stated clearly; and with what novel truth are we reminded that just as in blank verse and the alexandrine, with their strictly metrical scheme, no pause is required at the end of the lines, so in *vers libre*, which is divided into verse wholly by the rhythm, such a pause is required (a pause which may well be accentuated by rhymes), and

"le poète peut ainsi indiquer clairement les pauses demandées par *l'éthos* de la phrase en coupant cette dernière aux endroits convenables par une fin de vers."

We have indicated only a few of the points in the writer's patient and elaborate argument; all demand consideration, many are convincing.

NEW NOVELS.

The Patient Man. By Percy White. (Methuen & Co.)

MR. WHITE'S story has its obvious merits. The plot is cleverly constructed, and is developed in a workmanlike way. The heroine is well drawn, and most of Mr. White's people may be said to be alive. Nevertheless, the theme is distinctly unpleasant. The heroine, who is an innocent girl, discovers that her mother has been the mistress of several men, to one of whom the heroine is married soon after the beginning of the story. This motive has been used by Guy de Maupassant. It was unpleasant even in the hands of the great French story-teller. It is still more unpleasant when treated by Mr. White. The hero of the book is its chief failure. He is intended as an example of sublime magnanimity, but it is probable that most readers will be more impressed with his want of common sense in the selection of his wife than by his magnanimity. Mr. White gives out his prizes at the end of the book with the utmost impartiality. Every one is made happy, and even the chief villain is presented with an American heiress with ample means to enable him to live riotously for the rest of his days. Nobody to whom Mr. White introduces us ever seems to have heard of the existence of a God, except as a convenience for swearing. The heathenism of all the men and women here might be paralleled in Central Africa, provided there is still a Central African tribe that is ignorant of missionaries. It may be doubted if this is quite true to life. Among the eight or ten persons who take part in Mr. White's story, surely there must have been at least one or two who believed in a life beyond the tawdry, sordid, and vulgar existence that most of them led. People realize that the professedly religious novel is often as untrue as it is tedious. What they fail, however, to perceive is that the utterly heathenish novel is at least as untrue, though it may escape the charge of tediousness.

The Fall of the Cards. By R. K. Weekes. (Harper & Brothers.)

MR. WEEKES presents a hero who apparently possesses all the manly virtues, except the power to abstain from gambling. Startled by the sudden death of his father, he resolves never to touch a card, but the heroine tempts him to break his resolution, and then decides to marry him, as the only method of atoning for her fault. Discovering, a little later, that she loves another man, she breaks the engagement, but declines to marry her new lover unless he can cure the old one of his passion for cards. This the new lover fails to do, but when the discarded lover learns that his persistence in gambling stands in the way of his former *fiancée's* happiness, he

instantly reforms. It need hardly be said that Mr. Weekes's plot is improbable. It might also be said that his virtuous and noble gambler is as impossible as "Mr. Jack Hamlin" himself. But allowing for these blemishes, we have little fault to find with Mr. Weekes's story. It is admirably told, and interesting from beginning to end. The characters, with the exception of the impossible hero, and the rather conventional lover who succeeds him, are lifelike; and the tomboy "Willy" brings genuine humour into the book. Although it certainly is not written in the "American language," 'The Fall of the Cards' is apparently American in its origin. If so, it is decidedly one of the best stories that America has lately sent us. We may not believe unreservedly in the hero, nor find the heroine particularly sympathetic, but no one can fail to find the story unusually interesting.

The Cost. By David Graham Phillips. (Werner Laurie.)

THE atmosphere of this novel is so very American that it becomes almost difficult for an English reader to estimate it fairly. But it may be judged on its broad lines as an average piece of work from the sentimental point of view. We read, "Instead of entering 'senior prep,' Pauline was able to make freshman with only three conditions," and we are staggered on the threshold, until we remember, if we are just, that English academic colloquialisms may be equally disconcerting to American readers. Perhaps more interest will be aroused in the adventures of John Dumont on the Stock Exchange, and in the singular way in which he meets his death. He is a pretty bad figure of a man, and we do not much believe in him. This is the old, old story. A girl of eighteen marries a man without any knowledge of the world or of life or of herself, and has difficulty in keeping to a bad bargain, more particularly as she is quick to discover the man who would have made her a proper mate. But sentimental books do not as a rule end unsatisfactorily, and all 's well with the world ultimately. The author presents an illuminating picture of what the American is exposed to by his "Yellow Press." The petitioner in a divorce case sends to a newspaper the full details of the evidence given, with the result that the co-respondent's house is besieged by a crowd of inquisitive sightseers and "snap-shotters," and he has to get out of it by the basement. If this is not an effort of the author's imagination, it is lamentable.

The Ferryman. By Helen Mathers. (Methuen & Co.)

HELEN MATHERS has used this romance as a peg on which to hang her views as to the advisability of securing euthanasia in hopeless cases. Such views have long been ventilated in private, and the peg is of such skilled workmanship that, unadorned, it would have been a thing of beauty. Some readers may quarrel with our author in that at the end she appears to wish to retract her severe animadversions on doctors who will not release the suffering patient from this mortal coil; but we feel that the question is one of such difficulty that the wisdom of the ancients and moderns combined is not yet sufficient to solve it. Of plot there is little, the story dealing largely with Tom Shippon's success in gaining over Capt. Ravenal to his views on painless death, and the incidents which are the outcome, until Capt. Ravenal gives up his attempt to shorten the agonies of the incurable on two counts—first, the weaker plea that because he cannot do much he will not do little, and secondly, the higher plea that only a Divine Providence can know when a case is hopeless. We thank the author for sweetening life by the portrayal of such characters as Huldah and Jess, and commend the book to the attention of the more serious-minded.

The Man Who Won. By Mrs. Baillie Reynolds. (Hutchinson & Co.)

BEGINNING in the troublous period in South Africa at the time of the Boer War, the story passes to the peaceful dales of Cleveshire, and deals mainly with the evolution of full manhood and womanhood in Bert Mestaer and Millie Lutwyche. Unsparingly faithful in delineation is the portrait of the country parson who would insist on his family never looking over their own gatepost for fear of the world's contamination; but happily as true to life is the large-minded missionary in the remote Boer district, whose influence helps so greatly to mould the character of our hero. We close the book with regret, and a lively premonition that the sound of wedding bells ushers in no lengthy period of unrelieved monotony for so high-spirited a couple as Mr. and Mrs. Bert Mestaer. Though we do not doubt the author when she says that after three years the marriage was truthfully declared completely happy, we think the record of this period of initiation would be interesting.

The Marquis of Putney. By Richard Marsh. (Methuen & Co.)

THIS novel, dealing with the abduction of the heir to a marquisate, the subsequent vicissitudes of his parents, and the final ousting of the usurper, with the reinstatement of the rightful heir, will undoubtedly attract many readers. It is only left to the reviewer, jaded with the present plethora of sensational fiction, to regret that this should be so. But this is a reflection on popular taste, not on Mr. Marsh, who makes his sensation without degrading the English language.

Captain Sheen. By Charles Owen. (Fisher Unwin.)

WE cannot but advise Mr. Fisher Unwin, if he wishes this romance to find a sufficient harbourage, to sail it under other colours, bring out another edition in two months' time, and call it a boys' book. As a tale of sea adventure it has much to recommend it. Capt. Sheen, the burly villain who will stop at nothing in pursuit of derelict wealth, and his white-livered mate are well drawn, but boys, old or young, require a more full-blooded hero than the one provided.

TWO BOOKS ON RUSSIA.

M. GEORGES BOURDON gives us, under the title *La Russie Libre* (Paris, Charpentier), a most valuable book on the present constitutional movement in Russia. He is hopeful with regard to it. We much regret that we are unable to agree with him, and both wish that he should be read and desire that he should prove right. Not only are the facts all put before us, but also M. Bourdon states them for the most part in language of great eloquence. His portraits of the Emperor and of De Witte are literature as well as history: the rest of his fine passages are what the French term "plaidoirie," and distinguished rather by oratory of the spoken order than by the purer if less forcible style of letters. M. Bourdon boldly faces the peasant difficulty which we have stated in reviewing other recent books on Russia: "Let us hope that the Revolution will be accomplished without them"; "a monarchy similar to the monarchies of Europe." Yet the heading is "The Tsar restored by the people." Now the people are the peasants—there are few others. The peasants are in favour of the old Tsarism. Is the "autocrat" to let himself be turned into a constitutional king against his own wish, that of all his advisers, and that of virtually all his people, at the bidding of Whig landowners, who would be murdered at once if he ceased to protect them? M. Bourdon throws the blame for the recent war on the Emperor himself—"l'artisan de la guerre," for, although this phrase is put by him in the mouth of a Russian friend, and is not adopted by him, he proceeds to show that the creation of a Viceroyalty of the Far East with seat at Port Arthur was the Emperor's act, and the outward and visible sign of intentions which made war certain. M. Bourdon evidently thinks that De Witte will be the last resort of the autocracy: that this powerful man has no trace of Liberalism we agree. Where we differ from M. Bourdon is in believing, as we do, that by violence the autocracy can be continued. In other words, we think that De Witte might succeed. We also agree that, if not employed, he will be anxious to treat the Emperor as Thiers treated the Orleans family. Almost the only criticism of detail that we have to offer is that M. Bourdon regards Don Jaime de Bourbon, the son of Don Carlos, as a serious person, and quotes his letters as important. He went, no doubt, to Manchuria nominally as a Russian officer, but is, in fact, no more worthy to be listened to than any other unskilled correspondent.

Mr. Fisher Unwin publishes *Siberia: a Record of Travel*, by Mr. S. Turner, a volume of deep interest to all who make or trade in butter, and of some interest to mountaineers. Mr. Turner seems to be in the butter business, and also to have a pretty taste in climbing. He has taken and has used some excellent photographs, but he has not given us so good a book as could easily have been constructed from his notes; indeed, the advice of any friend might have done much. The Russian Consul in the north of this island contributes an introduction, which asserts that Russia has suddenly become "entirely European" and "a civilized European country," "thanks to the autocratic form of her Government." "Justice," he says, has been made "independent of the Government." One would think, to listen to this official—who will, doubtless, receive promotion—that secret arbitrary arrest and punishment have ceased. The author follows in the same line, and, showing little acquaintance either with European Russia or with the Russian tongue, attacks the English for ignorance of Russia. He would have done well to read the latest writings of Sir Donald Wallace or of M. Anatole Leroy Beaulieu, both friends of

Russia, and would have discovered that arbitrary arrest and exile are increasing since their "abolition." Mr. Turner even goes out of his way to attack the unhappy students: "those who have had the privilege of attending the magnificent universities, and who repay that privilege by defying the Government that grants it." He also declares, in the teeth of terrible facts, that political exiles in Siberia "are secure against being banished further into Siberia."

On butter Mr. Turner is sound, and with butter and ice-axe could have made an excellent book. Why should Siberia produce butter throughout the winter, and Ireland "only during seven months of the year"?—a question for the costly Agricultural Department. Why, too, should County Council butter experts often refuse to give prizes to hard butters, and insist on a "grain" which the best butters in the world do not exhibit? It is almost true that no first-class butter is made in the United Kingdom, and entirely true that where made it is not "up to sample" throughout the year, as is the case with the best foreign butters.

Mr. Turner has some innocent remarks upon the recent war: "The Russian nation was not prepared.....which goes far to prove that the Czar's desire for universal peace is sincere." Political criticism on the passage is not needed by our readers. If Mr. Turner knew Russia better he would hardly style the Emperor "Czar." Mr. Turner, who has the honour to be a fellow-subject of the officers and men of our Indian cavalry, declares of the Siberian Cossacks that they "are the equals of any cavalry in the world." Mr. Turner is so "green" that no more literary epithet is applicable in his case. He records in large type such incidents as the presence of a tin box with a small red cross, on the end carriage of a Siberian mail-train, in which letters may be posted. But this exact practice has been almost universal in France and Italy and Switzerland and Germany for many years, and is familiar to such young travellers as our shop assistants. He tells at length, as new, such ancient tales as that of the survival of Alexander I. He does not understand the double system of order on which the supply of horses from Russian post-stations is based. He describes as though peculiar to Siberia the watchman with his rattle, universal in the villages of the whole empire, and formerly universal throughout Europe. He does not seem to be familiar with grouse, for he twice compares the willow grouse of Russia with "our English partridge"; and, again, "These birds are vastly superior to partridges." "Our English partridge" is common in Siberia, and much eaten and esteemed there; but there is no room for comparison between the feathery-booted, juniper-flavoured birds of the grouse tribe and the partridge tribe. Many people, even in Siberia, much prefer kouroupatki. The ryabchik is very inferior to our grouse, which is, for that reason, imported to Petersburg and Moscow for well-kept tables. Many of Mr. Turner's observations are singularly trivial, as, for example, his statement that in the Baltic "a small bird, not unlike a duck in appearance, flies about in flocks; it is, however, too strongly flavoured with fish to be palatable." The "spear duck" is as common off Calais as in the Baltic. Dishonest tradesmen on our south coast scrape and file its bill, and sell it, plucked, for widgeon. Mr. Turner gravely tells his readers of Siberia that "the sparsity of the population is very noticeable—a thoroughfare like that of London Bridge being something undreamt of." He relates the conversation of the Swiss porter of the regular foreign hotel of Petersburg: "He introduced me to a Frenchman who told me that he was the first to discover the African pigmies." At Moscow "reminiscences..... crowded through my mind.....Napoleon's disastrous march and the heroic burning of the city." Mr. Turner, avoiding politics and descriptive writing about well-known scenes, should have stuck to butter and eggs, diversified by peaks and glaciers.

CLASSICAL BOOKS.

The Peace of Aristophanes. Edited, with Introduction, Critical Notes, and Commentary, by H. Sharpley. (Blackwood.)—This is a good, sound piece of work, which will be a real help to students of the play. A new edition of the 'Peace' has long been a want in this country; and it is refreshing to see one which, although not "monumental," aims at something more than the sixth-form boy cramming for a scholarship. Mr. Sharpley takes his task seriously, and has not neglected, though probably he has not exhausted, the work of continental scholars. The reviewer feels regret that one result of his studies has been capitulation to Dörpfeld and the no-stage party, and he recommends him research in the volumes of Frazer's 'Pausanias,' where several of the Dörpfeld theories are criticized. In the introduction we have the question of a second edition discussed. Mr. Sharpley, rightly we think, assigns the original performance of the play to 421; but this does not touch the question of a second edition, for which there are two pieces of direct evidence, and two only, all other alleged arguments being answerable. The matter remains doubtful; but it should be remembered, as Mr. Sharpley himself says, that Aristophanes may have composed another play of the same name. The scenic arrangements of this play are a perplexing problem. Mr. Sharpley states summarily all the main views, and adds his own. We will grant that there must have been a higher level to represent heaven, and probably that Trygæus and Hermes remain aloft from l. 234 to 736. We think that the roof of Trygæus's house probably served for the floor of heaven; just such a scheme, where a man steps out of his door upon his neighbour's roof, must have been a familiar sight to Aristophanes, as we see it to-day in many a mountain village in Greece. That would also add to the fun. The μηχανὴ for raising the Beetle was doubtless plainly visible; as Mr. Sharpley remarks with some acuteness, a device which in tragedy would be concealed, in comedy will be revealed on purpose, and the clumsier the better. For the cavern, Mr. Sharpley postulates the Χαρώνιοι κλίμακες in the centre of the orchestra. We do not feel so confident as he does that the pole must have been in the centre; but if it were, this does not disprove the existence of a raised stage. Actors might have come down into the orchestra for the nonce, as, we hold, the chorus used to go up on the stage.

Many good suggestions are made as to the other details; in particular, Peace seems to have been of huge size; and if she were placed upright by Trygæus's house, Hermes could whisper into her ears from the roof (661 ff.).

The introduction further contains an account of the MSS., and discusses the relations of the Ravennas and the Venetus; Mr. Sharpley comes to the conclusion that *V* was copied from a MS. closely related to the archetype of *R*, but that it contains elements belonging to another MS. "of a different family from any which we possess." Amongst readings adopted in this text which deserve mention are Διὸς σκαταιβότου, 42 (Rutherford); λᾰκήσῃς, kept, 382, as an echo of λᾰκήσομαι; Διπολίεια for Διπόλεια, 420 (Sharpley); κᾰτνπόν ἐστιν, 491 (supplement, Sharpley); νενημένη for ἐνημμένη, 1032 (Verrall). Others do not seem so happy: τήνδε (τῶνδε, Mein.), in 417, may refer to χρυσίς, for both verbs suit this or the rope; φιαλοῦμεν, 422, makes a better joke than the editor's 'πιαλοῦμεν; there seems to be no reason for doubting the double form οὕνεκα and εἵνεκα, 203, 210. We are not fond of textual emendations, but offer a modest suggestion of ταταράξει in 266, a stutter. The notes are remarkable for their careful use of the inscriptions, by which Mr. Sharpley tests the forms of the text, and supports (*e.g.*) his reading of Διπολίεια. His work on syntax and on morphology is careful and good, and shows independent knowledge. On 414 he might have gone further, and said that the note of past time in the imperfect tense is often quite faint (*e.g.*, ἐλέγετο ἄν); οἴκοθεν, in 522, we should regard as an old-fashioned colloquialism, which, like εἰ with the subjunctive, is found in both poets and uneducated folk. Παχύς (639), for the rich, seems to be again a colloquial metaphor, not meant to be rude, like "a warm man." The notes as a whole are admirably terse and to the point, and we can find few indeed that do not deserve praise. The suggested translations are not many, but good.

Corpus Poetarum Latinorum. — Part V. *Martial, Juvenal, Nemesianus.* Edited by J. P. Postgate. (Bell & Sons.)—With the present texts of Martial, Juvenal, and Nemesianus, the 'Corpus Poetarum Latinorum' is virtually complete. By this time many Latin scholars have had occasion to bless this admirable publication. A close examination of a few pages of any of the twenty-two poets included begets a serene confidence in the able editorship of Prof. Postgate, and assures the most critical that for textual criticism and orthography the new 'Corpus' is the best thing attainable. That best is also in a handy form for research purposes, is well printed, and is offered at a reasonable price. In the part before us Martial has been entrusted to Mr. J. D. Duff, whose task has naturally been much lightened by Mr. Lindsay's Oxford text published in 1902. To this the editor expresses his great indebtedness. The Juvenal text is the recension of Prof. A. E. Housman, who has aimed at recording more accurately than hitherto the readings of the better MSS., and estimating more justly their relative values. His *apparatus criticus* is particularly full, as is also that of H. Schenkl, attached to the 'Bucolics' of Nemesianus. This latter editor has already appeared in the 'Corpus' as responsible for Calpurnius Siculus in Part IV. The 'Cynegetica' and fragments, for completeness' sake, have been added in the recension of Prof. Postgate. There remains the question of the proper limit of this collection of Latin poets—whether an appendix shall be added, either a short one to contain Ausonius and Claudian, or a longer one, in the shape of another volume, to include Prudentius and other Christian poets. For our part, we strongly urge on the publishers and editor to adopt the wider limit, so that English scholars may be able to place on their shelves a complete collection of all that can reasonably be called Latin poetry. We think we are justified in supposing that those who have hitherto bought the various parts of the 'Corpus' would continue to support it to its absolute conclusion.

T. Macci Plauti Comœdiæ. Edited by W. M. Lindsay. 2 vols. (Oxford, Clarendon Press.)—The second volume of Mr. Lindsay's 'Plautus,' in the Oxford series of classical texts, contains 'Miles Gloriosus,' 'Mostellaria,' 'Persa,' 'Pœnulus,' 'Pseudolus,' 'Rudens,' 'Stichus,' 'Trinummus,' 'Truculentus,' 'Vidularia,' and Fragments. It is a pleasure to be able now to handle a complete edition of Plautus by the foremost authority in England on the Plautine text. Expert readers will not need to be

assured that text and orthography are the best to date. We should surmise with confidence that the sale of German texts in England must be steadily decreasing, except for the fact that they compare favourably in the matter of expense with their English rivals. Certainly classical scholars in England have recently been very much alive to their responsibilities, and the volume before us is a good sample of this alertness.

We are very glad to see that Munro's *Criticisms and Elucidations of Catullus* has been reprinted by Messrs. Bell & Sons. It first appeared in 1878, and has for some time been a rare book, not easily procured. Mr. J. D. Duff contributes a prefatory note to the effect that three short papers, printed by Munro in *The Journal of Philology* after the publication of his book, have been added, a few misprints have been corrected, and a few fresh notes by Munro himself included. Reference has also been made occasionally to discussions of points since Munro's day. But the book, as at present printed, is only two pages longer than in the old form. This masterpiece of Munro, with all its liveliness of style, knowledge of Latin, and feeling for poetry, ought to be known to every classical scholar, and our best thanks are due to those who have made it available for the present generation. It is odd that it should not have been reissued years ago. We wonder whether the public will ever have a chance of buying Munro's 'Latin Verses,' long privately printed. Surely it is time they left this comparative seclusion to brighten a wide world of scholars.

OUR LIBRARY TABLE.

With Togo: the Story of Seven Months' Active Service under his Command (Hurst & Blackett), is not so valuable a volume as its second title made us expect. The author, Mr. Seppings Wright, was, we believe, as he says, the only correspondent (and indeed the only foreigner, except our own naval attachés) who was on board the Japanese fleet off Port Arthur. He says that he took letters from Armstrongs of Elswick, and when delayed by the Japanese (from the first April of the war till September 1st) he writes: "The interests of the firm required me not to let such an opinion as this deter me." On the other hand, the "active service" was only technical, and either the Japanese did not tell Mr. Wright much, or he has not told it to us. We shall notice all the points which deserve notice in the narrative, the rest being pleasant gossip. The defence against the submarine is to be the mine. Mr. Wright agrees with *The Athenæum* that the Channel is sealed in any war with France: "defended narrow seas are" closed by "mines, torpedo, and submarine." The Japanese continually clean and paint the bottoms of their big ships at sea, to prevent fouling and keep up speed. They pump out water from one side, and sling out on the other all the boats, which are filled with water; the angles show great confidence in the stability of the ships. Their artillery practice is entirely with full charge at ranges of from 10,000 to 12,000 yards. Such practice has hitherto been unknown in other fleets. No ship, after twelve months' service off Port Arthur, was away for more than one month for repairs. Mr. Wright differs from every other observer of the war in thinking that the big battleship is discredited, an opinion which will not suit "the interests of the firm." Proofs have not been properly corrected. We have "Hokdido" and "Hokido" for Hokaido, and "Okuru," "Okura," and "Okuma" for the same nobleman.

Under the general title of *Shakespeare's Christmas* Mr. Quiller-Couch has collected into one volume (Smith & Elder) that and half a dozen more of his short stories. Whether they have seen the light before, and if so, where, is not recorded. In any case, those who have not read them will be glad of them in their present form. The author's quality as a teller of short stories is well known, and the present instalment will maintain his readers' estimate of it. We note the usual flavour of distinction in the writing, the scholarly attention to details, the little touches of observation which show how thoroughly the writer has identified himself with the beings of his invention. His danger, indeed, is lest he should forget that his readers know no more about them than he chooses to tell. Links seem now and then to be missing, the want of which somewhat obscures the connexion of individual incidents with the thread of the tale. Thus in the first story one does not exactly see how the ghastly tragedy with which it concludes helps the clever study of Shakspeare and his times, which is, we suppose, the theme. If it is merely an illustration of the manners and customs of Bankside, it surely is a little out of proportion to the rest. 'Ye Sexes, Give Ear,' is a bit of fun which would have appealed to Capt. Marryat. There are two good Peninsular war stories—we are glad that Mr. Couch goes on working that mine. But most readers will probably get the greatest satisfaction out of 'Captain Wyvern's Adventures' in the Civil Wars.

Another important book of short stories is *Knock at a Venture*, by Eden Phillpotts (Methuen). There is a certain affinity between the work of Mr. Hardy and that of Mr. Phillpotts which does not entirely arise from their choice of subject. These tales concern Dartmoor, which Mr. Phillpotts has consistently cultivated as the fertile field of fiction in the West. They relate to village life, and set forth the ways and superstitions and loves of Devon rustics in one generation or another. Mr. Phillpotts writes always picturesquely, and often with surprising vividness. It may be alleged against him that he is too coloured; but his themes do not generally lend themselves to austerity. He loves the moor and the moor-men, and, what is more, he knows both. Though he is naturally disposed to the tragic issues of life, he can see the rustic humours, and successfully depict them, as in the tale entitled 'Corban' in this volume. The most ambitious story is the first, 'Mound by the Way,' which relates the wooing of one woman by two men. It is tragic, and its atmosphere is that veil of gloom which settles on the moor at certain seasons. But it is as convincing as any of Mr. Hardy's tales of Wessex. And the two writers have in common a power of description which is at times impressive, though it would appear that Mr. Phillpotts's is the more conscious and less natural style. Still, one need not complain if it is effective, as it undoubtedly is. Take this picture of the moor, for example:—

> "Beneath this standpoint Devon's unnumbered breasts billow to the misty horizon, and dimpling valleys, between the arable lands and higher wealds, are marked by orchards, water-meadows and the winding ways of rivers. These, born aloft, have come from far, and now, with slower current and ampler volume, roam melodiously through pleasant lees, through denes and dingles of sweet flowers, beneath the music of birds and the shadows of great woodlands, to their confluence with the sea. Here, too, lie hamlets, and rise crocketed church towers; peat reek sweetens the air; blue doves croon through blue smoke on many a low thatched cot; and life moves in simplicity and apparent peace"

It is Mr. Phillpotts's mission to prove that the peace is very often only apparent.

Raw Material, by Phyllis Bottome (Murray), puts together some episodes and characters in the life of working lads. The author depicts herself as managing a boys' club in connexion with a Church organization, and gives an account of some of the rough and genial customers who play whist and billiards under its hospitable roof. The scene is laid in Adingport, a riverside town on the Thames, dominated by the factory. It may be accepted as not beyond the influences of the London area, and the language placed in the mouth of the chief characters is almost pure cockney. The episodes are mostly incidents in the grey life of the poor, with an occasional strike or accident or conflagration to vary the monotony of the working hours. The scene presents its sordid aspects, to which the writer is not blind. Though preaching no social gospel, and inclined to the more old-fashioned view of the rights and responsibilities of labour, she is full of pity and sympathy for the cramping and austere influences of the modern factory system. Her working boys appear far more real than the characters who occasionally intrude from another sphere of existence. The managers, district nurses, sisters who make scornful comments upon the failure of philanthropy, good, hard young men with glittering blue eyes, incredibly dull and heavy, appear as the elements of melodrama rather than of real life. But with her boys the author is entirely at home, and the result is a most interesting series of portraits of that quaint and misunderstood representative of English humanity, the working boy of the cities. He is prematurely old, learned in the wickedness of the world, as in the case of 'Arry on the barge in a collision in the fog, scaring a neighbouring skipper by the violence of his language. He is at the same time astonishingly young, responsive to all the emotions of childhood, elemental in his generosities and sudden gusts of passion. He can cherish his own standards of respectability, repudiating acquaintance with "'Noffin'" (although a hero), because "'e ain't got ner Sunday clothes." "Wiv 'eroes and thet lot," is his satisfactory explanation, "yer don't want to know 'em too well fust—it takes the gilt orf the gingerbread." He can rise to heights of endurance, as Bill Badgers, crushed under the engine, but demanding that the railway shall not do him out of the compensation money. He is, for the most part, a noisy, jolly, kindhearted, thoughtless animal, moving through an existence to whose meaning and ultimate significance he seems destined to be for ever blind. There is human nature, raw and primitive, in all these sketches. And the whole is illuminated by a grateful sense of humour which carries the writer through the most difficult situations and keeps the whole tone of the work healthy and bracing. The wrestlings, mostly ending in failure, for the creation of some sense of religion or desire for church-going amongst these working populations; the encounter not only with idleness and indifference, but also with deliberate crime; the revelation, as in the pitiful story of 'The Botticelli Angel,' of some mysterious hereditary and ancestral sin, would form a subject of rather shabby futility, but for the humour which can carry through the effort to the end. 'Raw Material' will be welcome to all those who are concerned with the same difficult surroundings as those in the outlook of the author.

To the "Globe" edition, which was one of our chief boons in early days, Messrs. Macmillan have added *The Diary of Samuel Pepys*, which fully deserved inclusion by the side of Boswell's 'Johnson.' Mr. G. Gregory Smith has supplied an ample and well-considered introduction and excellent notes, owing, of course, much to the labours of Mr. Wheatley and other experts on the subject. The text is the fifth edition of Lord Braybrooke's ver-

sion corrected by Mynors Bright, while the few antique spellings have been reduced to modern usage. The editor notes regarding the disputed pronunciation of the diarist's name that "the evidence is in favour of *peeps*." It is pointed out that a correspondent of John Byrom saw the celebrated diary in May, 1728, at Magdalene College, and suggested that Byrom should decipher it, both of them being interested in shorthand. So we were very near having the complete text, at which the eighteenth century would not have boggled. Mr. Gregory Smith has a very just notion of Pepys, pointing out that the main elements of his character are "intense curiosity and the sheer joy of living." These qualities appealed to, and, indeed, were exemplified in, R. L. Stevenson; but what is odd is that their possessor was not a mere sanguine wastrel from the worldly point of view, but a most competent and valuable navy official. We notice an interesting discussion of Stevenson's view as to Pepys's wishes or hopes concerning the future divulgation of the 'Diary.' The only point in which we are inclined to dissent from the editor is the view that the pleasure of reading the 'Diary' "is hardly literary." At his best Pepys seems to us to have the artist's eye for effective detail though, of course, as is intimated, his haphazard, shorthand style is against him.

IN vols. xvi. and xvii. of Messrs. Dent's edition of *Tolstoy*, edited by Prof. Wiener, are contained some of the most important religious writings of Tolstoy, especially his treatise entitled 'My Religion,' in which he explains how, after having been for a long time a Nihilist, he became a Christian. Many readers will remember the sensation which this book created when it made its appearance in 1884. It has enormous importance as giving the "platform" of Tolstoy's belief, and the reader is assisted in studying it by the analysis of arguments which is supplied at the beginning. Like Ecclesiastes and the Confessions of St. Augustine, it is the revelation of a human heart. The seventeenth volume contains a few miscellaneous papers and some popular tales. In the latter style Tolstoy always shows his strength. He has the same Biblical power in writing prose, straightforward and simple, that Wordsworth showed in writing poetry. We can see by his collection of the miscellaneous papers of Tolstoy that Prof. Wiener intends us to have a complete edition and full measure. Some very interesting papers by Tolstoy were published in 1903 by Mr. Aylmer Maude ('Essays and Letters'), including the remarks on T. M. Bondarev, who also figures in these volumes. This interesting man, born a serf, enlisted the sympathies of Tolstoy. On account of his opinions he had been banished to Siberia.

A Primer of Explosives, for the use of local inspectors and dealers, by Major A. Cooper-Key, edited by Capt. J. H. Thomson, Chief Inspector of Explosives (Macmillan & Co.), is what such a handbook should be. It contains information which the preface justly claims will help an inspector to do his duty intelligently and a trader to store these dangerous wares with reasonable safety. The author says: "In the following pages little attempt has been made to explain the law—this has been adequately attended to in the guide recently prepared by Capt. Thomson." But he has been unable entirely to avoid the subject, and claims some latitude in interpretation. This is clearly admissible when the same Act applies to "Christmas crackers and torpedoes, ha'porths of squibs and tons of dynamite"; but on the whole the Explosives Act, amended from time to time as experience dictated, has been found satisfactory. Many persons beyond those immediately concerned will find in these pages information both interesting and useful; for people habitually talk of gunpowder, the various smokeless sporting powders, cordite, dynamite, and so on, with very slender knowledge of what these explosives are, and how they should be treated. This and much besides is set forth, and the little primer is brought to a close by tables in which some disasters from explosions are recorded, with the distances affected, and by a list of documents relating to the subject which may be obtained on application to the Home Office.

MESSRS. MACMILLAN have sent us the third and the fourth editions of FitzGerald's *Omar Khayyám* in the same neat form as that of the earlier issues. The third edition has a misprint which is unfortunate. Stanza lxxviii. reads:—

> What! out of senseless Nothing to provoke
> A conscious Something to resent the joke
> Of unpermitted Pleasure.

The "joke" should be a "yoke."

IN the series of "Favourite Classics" (Heinemann), which is, perhaps, the most wonderful feat of recent publishing at cheap prices, we have *Poems of Coleridge*, with portrait and introduction by E. H. Coleridge, and *Selected Poems of Matthew Arnold*, 2 vols., with portrait of Arnold, a picture of his house at Cobham, and an introduction by Mr. Arthur Waugh. Both introducers are judicious. We are glad to see that 'Sohrab and Rustum' and 'The Scholar Gipsy' are included among Arnold's poetry. Occasionally copyright interferes with the poet's latest version. It is a pity, for instance, that the well-known line

> But it needs heaven-sent moments for this skill

should have to appear with a less significant adjective, though we do not suppose any but a close student would detect the point.

IN the series of "Handy Illustrated Pocket Novels" (Collins) we have before us *Esmond*, *Ivanhoe*, *The Pilgrim's Progress*, *Mrs. Halliburton's Troubles*, and Tennyson's *Poems*. Each of these has eight illustrations, and the series is certainly cheap at a shilling, though we do not think all the artists could qualify for the "eminence" assigned to them with their illustrations. Still, the pictures are such as appeal to the popular mind. Tennyson's appearance among novels may be noted as an instance of the all-powerful selling quality of that word.

WE have on our table *The Hundred and First Report of the British and Foreign Bible Society*, and *Seed Corn for the World: a Popular Illustrated Report of the British and Foreign Bible Society for the Year 1904-5* (The Society),—*Summary of Progress of the Geological Survey of the United Kingdom and Museum of Practical Geology for 1904* (H.M. Stationery Office), — *Columbia University Studies in Political Science*, Vol. XXIII., edited by the Faculty of Political Science of Columbia University (King), — *The Jewish Literary Annual, 1905* (Union of Jewish Literary Societies),—*The Crown of Science*, by A. Morris Stewart (Melrose),—*Oblique and Isometric Projection*, by J. Watson (Arnold), —*Parental Honesty*, by Sylvanus Stall (Vir Publishing Company), — *Angélique of Port-Royal, 1591-1661*, by A. K. H. (Skeffington),—*Charles, Duke of Brunswick*, by W. Fitzhugh Whitehouse (Stock),—*Guide to Finger-Print Identification*, by H. Faulds (Hanley, Wood, Mitchell & Co.),—*Literary Landmarks of Torquay*, by W. J. Roberts (Laurie),—*The Arraignment of Paris*, by George Peele, edited by O. Smeaton (Dent),—and *A Plea for the More Energetic Treatment of the Insane*, by C. Williams (Glaisher). Among New Editions we have *Higher Mathematics for Students of Chemistry and Physics*, by J. W. Mellor (Longmans), — *How to Live*, by R. Caton (Williams & Norgate),—and David Ricardo's *Grundgesetze der Volkswirtschaft und Besteuerung*, Vol. II. Part I., and Vol. III. Part II., edited by Dr. Karl Diehl (Leipsic, Engelmann).

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A CURIOUS DANCE ROUND A CURIOUS TREE.'

September 6th, 1905.

THE information given by your correspondent Mr. Lewis Johnson, in last week's issue, that 'The Curious Dance' *was* written by Charles Dickens is both interesting and valuable. Hitherto the authorship had been credited to W. H. Wills, Dickens's assistant on *Household Words*, and nowhere, so far as I am aware, has it been stated in print that Dickens was the author.

The little paper appeared in *Household Words* originally on January 17th, 1852, and the late Mr. Kitton was always under the impression that W. H. Wills was responsible for it. Indeed, he went further, and stated that it had been "conclusively proved" to be so, but did not, however, give the proofs.

I find that Mr. J. C. Thomson, in his excellent bibliography, erroneously states that the article was not reprinted in Wills's 'Old Leaves.' It is included in the volume, and but for Mr. Johnson's information, that would be certain proof that Wills was the author.

Wills dedicated his volume to "the Other Hand whose masterly touches gave to the Old Leaves, here freshly gathered, their brightest tints," and throughout the chapters which received those "masterly touches" are indicated by a miniature hand pointing to the number of the chapter.

'A Curious Dance round a Curious Tree' is No. xxvi. in the volume, and commences on p. 283 of my edition. It also bears this mark that Dickens gave it his "masterly touches." Therefore no reason had hitherto existed to deny that Wills wrote it and that Dickens did to it what he did to so many of his contributors' stories and sketches. The significance of Mr. Johnson's statement that the MS. exists and is in Dickens's own handwriting, if such is the case—and we have no reason to doubt that Mr. Johnson's eyes have deceived him—should be apparent to all Dickensians. One hardly likes to make the suggestion that the MS. may only be "corrected" in Dickens's handwriting, for Mr. Johnson is so emphatic about it. On the other hand, is it not likely that Dickens copied the whole thing out as he improved it from Wills's MS.? At any rate, either of two things happened, viz., Wills claimed the authorship of what he had not written or Dickens copied the MS. out in his own hand when giving it those "masterly touches." It is an interesting question.

B. W. MATZ,
Editor of *The Dickensian*.

MR. LEWIS JOHNSON'S interesting announcement in your issue of the 2nd inst. complicates, rather than clears, the question of the authorship of the 'Curious Dance,' I fear.

The 'Curious Dance' was printed by W. H. Wills in 1860 in his 'Old Leaves gathered from *Household Words*,' and though in a note he acknowledges "portions are by another hand," and the volume is dedicated to "the Other Hand whose masterly touches gave to the Old Leaves, here freshly gathered, their brightest tints," it is almost inconceivable that Wills would have printed the 'Curious Dance' as his own had it been by Dickens. Is the MS. in Mr. Wise's possession the original MS. from which the printers worked when it was first published in *Household Words* in January, 1852? If it is, we may regard one of the few doubtful points in Dickens bibliography as settled.

J. C. THOMSON.

'KNOX AND THE REFORMATION.'

September 9th, 1905.

I AM remote from books, even from my own book on Knox, and am reluctant to occupy more of your space with questions to a great extent verbal. As to Paul's vow, and Knox's double use of it, I am willing to waive the point, though I find that an eminent authority, Presbyterian, takes the view expressed in my book. He is not "blinded by prejudice," and, if I were, I would not be ready to waive the point.

I do not think that Knox, before 1568, thought the Anglican Church "incomparably better than it had been under Mary." The reviewer can find the passage in which Randolph writes that "the preachers" proclaim the Anglican Church "little better than it was when at the worst." I quote from memory, and the date is of 1562, I think. The reviewer will also remember Knox's letter to Mrs. Locke about "Mr. Parson" and his "constrained prayers" and "wicked companions"; and his free comments on the Litany. Perhaps he had not forgiven Cranmer. The quotation from Knox's letter of January, 1559, leaves matters exactly where Dr. Lorimer and I put them. The letter is amazingly intolerant, as Dr. Lorimer says, and he was not "blinded by prejudice."

If the reviewer thinks that, after May, 1559, till July, 1560, Mary "reigned" in Scotland, by "reigning" he can hardly mean "governing." In the phrase of the Brehon Laws, she was a queen "opposed in her government." I adhere to, and can defend, my interpretation of the passage in 'The Historie of the Estate.' It is Knox, unless I have lost my memory, who says (all the "proof" I have) that Lindores was "reformed" during the truce, which he says was not of six, but of eight days. I admit that his authority is worth very little. The Convention of August-September, 1560, was illegal, in my private opinion, but its decisions had not been rescinded, had the force of law, and my private opinion does not rescind them. Indeed, neither I nor any one else has considered, as to this point, the bearing of a passage in Arran's letter to Calvin of September 23rd, 1560. It is curious that our historians, as far as I know, have overlooked the interesting letters of Arran to Calvin, in French, in the 'Corpus Reformatorum.' I have cited one of the two of this period. If the reviewer thinks that "invasion" of Lindores did not "trouble or inquiet" Mary of Guise, I must ask leave to differ from him.

For the letters of Knox and Kirkcaldy to England, in the latter part of June, 1559, I need power to refer to the Calendars of State Papers. Speaking from memory, I think there is an undated letter of Kirkcaldy which I would place on June 21st. There are at least two others of Kirkcaldy between June 23rd and June 28th; there is a letter of Knox, in which he says that he has written another; and there is a letter of Kirkcaldy of July 1st. The fact is plain that these agents of the chiefs of the Congregation were frequently writing to England, and this is the gist of the Regent's charge against them. I cannot prove that messengers as frequently came from England, as she asserted in terms which, surely, need not be taken *au pied de la lettre*, as I said, using, for such modes of exegesis, the phrase "babyish quibble."

A. LANG.

ENGLISH PRONUNCIATION.

WITH regard to the examples you adduced a fortnight ago of changes in the pronunciation of certain English words, may I be permitted to state that it is in obedience to what I believe to be a law of English pronunciation that in course of time, so soon as a word has become naturalized and at home in the language, the accent is invariably, or almost invariably, thrown back to the first syllable? Instances in point are despícable, formídable, hospítable, illústrate, interésting, which are now déspicable, fórmidable, hóspitable, íllustrate, interesting. I recollect when Deuterónomy was pronounced as I accent it. It is now Deúteronomy, a cumbrous, unmanageable word, as is láboratory, but they are bound to obey the law. A curious illustration of this law is furnished by the words refectory (the dining-room of a religious house), confessor, confession, which are pronounced by my brethren of the Roman Catholic religion, because they are much more familiar with those terms than the rest of us, réfectory, cónfessor, cónfession. And, again, anothe illustration. Where we speak of the guardians of law and order as the police, the criminally disposed classes, who are much more familiar with them than we are, poor things! speak of them as the pólis. Some words are on their way to the change, and in due time, I presume, will arrive at it. For example, I, and I daresay most of your readers, have always been in the habit of saying robúst, with the accent on the last syllable; but I once heard the creator of 'Sherlock Holmes' pronounce it róbust, with the accent on the first. The standard of English pronunciation is usage—the best usage of the best people. But it is possible to be too intolerant of minor variations.

J. RICE BYRNE.

THE DOONES OF EXMOOR.

September 9th, 1905.

I AM sorry if I have given any wrong impression of the nature of Mr. Rawle's book or pamphlet bearing the above title; but I do not think I have done so. As I write, his book, bought the other day at Minehead, is before me, headed "Second Edition Revised, One Shilling net." Reared as I was for most of my boyhood and youth, over a period of twenty years, on the confines of Exmoor, and knowing, from constant rides and walks, almost every acre of its great stretches, both in Somerset and Devon, I was naturally staggered at Mr. Rawle's first edition, the very key-note of which was scepticism. Hence I wrote at once briefly to a London paper, under a pseudonym, offering my evidence for what it was worth.

Then this summer, on going down to the district, I found Mr. Rawle's second edition in circulation, and heard more than one visitor express opinions, based on this book, of disbelief as to the Doones ever having had any existence. As I was moving about in the neighbourhood I made a point of asking for the oldest inhabitant, in order that I might find out the current ideas as to the Doones being a real band who really lived on Exmoor. I gave you some of the evidence, as much as I thought you would care to print. In every instance strong testimony was forthcoming of Doone stories in their earliest recollection. Had I met one single case of doubt, I hope I should have been honest enough to set it down.

The kind of thing I wanted to traverse was such a paragraph as this in Mr. Rawle's book, p. 38:—

"It might here be mentioned that the writer's father (William Rawle) was born at Oareford in 1805, his grandfather (John Rawle) born there in 1768, and that their progenitors lived in that parish back to pre-Reformation times. They surely would have known or heard something of the Doones, if

any such outlaws had infested that neighbourhood at the period they are said to have done. Yet they did not."

This paragraph, and others of a like character, I read to a variety of old people, and they were one and all amazed at the possibility of any one on Exmoor or in its neighbourhood knowing nothing of the Doones. It seemed to me that, in the interests of historic truth, their amazement should be set down.

In his second edition Mr. Rawle cites some of my anonymous letter to *The Daily Chronicle* (I have not his first edition by me, but I think it was that letter which gave him the clue to *The Leisure Hour*), but he does not cite the names of two of those, both exceedingly well known in the district, who gave me Doone stories when I was a lad. I can as well remember as if it was yesterday, sitting many a time in the chimney corner of the house at Luccombe of old John Perry, the parish want-catcher, with the peat and wood fire smouldering between us, whilst he spun yarns of the "Doones of Badgery," generally adding, "When you go there, you can see the ruins of their houses." The recollection, also, of my first sight of these ruins from a distance is as vivid as of my visit to the valley last August. I was out on Exmoor on my pony when a young schoolboy, and came across old one-armed Larkham, Sir Thomas Acland's gamekeeper. He was looking out for heathpoults shortly before the shooting season began, and asked me to join him for a long ride. Eventually, on the way back, we found ourselves above Badgeworthy Water, and we went a bit out of our way on purpose that he might point out, down below us, the traces of the place where the wicked Doones used to congregate. I can see him at this moment, laying hold of his pony's bridle with his teeth, as his custom was, in order that he might have his one arm free to point out to me the exact site. The Doones, aye and the Ridds or Reds too, who were almost always named together in many of the stories, were as much a reality to old Larkham as was Dunkery Beacon.

For one like myself, saturated for twenty years with Exmoor traditions, and the constant reiteration all round me of Doone stories, to coincide with Mr. Rawle's fine-spun theories of these being but a corruption of Danes of King Alfred's time, is as amusing as it is impossible.

I am hopeful, but not very sanguine, as to the result of the forthcoming exploration of Taunton records. The reason is that I happen to know a good deal about sessional and county documents, having had the sole work of arranging those of one important county, and having searched others of definite purpose on various occasions. Those who have done the like know how exceedingly fitful and irregular constables' and high constables' presentments are, even when extant. On the very year when you may happen to know that a particular stirring event or definite crime occurred in his parish or district, the lazy or possibly prudent man will perchance be found to have made a mere return of *Omne bene*, "All 's well."

There must, at any rate, be some substantial foundation for these almost universal Exmoor tales of the Doones. Mr. Rawle will probably continue to believe, as he emphatically states in his book, that they were "imaginary beings"; but I doubt if he will get half a dozen intelligent people, who knew Exmoor well in its pre-Blackmore days, to agree with him. I am amply content with the little I have done to stem the tide of scepticism, and hope that Mr. Chanter and others will follow up the matter.

J. CHARLES COX.

'GARDEN CITIES IN THEORY AND PRACTICE.'

Lee, S.E., September 9th.

THERE is, I think, a danger that those who are not already familiar with the "Garden City" scheme, now beginning to take practical shape at Letchworth, will carry away an erroneous impression as to one rather vital point in the present project, from the review of Mr. Sennett's 'Garden Cities in Theory and Practice' in your present issue. Both Mr. Sennett and your reviewer seem to think that the proposed plan for the laying out of the new city is identical with that outlined in Mr. Ebenezer Howard's 'Garden Cities of To-morrow,' the little work from which the present scheme has sprung. This is, however, an entirely mistaken notion. The plans put forward by Mr. Howard, as a reference to his volume will make clear, were intended to be taken tentatively; a special reservation to this effect accompanied each plan, and was further emphasized by a reference in the text. A plan of the proposed street system at the Letchworth Garden City is to be seen in the penny pamphlet 'Garden City in the Making,' issued by the Association, and from this it is, I think, quite clear that the first Garden City is to be no "town of concentric avenues, intersected by radial boulevards," nor is any site allotted to that "other facile and unfortunate inspiration," the Crystal Palace. It is necessary, I think, to distinguish between the author of the scheme, the Association which has brought it before the larger public, and the limited company which is now developing the Letchworth estate—all somewhat vaguely referred to by your reviewer as "the projectors."

F. G. HOWE.

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MESSRS. LONGMAN will publish in October 'The Life of Granville George Leveson Gower, Second Earl Granville, 1815-1891, by Lord Edmond Fitzmaurice, in two volumes, with eight portraits. The first volume contains the correspondence between Granville and Canning, including the period when the latter was Governor-General of India, and a journal kept by the former during his special mission to Russia after the Crimean war. A full account is also included of the unsuccessful attempt made by him to form a Ministry in 1859. The second volume covers the period from 1868 to 1891, and is full of political interest. The biographer has had access to abundant sources of information, including extracts from the letters of Queen Victoria. Granville left a few notes on his early life, and a sketch of Canning, which are also printed.

THE same firm will publish at the end of this month Vol. X. of 'The Political History of England,' which we have already announced, and which is written by various authors under the editorship of the Rev. William Hunt and Mr. Reginald Lane Poole. This volume, dealing with the period 1760–1801, is by the first-mentioned editor. It will be followed by Vol. II. (1066–1216), by Prof. G. B. Adams.

'MRS. BROOKFIELD AND HER CIRCLE,' which will be published shortly by Sir Isaac Pitman & Sons, contains much fresh information of a gossipy nature. Mrs. Brookfield (the original of Lady Castlewood in 'Esmond') and her husband (Frank Whitestock in Thackeray's 'The Curate's Walk') were the intimate friends of Tennyson, Carlyle, Hallam, Lady Ashburton, Spedding, Venables, FitzGerald, Rogers, and, above all, Thackeray. This book, by their son and daughter-in-law, is based on voluminous family papers hitherto unused. In addition to the photogravure plates, there will be reproductions of several unpublished drawings by Thackeray.

THE sixth volume of the collected edition of Mr. Robert Bridges's poetical works will be published by Messrs. Smith, Elder & Co. on September 26th. It contains 'The Feast of Bacchus'; the second part of 'Nero,' from the death of Burrus to the death of Seneca, comprising the conspiracy of Piso; and Notes.

THE same firm will also have ready on the 26th a new book by Mr. F. T. Bullen, entitled 'Back to Sunny Seas.' The volume describes a voyage through the West Indies, under the auspices of the Royal Mail Steamship Company, and deals not only with scenery and impressions of travel, but also incidentally with a number of the vexed questions of trade and the future prosperity of the islands. It is provided with eight illustrations in colour.

MESSRS. HUTCHINSON & Co. will publish shortly a volume of impressions of literary people and others by Miss Laura Hain Friswell, under the title of 'In the Sixties and Seventies.' The writer of this book is a daughter of the author of 'The Gentle Life.' Friswell was intimately associated with many of the distinguished literary men of his day, and Miss Friswell's impressions cover a wide field, including recollections of Beaconsfield, Gladstone, Sir William Harcourt, Sir Richard and Lady Burton, Tennyson, Charles Kingsley, William Morris, and William Black.

'THE ART AND CRAFT OF THE AUTHOR' is the title of a new handbook on literary work, by Mr. C. E. Heisch, which is to be published during this autumn by Mr. Elliot Stock. Its purpose will be to explain the principles which should guide the author, the objects he should keep in view, and the methods of carrying these out, rather than to supply information as to the technicalities of writing.

MESSRS. MACMILLAN have arranged with Prof. Saintsbury for the publication, in three volumes, of 'A History of English Prosody from the Twelfth Century to the Present Day.' The first volume, which is nearly completed, and which, it is hoped, will be published next year, covers the period from the origins to Spenser. The treatment in the text will be a strictly historical survey of verse forms in all important poets and poems, minor as well as major, with copious illustrations and pertinent extracts at the foot of the page. There will be summaries at the end of each sub-period; and a number of appendixes at

the end of each volume will deal with general points, such as the principal metres, rhyme, alliteration, &c. In the two later volumes it is intended to make the history and discussion of previous theories of prosody an important feature.

Mr. Unwin will publish this autumn a new book by Mr. T. Baron Russell, author of 'A Guardian of the Poor' and other novels. It is entitled 'A Hundred Years Hence—The Vaticinations of an Optimist.' It is an attempt to picture the condition of things after a century of advance in science, invention, and education. Unlike many modern prophets, Mr. Russell takes a hopeful view of the moral future.

Messrs. Putnam write:—

"We notice that in referring to the forthcoming volume on 'Mohammed: the Rise of Islam,' by Prof. Margoliouth, it is announced as the next volume in the 'Story of the Nations Series.' The title of the series should be 'Heroes of the Nations,' not the 'Story of the Nations.'"

We understand, to our surprise, that the note of a correspondent concerning Mr. Graham Easton's forthcoming history of the Grahams in our issue of a fortnight ago, and the subsequent reply by him, with our note, have been taken to imply that we impugn the *bona fides* of the author and his book. Such was certainly not our intention, and we regret that our remarks should have been regarded in that light. We hereby repudiate any such suggestion, and commend the book to lovers of genealogy as one likely, to repeat our phrase of a fortnight ago, "to be of high interest." Mr. Graham Easton has already made considerable advance with his materials, but they are extensive, including full accounts of cadet branches. From the nature of the work he cannot fix a definite date for its issue, but, being constantly engaged on it, he hopes to complete it in about a year.

We regret to learn the death of Mr. G. H. Overend, an assistant-keeper of the Public Records, at a comparatively early age, on the 10th inst. Mr. Overend was a Fellow of the Society of Antiquaries, and for many years an active official of the Huguenot Society. He was deeply learned in the intricacies of the legal records, and had latterly occupied the position formerly held with distinction by Mr. Scargill-Bird, the present Secretary of the Public Record Office.

The summer-tide of the American invasion of our archives and libraries has now begun to recede rapidly, and, contrary to last year's precedent, few, if any, historical workers are likely to remain with us during the winter. Amongst the more recent arrivals the following have been engaged in historical research: Prof. Hull (Cornell), Miss Davenport and Miss Neilsen (two well-known mediæval specialists), and Miss Salmon (Vassar), together with some post-graduate research students who have not yet published any historical work.

Amongst those who have made a longer stay in this country, Prof. Andrews (Bryn Mawr) has nearly completed the collection of materials for a guide to the archives which will almost revolutionize the study of purely American history. Prof. Bright (Johns Hopkins) has been at work on Anglo-Saxon MSS. in the British Museum. Prof. Cheyney (Pennsylvania) and Dr. Baldwin (Vassar) have both sailed for America. The former, who is well known in England, will shortly publish in *The English Historical Review* some results of his recent researches.

We may make special mention here of the researches of two younger students whose methods have made a distinctly favourable impression on English scholars. Dr. Baldwin has discovered much new information regarding the mediæval functions of the King's Council, and is contributing essays on the subject to the *Transactions* of the Royal Historical Society and to the English and American *Historical Reviews*. Miss Bertha Putnam has made a most illuminating study of the procedure connected with the execution of the Statute of Labourers, and the monograph she is preparing on this subject will be awaited with much interest.

Among the photogravure illustrations to Martin Haile's 'Queen Mary of Modena: her Life and Letters,' which Messrs. Dent & Co. are about to publish, special interest attaches to the portrait of Queen Mary's mother, the Duchess Laura of Modena, before her widowhood, taken by the kind permission of the nuns of the Visitation Convent at Modena from a miniature in their possession. Still more interesting is the portrait of Duke Francesco II., the Queen's brother, from the strong family likeness it shows to his nephew, James Stuart. The original engraving is in the Museo Civico at Modena, and is reproduced by the kind permission of the Director, Count Gandini. There will be nine illustrations in all, including, in addition to the above, portraits of Pope Clement X., at whose behest Princess Mary Beatrice renounced her desire to enter a convent, and consented to marry the Duke of York, and of Pope Innocent XI. from the Guarnacci collection of portraits published in Rome in the eighteenth century.

An historical romance, dealing with Greek history, by Mr. Charles Hamilton Bromby, will be published this month by Mr. J. Baker, of Clifton.

In the October *Scribner* President Roosevelt has an article entitled 'A Colorado Bear Hunt.' George Bancroft's letters in the same number give a long description of an interview which he had with Byron; while a gentleman who was in Paris during the Coup d'État publishes his description of that event written at the time. It gives a novel impression of Napoleon III.

Mr. Sidney Lee contributes to the forthcoming number of *Modern Philology* (the quarterly publication of the Chicago University Press) an article on Chapman's poem called 'The Amorous Zodiac.' Mr. Lee prints in parallel columns Chapman's verses from the text of the rare original edition in the Dyce Library and an earlier French form by Gilles Durant. He has discovered that Chapman's work is a literal but unacknowledged translation from the French, line for line!

We are pleased to note that the sum of 500*l.* has been allocated to the Newsvendors' Benevolent and Provident Institution by Messrs. Gilbert W. Thomas and H. C. Scott as executors of the will of Horace Harral.

At the request of the family of the late W. S. Caine, M.P., Mr. J. Newton has undertaken to write his biography. Letters from Mr. Caine would be welcomed by Mr. Newton. They would be copied and carefully returned. They should be addressed to him at Broad Sanctuary Chambers, 20, Tothill Street, Westminster.

The Right Hon. Evelyn Ashley, Messrs. Acland, Awdry, and Max Beerbohm, Sir Homewood Crawford, Sir G. Faudel-Phillips, Messrs. George Grossmith and Gwynne, the Rev. Joseph Hocking, Major Martin Hume, Messrs. C. Harmsworth, and St. John Hornby, Sir J. Lawrence, the Lord Mayor elect, Sir John Macdonell, Mr. C. A. Pearson, Sir J. Clifton Robinson, Mr. E. Harold Spender, Mr. Arthur Spurgeon, Major-General Sir Alfred Turner, and Mr. Fabian Ware are among those who have promised to attend the Newsvendors' Dinner on the last day of October.

The October issue of *Chambers's Journal* will contain a paper on 'The Popularity of Robert Louis Stevenson.' Jeffrey, when he was editing *The Edinburgh Review*, asked Robert Sym, W.S. ("Timothy Tickler"), to review Scott's 'Lay of the Last Minstrel.' For some reason or another the review was never published, although put in type. Some extracts from it, with Scott's marginal annotations, are given, under the title of 'Sir Walter Scott and One of his Reviewers.' In a paper on 'Ruskin and Millais in Scotland' Mr. W. W. Fenn describes his meeting with the two on a holiday.

The firm of Alston Rivers will publish during October a book by Dr. Hugh R. Mill, entitled 'The Siege of the South Pole.'

A paper of great interest to Shelley admirers will appear in *The Century Magazine* for October. It will give reproductions of two almost unknown portraits of Shelley, with a sketch of their history. The artist of these portraits, W. E. West, is well known in England by his portraits of Byron and the Guiccioli. He is stated to have met Shelley at Pisa shortly before the poet's death, and to have made a sketch of him in pencil, from which he subsequently painted another portrait. These two pictures were bequeathed to a relative, from whom they were purchased by the husband of the lady who has written an account of them for *The Century*.

MM. Perrin, of Paris, are to issue in October a new work by M. Gabriel Sarrazin, best known to English readers by his volumes on nineteenth-century English poets, 'Poètes Modernes de l'Angleterre' and 'La Renaissance de la Poésie Anglaise.' The forthcoming work, 'Les Grands Poètes Romantiques de la Pologne,' will deal with the leaders of Polish poesy of the Romantic School, Mickiewicz, Slowacki, and Krasinski.

The death, in his eighty-sixth year, is announced from Schweinfurt of the historian Dr. F. Stein, the author of several valuable works, among them 'Die Geschichte des Königs Konrad I. von Franken und seines Hauses,' and 'Völkerstämme der Germanen nach römischer Darstellung.'

The distinguished writer Dr. Karl von Heigel, whose death, in his seventy-first year, took place recently at Riva, was the confidential friend of Ludwig II. of Bavaria. He was the author of a number of dramas, many of which were specially written for those now historical private performances of which the king was sole spectator. Among Heigel's best-known works are the popular 'Es regnet' and 'Karneval in Venedig.' He also wrote a biography of his royal friend and of Karl Stieler.

SCIENCE

ELECTRICITY, EXPERIMENTAL AND PRACTICAL.

The Theory of Experimental Electricity. By W. C. D. Whetham. (Cambridge, University Press.)—This book is certain to be heartily welcomed by all those who are engaged in the teaching of theoretical electricity in our University Colleges. The recent experimental and theoretical advances which have been made in this science—especially in regard to the conduction of electricity through gases, the phenomena of radio-activity, and the theory of electromagnetic radiation—have entirely changed the aspect of the subject. These discoveries have completely revolutionized our views of the structure of matter, and have shifted the position of electricity from that of a rather obscure branch of physics to that of the most fundamental of the sciences, with the exception of mechanics.

In these circumstances it is not surprising that the older text-books should have become out of date. The present volume appears to fill with considerable success the deficiency thus created. The whole subject at present is in a transitional stage; there are important principles which are not established with certainty, whilst there is very little in the newer branches which can be considered to have received its final form. Whether the present distribution of material among the different branches of electrical science will persist for a long time, or whether it will have to be greatly changed in the near future, it is not possible to foresee. But Mr. Whetham has both made important contributions himself to our knowledge of electrolytic and radio-active phenomena, and has, at Cambridge, been in touch with the Cavendish Laboratory, which may be regarded as a fountain-head of the newer physics; so that he has had unique opportunities for forming a sound judgment. Whatever changes may take place, it seems likely that the more recently discovered phenomena deserve at least as much attention as they receive in this volume.

There are two points on which the book may fairly be criticized. In the first place the treatment of electrolytic phenomena strikes us as more advanced than the rest. The relative importance of this part of the subject seems to be somewhat exaggerated. The second point is the treatment of magnetic induction and dielectric polarization. This somewhat intricate subject does not seem to be made so clear that the student can grasp it easily. A chapter on the general theory of polarized media would probably have improved matters.

On the whole, we have no hesitation in recommending the book to all teachers and students of electricity, while the Cambridge University Press are to be congratulated on having made a desirable addition to their valuable series of works on physics.

Electric Railways. By S. W. Ashe and J. D. Keiley. (Constable.)—The application of electrical power to the requirements of rapid local and inter-urban traffic has in America reached an advanced stage of development. In the United States the engineer and inventor are not hampered by difficulties which in this country impede the road to progress. Money flows more easily, and the capital which has been rapidly amassed is willingly offered for some hazardous but promising scheme. Many of the regulations enforced by our Board of Trade do not exist on the other side of the Atlantic, and thus a new scheme can at least be tried before being condemned. Finally, the question of safety is not looked at from our absolute point of view, but is correlated to considerations of cost and convenience. Not long ago an English visitor to the Western States expressed his surprise that overhead electric transmissions at 40,000 volts were tolerated by the authorities. "Yep," replied his American friend, "we do kill some, but it's cheaper to bury the men than to bury the wire." History does not relate whether the Englishman had been sufficiently long in the country to discern the element of truth underlying this jest. For England, with its complete network of railways and good roads, electric traction constitutes merely an item of general progress; for America it is a question of vital importance, on which the very existence of the outlying districts depends. In this newer country our methods of procedure are frequently reversed. As a town increases in size, the car-lines are extended many miles from the centre, radiating in all directions over fields and through woods. The enterprising builder then arrives on the scene, and erects near each stopping-place a row of houses. In the course of years—few or many, according to the success of the venture—a road will be made. In the meantime a few planks are thrown on the quagmire formed by the builders' carts, and over this narrow track the inhabitants wend their perilous way to the tram-line.

In the preceding remarks we have attempted to outline the causes which have influenced the development of electric traction in the United States. Helped by the enterprising disposition of his nation, and goaded by its pressing need, the American engineer has, through many attempts and failures, achieved a high degree of success. Messrs. Ashe and Keiley's book, giving an authoritative exposition of the most up-to date practice, will therefore be read with considerable interest. The title of the work ('Electric Railways') is somewhat misleading, for it deals exclusively with the equipment of the rolling-stock. There is a great disparity in the thoroughness with which the different parts of the subject are treated, and in some cases the space might have been better employed. We doubt, for instance, the usefulness of devoting an entire chapter to lessons in elementary mechanics, and another to a description of various well-known methods of electrical testing. The important question of brakes and braking receives full consideration. A single section—consisting of a mathematical dissertation on the alteration in the distribution of the weight of the car produced by its retardation—occupies not less than fifteen pages. This detailed treatment seems out of all proportion when compared with the summary way in which other problems are dealt with.

The interest of the book centres round two principal subjects. In chaps. ii. and iii. an excellent description is supplied of the graphical methods of calculus employed in predetermining the acceleration and speed of trains. In chap. vi. the methods of control used in connexion with electric motors are fully discussed. The various types of multiple unit control, by means of which the motors on the several carriages may be operated by a single lever, receive special attention. The automatic apparatus which is used in the case of heavy trains to ensure uniform acceleration is also carefully described.

Science Gossip.

Messrs. Whittaker & Co. announce Steam Turbine Engineering, by H. M. Hobart and T. Stevens,—Wireless Telegraphy and Telephony, by D. Mazzotto, translated by S. R. Bottone,—A Pocket-Book of Aeronautics, by H. W. L. Moedebeck, translated by Dr. W. M. Varley,—Armature Construction, by H. M. Hobart,—Electric Welding, by F. J. Wallis-Jones,—Electricity in Mines, by Percy R. Allen,—Single-Phase Commutator Motors, by F. Punga and R. F. Looser,—Household Applications of Electricity, by S. R. Bottone,—A Text-Book of Botany: Part I. The Anatomy of Flowering Plants, by M. Yates,—Mérimée's Tamango, edited by Prof. A. Barrère,—revised editions of Electricity in its Applications to Telegraphy, by T. E. Herbert; The Alternating-Current Circuit and Motor, by W. P. Maycock; Whittaker's Electrical Engineers' Pocket-Book, edited by K. Edgcumbe; Central Station Electricity Supply, by A. Gay and C. H. Yeaman; The Management of Accumulators, by Sir David Salomons; The Practical Telephone Handbook, by J. Poole; Radiography and the X Rays, by S. R. Bottone; Dissections Illustrated, by C. G. Brodie,—and Dod's Peerage, Baronetage and Knightage, and Parliamentary Companion for 1906.

Although there were several disappointments at the late eclipse, it is likely that when all the observations and photographs obtained are compared and discussed, valuable additions to our knowledge of the sun's surroundings will result. The most successful stations were in North Africa. At Guelma, in Algeria, M. Trépied, Director of the Algiers Observatory, and Mr. Newall, one of the Vice-Presidents of the Royal Astronomical Society, were observing, and report splendid weather, corona brilliant and uniformly distributed, also several fine protuberances seen, and spectroscopic and polariscopic observations taken. Next year, we may remark, though there will be three eclipses of the sun, they will all be partial (at the largest, on February 23rd, only about half the sun's disc will be obscured) and wholly invisible in this country. The next total solar eclipse will take place on January 14th, 1907, but the totality will not be of long duration, and its locality will be confined to Central Asia.

A new planet was photographically discovered by Dr. Götz at the Königstuhl Observatory, Heidelberg, on the night of the 4th inst. That already announced as having been discovered at the same place on the 23rd ult. proves to be identical with Urda, No. 167, which was discovered by the late Dr. C. H. F. Peters so long ago as August 28th, 1876.

A new variable star (period as yet unknown) has been detected by Madame Ceraski in her examination of the plates taken by M. Blajko at the Moscow Observatory, and will be reckoned as var. 103, 1905, Ophiuchi. With regard to the variable or Nova mentioned in *The Athenæum* last week as having been discovered in the constellation Aquila by Mrs. Fleming, it appears that there was an error in its place as given in the telegram. Prof. Max Wolf observed it at Heidelberg on the 4th inst., when its magnitude was found to be 9·3, a little brighter than B.D. − 4°.4661. On the 6th Prof. Hartwig, of Bamberg, and Dr. Guthnick, of Bothkamp, both noted it and found it of the tenth magnitude. Its place is a little to the west of λ Aquilæ. Twenty-two new variable stars were found by Prof. M. and Herr G. Wolf whilst examining plates in the neighbourhood of γ Lyræ; the last of them is reckoned as var. 101, 1905, Lyræ.

XUM

FINE ARTS

John Hoppner. By H. P. K. Skipton. (Methuen & Co.)

THIS is one of the best volumes in the series of "Little Books on Art." Mr. Skipton has an unworked field for his labours, no previous (substantive) biographies to "consult," no "catalogue raisonné" to serve as a guide. In spite of his obvious limitations, he has succeeded in producing an interesting little book which will serve until a better appears. Hoppner was undoubtedly a great artist, worthy to rank with Romney and above Lawrence, each of whom has had his life written many times. His artistic output was considerably less than that of most of his contemporaries, for he was a man of moods, and would only work when the spirit moved. An artist of his temperament could not tie himself down to a working day of so many hours, but the exceedingly few unfinished examples of his works prove that he almost invariably completed a portrait when he had got over the initial difficulty of beginning it.

There are points respecting Hoppner's parentage which may possibly be cleared up in time. One would have thought that the inscription on his mother's tombstone at Hagley, Worcestershire, quoted by Mr. Skipton on p. 13:—

"In memory of Mary Ann Hoppner, widow of the late John Hoppner, Surgeon, and mother to the late John Hoppner, Esq., Portrait Painter to the Prince of Wales"

(she died on April 7th, 1812, aged eighty-three), would set the matter at rest for ever. Unfortunately tombstones have an unenviable reputation, and the rumour, which the artist himself never contradicted, that he was an illegitimate son of George III. (when Prince of Wales), is accepted by Mr. Skipton as probably true. We may say that one of the artist's grandchildren is convinced of the truth of this theory. On the other hand, in some family letters (of which copies are now before us), Richard Belgrave Hoppner (why does Mr. Binyon, in his 'Catalogue of Drawings of the British School' in the British Museum, call him *Robert* Belgrave Hoppner?) refers to the George III. parentage as one "amongst other ridiculous reports circulated respecting" his father, all of which arose "from the fact of his having been brought up in the Palace." "I always heard," he adds,

"he was the son of the Physician to the Household who in that capacity had accompanied George II. to England, and that he was born only a month after the arrival of his parents in the [? this] country. I had in my possession for some time a certificate of the origin of his father, who came from a place called Klein Walthersdorf in the Black Forest, where his ancestors were in some way connected with the mines of that country, but this paper I destroyed some years ago, not thinking it of any use."

As George II. succeeded to the throne of England in 1727, the apparent discrepancy in dates may be explained by the theory that the king may have brought over the elder Hoppner on one of his last journeys from Hanover to England, but we have found nothing to support this theory. It is interesting to note that a General Hoepfner (whence is easily derivable the English form of the name) was in command of the German troops in China in 1900. The question of Hoppner's parentage is one of considerable interest, but remains a mystery.

Although Mr. Skipton appears to be ignorant of the fact, the first portrait which Hoppner painted was, according to Henry Angelo, that of

"an old lady, a relative, which is now in my possession, and is the more estimable, as it was expressly painted for myself. At this period Mr. Hoppner's demand for a head was only two guineas; he subsequently added an infant in the old lady's arms, for which he modestly demanded only one guinea more."

Mr. Skipton also apparently does not know that at the election of an Associate in November, 1792, Hoppner was a candidate, the second ballot showing the following figures: Westall, fifteen votes; Hoppner, five votes. We cannot see how the "royal pressure" on the Academicians in 1791 to elect Lawrence a "supplemental Associate" could have been a "bitter" blow to either Romney or Opie (p. 61), since the former never exhibited at the Academy and did not want the public advertisement of that institution, whilst Opie was a full R.A. in 1788. There was a cause other than "serious ill-health" (p. 115) for Hoppner's absence from the Academy of 1801. He refused, in fact,

"to send any pieces to the Academy while Lawrence is allowed to occupy so much room by such enormous productions as that of 'Kemble in Hamlet,'"

according to a chronicler of the day. In the early summer of this year Hoppner had the misfortune to break his right arm.

There can be no doubt about Hoppner's dislike of Lawrence, whose suave manners and diplomatic discretion must have been singularly irritating to Hoppner's oversensitive nature. It is only fair to add that the antipathy was not reciprocated by Lawrence, who, indeed, paid a most handsome tribute to his rival's genius when he heard of his death, and not only assisted Mrs. Hoppner in putting her affairs in order, but, unsolicited, also seconded R. B. Hoppner's candidature for admission to the Athenæum Club. Hoppner had a caustic wit and an incisive style in writing; like all good haters he was one-sided, and often grossly unfair. He frequently quarrelled with his best friend Gifford, and he was continually at war with something or somebody. There was much that was eminently lovable and good in his nature, but he belonged to the cantankerous species of humanity. He cultivated his enemies, and was always stirring them up. He was feared on account of his ready pen, as may be gathered from the following sarcastic passage, which we have unearthed from a newspaper of 1790:—

"The unusual severity with which the painters at the Royal Academy have been treated this year in some of the morning papers makes many doubt the candour of the critic; but when it is known that Mr. Hoppner, himself a painter, has confessed writing many of them, it must be allowed that every attention should be paid to an artist of his worth and merit, and that he deserves the thanks rather than the censures of the public for so ably pointing out to them the beauties of his own performances, and the defects in those of every other painter."

This passage may have been inspired by the Rev. M. W. Peters, R.A., who resigned in 1790, and who accused Gifford of having introduced Hoppner to Grosvenor House, and consequently ousted him (Peters) from the appointment which he held there. The story is told in the 'Records of my Life,' by John Taylor, whom Mr. Skipton calls "Tom Taylor."

With regard to the identities of the anonymous portraits exhibited by Hoppner at the Royal Academy, Mr. Skipton makes a good many suggestions in the way of nomenclature which must be taken not only with suspicion, but also with absolute distrust. There is nothing whatever to associate the exhibits of 1780 and 1782 with the Cunliffes; and to suggest that the 'Portrait of a Lady' of 1781 was probably the picture engraved under the title of 'The Fortune-Teller' is absurd, for the titles are themselves a sufficient contradiction. The 'Lady of Quality' of the 1783 Academy was certainly not the Countess of Mexborough, but Lady Lewisham, afterwards Countess of Dartmouth. The 'Portrait of a Lady' in the 1784 Academy represented Miss Bailey, not, as Mr. Skipton states, Miss Sophia Williams, if contemporary records are to be taken for anything, and we must confess that we prefer them to Mr. Skipton's somewhat wild guesses at identities. Similarly also the whole-length 'Portrait of a Gentleman' in 1785 is said by the author of this book to be the Rev. John Jebb, but the picture was a portrait of a young sportsman, with a horse and greyhound, pointing with his whip to a dead hare. We saw the original picture some months since. The gentleman, whose name and career are perfectly well known to us, died when comparatively young, and the portrait is still in possession of the family, where it is likely to remain. The 'Portrait of a Lady' in the 1786 Academy is presumed by Mr. Skipton to be Miss Crockatt (engraved by J. Dean in 1786), which it certainly was not; it was of a lady in a Spanish style of dress, and one of the critics of the day suggested that it was a portrait of "a modern Thalestris from the purlieus of Old Drury," which is certainly not suggested by the refined and beautiful woman seen in Dean's engraving. It is also an unwarranted supposition to suggest that the second 'Portrait of a Lady' in the same year's exhibition was of Lady Hamilton as 'Nesera.'

Mr. Skipton does not seem to be aware of the legal proceedings last year in connexion with the Hoppner portrait of Mrs. Jerningham, and its present position is by no means "uncertain." The portrait of Sir William M. Milner is assigned to 1798, but the resolution for the commissioning of the portrait was not passed by the York Corporation until February 4th, 1799. With regard to the 1805 portrait of 'The Hon. Miss Mercier,' which Mr. Skipton (who spells the name "Mercer") "can neither trace nor identify" (p. 129), there can, we think, be no doubt that "The Hon." is an error on the part of the compiler of the Academy Catalogue, for we know of no title in the English peerage

which accounts for such a person as "The Hon. Miss Mercier." The picture is probably identical with the whole-length life-size figure of a little child about three years of age, riding on a stick in a landscape, in white dress with pink sash, at one time the property of M. Sedelmeyer, and at present in the Sprague Collection in America; it is now called 'Master Mercier,' who is described as a "nephew of Hoppner," "by whom the portrait was presented to the boy's mother." Mr. Skipton does not tell his readers that George Hibbert formed a splendid library of rare books, or that he had a fine botanical garden at Clapham, where he lived before he succeeded to Munden. There are many other matters in this little book to which we had intended to call attention, but we must content ourselves with pointing out that Dr. "Paul" Waagen (p. 132) should be Gustav Friedrich; that Lady Charlotte "Pirey" (p. 169) should be Percy; and that January, 1896 (p. 75), is presumably intended for 1796. We may add that the index is poor, and that the illustrations are for the most part indifferent.

Old Coloured Books, by George Paston (Methuen), is designed as an introduction to the "Illustrated Pocket Library," presenting a few details as to the lives and careers of the authors and artists concerned in producing such books at the beginning of the nineteenth century. A good selection of sixteen coloured pictures has been made for the volume, and the biographical notes are good as far as they go. But we wish that the forty-eight pages of large print had been swelled to at least twice that amount, for George Paston writes with good taste and discernment. We should put "Nimrod" Apperley some way above R. S. Surtees as a writer, for if the former "refused to be turned into a scholar," he kept by him such associations of Latin that he gave the lingo of sport a classical touch which it preserves. Surtees is sadly loose and wordy, though his Jorrocks is still a favourite figure, thanks partly, no doubt, to the genius of John Leech. It will be a surprise to many readers to learn that "Phiz" illustrated 'Jorrocks's Jaunts and Jollities' as well as Alken, whose edition has been reproduced for us by Messrs. Methuen. The book concludes with an account of the illustrators of 'Pickwick,' Seymour, the unfortunate Buss, "Phiz," and Onwhyn, whose "illegitimate" designs are not without spirit. Messrs. Methuen's 'Pickwick,' published last year, includes the work of all these four artists. We are much indebted to them for a revival which brings the best results of a period of striking designs within the knowledge and resources of the ordinary reader of to-day.

ARCHÆOLOGICAL NOTES.

THE Babylonian Expedition of the University of Chicago has discovered, in the course of its excavations at Bismya in Central Babylonia, the statue of yet another Sumerian king. It was found among the ruins of a temple built of small plano-convex bricks on a site which had evidently been built over many times since its ruin, and considerably beneath a stratum of objects made in the reign of Sargon of Accad. The name of the temple is given as E-shar, while the king appears to have been named Daudu, a cognomen which is new, but is likened by its discoverers to the Hebrew Dôd or David. The statue itself is of diorite, 88 centimetres high, and represents the king standing, clad in a much flounced skirt measuring 81 centimetres at its greatest width, and with his hands folded in front of him. The bald head is disproportionately large for the body, and there are said to be signs that the eye-cavities were once filled with lapis lazuli or some other precious stone. The shoulder bears an inscription in linear script, which is said to read, "(The temple) Eshar, King Daudu, King of Udnunki." A reproduction of the statue can be seen in *The Scientific American* for August 19th, from which we take the above account with all reserves as to the age and tenor of the inscription. The likeness of the sculpture to statue No. 1 of the Cairo Museum is even more striking than in the case of the Louvre statue of Gudea, referred to in these notes (see *The Athenæum*, No. 4060) last month.

The University of Liverpool's excavations in Egypt last season also met with very satisfactory success. Mr. Garstang was compelled to abandon for the present his digging at Hierakonpolis in view of the extreme dryness of the season, but not until he had succeeded in establishing to his satisfaction that what he calls the Great Fort there was built upon the site of a predynastic cemetery hitherto unworked. Nearly two hundred archaic graves were here uncovered and photographed. Proceeding afterwards to Hissayeh, south of Edfu, he discovered some prehistoric pottery and wooden objects of a type claimed to be different from anything yet found elsewhere, and also some hieroglyphic papyri of late Pharaonic times. The season's work came to an end with Esneh, where the whole site was conceded to the expedition through the courtesy of Prof. Sayce, and some memorials of the Hyksos period were found, together with two tombs of unusual design of the time of Rameses VI. All the objects brought back to England will be exhibited in the Institute of Archæology at Liverpool about the end of this month.

The last two numbers of the *Revue de l'Histoire des Religions* contain a remarkable article by M. Amélineau, in which he labours to prove that the constant representation by the Egyptians of gods in serpent form implies the doctrine that the souls of the gods took refuge after death within the bodies of living snakes. This agrees fairly well with the facts noted by M. Maspero in his essay on 'De Quelques Cultes et de Quelques Croyances Populaires des Égyptiens,' wherein he points out that not only were certain deities—for instance, the goddess Miritskro—alluded to in terms which leave no doubt that they were actual and veritable serpents, but also the worship of the snake is still popular among both Christians and Mohammedans in Egypt at the present day. That this should be so is by no means astonishing, when we consider how widespread is such worship throughout Africa so far south even as Dahomey. This should warn us against looking too exclusively to Asia as the source of Egyptian culture. That M. Amélineau's reasoning is conclusive can, however, hardly be said, and his writings continue to present that confusion of thought and incapacity for clear statement which have gone far to render his really epoch-making work at Abydos of less value than it should have been. The chapters devoted to it in M. de Morgan's 'Les Origines de l'Égypte' still remain the only intelligible record of it yet published, and the perusal of M. Amélineau's four huge volumes on 'Les Nouvelles Fouilles d'Abydos' leaves the reader more confused than before as to what he really discovered there. Yet his latest theory certainly demands careful consideration. The representations of serpents, both divine and demoniacal, on every page, not only in the 'Book of the Dead,' but also in the other funereal texts known as the 'Book of Hades,' the 'Book of the Gates,' and the like, are suggestive, as is the representation—which he does not seem to have noticed—of (the Greek) Sarapis and Isis under the guise of crowned serpents, sometimes with human heads.

M. Salomon Reinach's last contribution to Greek mythology deals with the myth of Actæon. He thinks it originated among a clan of Bœotians, whose women had a stag as their sacred animal. They were, according to him, in the habit of assembling at certain times clad in the skins of hinds, of tearing a stag in pieces, and of eating it with tears and wailings. Such an omophagy certainly formed part of the cult of Dionysus, and can be easily paralleled by instances drawn from primitive rites in other parts of the world. According to M. Reinach, when the Greeks began to worship divinities in human form, the sacramental stag was transformed into the hunter Actæon, first changed into a stag and then devoured by his own hounds. The fable that this was a punishment for having surprised Artemis and her nymphs bathing is, he thinks, an accretion of Alexandrian times, and it certainly bears some of the marks of an over-luxurious and artificial age. The worst of this form of rationalizing is that it is just as applicable to one legend as to another. Does M. Reinach think that the Plutarchian account of the Passion of Osiris, for instance, is to be explained in the same way? Or the Phrygian legend of Sabazius?

The next number of the *Proceedings* of the Society of Biblical Archæology will contain a reproduction of a very curious Hebrew magical MS. with a translation by Mr. P. D. Scott-Moncrieff.

A NEWLY DISCOVERED PORTRAIT OF SPINOZA.

New York, September 1st, 1905.

THE last place one would think of in searching for a portrait of Spinoza would be the United States, yet that has happened which nobody could have expected. The Hon. Mayer Sulzberger, of Philadelphia, President of the Court of Common Pleas of that city, has come into possession of a portrait of Spinoza which, from its pedigree and other indications, has every sign of authenticity.

It bears upon the back an announcement in French that it became the property of the Cardinal de Rohan—him of the diamond necklace imbroglio—as a gift of some Jewish tenants of his. But the painting itself (oil on a panel) is signed "W. V. 1672" (or possibly 1673), and it is not difficult to identify these initials with those of Wallerant Vaillant, who made his reputation as a portrait painter by painting a portrait of the Emperor Leopold in 1658. He settled at Amsterdam in 1662, and died there 1677. Vaillant painted the portrait of the Elector Palatine Karl Ludwig, who, in 1673, invited Spinoza to become a professor of philosophy at Heidelberg. The date affixed to the initials of the painter suggests that the portrait was made for the Elector Palatine in connexion with this offer.

There are at present, apart from this newly discovered portrait, only three pictorial representations of the face of Spinoza: (1) The engraving found in some copies of the 'Opera Posthuma'; (2) the miniature in the possession of the Queen Dowager of Holland, and reproduced in colours at the beginning of Schaarschmidt's edition of the 'Korte Verhandeling'; (3) the painting at Wolfenbüttel, reproduced from a photograph at the beginning of Dr. Martineau's monograph, and etched as a frontispiece in the standard edition of Van Vloten and Land. It is impossible that (2) and (3) can represent the same person. The miniature is of a marked Jewish type, whereas the Wolfenbüttel portrait has no Semitic features, though Dr. Martineau thought he found in it signs of the consumption of which Spinoza died. The

new portrait, though it has been somewhat badly restored, confirms much more the authenticity of the miniature than of the Wolfenbüttel portrait. Now Colerus, the almost contemporary biographer of Spinoza, distinctly declares that his features were of a Jewish type, and this would be borne out by the miniature and the newly discovered portrait. Thus, both from internal and external evidence, the authenticity of Judge Sulzberger's "find" is placed beyond reasonable doubt. It has been reproduced in colour as a frontispiece of the forthcoming eleventh volume of the 'Jewish Encyclopædia.'

JOSEPH JACOBS,
Revising Editor of the 'Jewish Encyclopædia.'

Fine-Art Gossip.

AT the Walker Art Gallery, Liverpool, the autumn exhibition of modern art was opened to the press on the first three days of this week.

THE death at Clamart, at the age of seventy-four years, is announced of M. Alphée Dubois, the well-known medallist and member of the Société des Artistes Français. M. Dubois carried off in 1855 the Grand Prix de Rome with his 'Guerrier mourant sur l'autel de la Patrie.' His principal medals include those struck in honour of Pasteur, Milne-Edwards, J. B. Dumas, Wurtz, Chevreul, and Becquerel. Coins at present in circulation in Tunis and Abyssinia, and three military medals for Denmark, are also among his work, of which a collection is on view at the Luxembourg. He was born in Paris on July 17th, 1831, and was a son of Eugène Dubois, the engraver.

WE are sorry to hear also of the death of M. S. Bing, who probably did more to popularize Japanese art in France and England than any other man. M. Bing was perhaps a dealer rather than a collector, but his enthusiasm for his particular department of fine art was enormous. His knowledge of things Japanese was profound, and his keenness infectious. In Paris he created the Japanese cult, and in the early days at his place in the Rue de Provence were to be seen such men as Edmond de Goncourt, Ary Renan, M. Gonse, Philippe Burt, Gillot, T. Duret, and M. Hayashi. It was Bing who managed the famous sales of the collections De Goncourt, Burty, Duret, Gillot, Hayashi, and many others. In or about 1882 he organized at the Galerie Georges Petit a successful exhibition of Japanese art. He started a periodical, *Le Japon Artistique*, which ran for several years, and we well remember the chorus of praise which greeted the English edition of this beautifully produced periodical. It was something fresh and unconventional. A veto was long ago put on the wholesale exportation from Japan of its finest art treasures, so that Bing's enterprises had of late years been directed into other and less successful paths.

M. LÉON BONNAT, the President of the Conseil des Musées, has addressed to the French Minister of Fine Arts his annual report for last year. The various purchases amount to 518,571 fr., of which 133,442 fr. have been spent on Egyptian antiquities, the "stèle du Roi Serpent" costing 103,400 fr. Two *belles œuvres* of Hoppner and Raeburn account for 150,000 fr., and the now famous picture ascribed to the "Maître de Moulins" was purchased for 62,500 fr.

THE Society of Antiquaries of Newcastle has issued a report by Mr. W. H. Knowles upon the repairs required at the north front of the Black Gate, and the adoption of a site for additions to the museum. The room containing the large collection of Roman sculptured stones is overcrowded, and the proposed additions would relieve the pressure. The lower stage of the Black Gate presents a unique specimen of early military architecture, the gateway and vaulting being in perfect condition. The Castle and Black Gate will be visited by the Royal Institute of British Architects, in connexion with their intended trip to Newcastle, on October 12th. Tynemouth Priory, Hexham Abbey, and Durham Cathedral are also on their programme.

MUSIC

THE WEEK.

THE WORCESTER FESTIVAL.

THE one hundred and eighty-second meeting of the Three Choirs began last Sunday, with the usual special service in the cathedral. The first anthem was 'A Song of Eden,' written for the occasion by Dr. A. Herbert Brewer, organist of Gloucester Cathedral. The music is well written and well scored, and, owing to its comparative simplicity, will no doubt be of general use. The words are taken from 'Paradise Lost.' The second anthem was Spohr's "God, Thou art great."

The festival proper opened on Tuesday morning, but before the performance, the ceremony of conferring the freedom of Worcester on Sir Edward Elgar took place at the Guildhall. Full descriptions of it have been given in the daily papers, so we need only refer to the very interesting speech made by the composer. He gave reminiscences of his boyish days, but afterwards, in a serious vein, said how much he owed to early study of English church music, a sound foundation on which few now build. The early impressions of young composers who live in large cities are of a thoroughly modern and frequently of a dangerous character. Sir Edward also stated that he had tried to influence some of the younger men, telling them that they "do not lose any sign of intellectuality if they take up religious subjects." Of this history offers notable examples in Bach's B minor Mass and Wagner's 'Parsifal,' to which might indeed be added Beethoven's Choral Symphony.

The musical scheme of the festival included three works by Sir Edward Elgar, the first, 'The Dream of Gerontius,' being given on the morning of the first day, Tuesday. At the Three-Choir Festivals it has long been the custom to begin with 'Elijah,' but it was, of course, natural to put in a prominent place a work which in a few years has achieved a great reputation, and, moreover, one written by a composer whose native city is Worcester.

Mr. Ivor Atkins conducted, and his rendering of the work, although here and there open to criticism, deserves praise. The choral portions were ably sung, the quiet passages in the first part being especially impressive. The choir, composed of good voices, is, in fact, notable for sweetness rather than for strength. The soloists were Miss Muriel Foster and Messrs. John Coates and Andrew Black. Miss Foster was not in her best voice, but her conception of the Angel's music is admirable. She would, however, do well to take the 'Farewell' just a shade faster. Mr. Coates is the interpreter *par excellence* of the Gerontius music, while Mr. Black deserves special praise for his reverent and restrained rendering of the Angel of the Agony music. Of the work itself we will say only one word. Every fresh hearing of it convinces us that, in spite of many wonderful passages in the second part, that portion is inferior to the first.

After the interval came a new work by Mr. Ivor Atkins, entitled 'Hymn of Faith,' with words arranged from the Bible by Sir Edward Elgar. It is a cantata of moderate dimensions for mezzo-soprano solo, chorus, and orchestra. The music points to the past as regards two prominent themes, while a third, to which the name 'Faith' may be given, is of firm, diatonic, and, we may add, somewhat Elgarian character. There are, indeed, one or two other places in which the influence of that composer is felt. Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. As a rule composers exhibit weakness in solos rather than in choral movements, and it is just the individuality displayed in the solo portions which promises well for Mr. Atkins's future. The 'Hymn' under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale. The programme ended with Brahms's Symphony in E minor.

The evening concert began with Beethoven's bright Fourth Symphony, of which a good reading was given. Bach's noble cantata "Come, Redeemer of our Race" ("Nun komm der Heiden Heiland"), followed, and it was announced as the first performance of the work in England. There is grand music in it, but we are sorry to say that the rendering was far from good. Some of the choral singing was vigorous, but there was not enough light and shade; the organ accompaniment to the solos was at times too heavy; and the fine tenor and soprano solos were not interpreted in the right spirit. Madame Sobrino was, however, far better than Mr. William Green, whose reading of his solo was unsympathetic, and more than once incorrect. Mr. Dalton Baker sang the short but wonderful *recitativo arioso*, "Behold I stand," with feeling and fervour. The singing of Peter Cornelius's beautiful eight-part motet unaccompanied, 'The Surrender of the Soul to the Everlasting Love,' was admirable. Such fresh, healthy music is a delightful mixture of art and nature, and most grateful to the singers. The programme ended with Mozart's 'Requiem,' of which an unequal performance was given. The soloists were Madame Albani, Miss Edna Thornton, and Messrs. W. Green and Dalton Baker.

On Wednesday morning Mr. Atkins gave a very good performance of Strauss's 'Tod und Verklärung,' after which Sir Hubert Parry conducted his setting of the 130th Psalm for solo, chorus, and orchestra. Performances of this work, displaying masterly skill, have been rare since it was produced at Hereford in 1891. It includes two soprano solos, the quiet charm of which offers welcome contrast to the massive choral sections. Choir and orchestra were at their best. The solo singer was Madame Albani. Next came a large selection from César Franck's oratorio 'Les Béatitudes,' which

was included in the festival programme at Cardiff last year. That the whole would have been better than a part, however great, is undeniable; but there were practical difficulties in the way. The performance, we regret to say, was not satisfactory. The music requires much attention, and, of course, the time for full rehearsal was necessarily very limited. The principal soloists were Messrs. Coates and Frederic Austin. We hope that the whole work will soon be performed at one of these Three-Choir Festivals. After the interval came the ever popular 'Lobgesang,' with Madame Albani and Mr. John Coates as soloists.

Musical Gossip.

At the Promenade Concert last Thursday week Mr. Wood introduced a Jubilee Overture by Felix Draeseke, a German composer who has just celebrated the seventieth anniversary of his birth. The music is clever, but on the whole dry. Little is known in England of Draeseke's music, though his 'Tragic' Symphony was given here a few years ago.—On Tuesday evening Liszt's 'Hungarian Storm March' was performed for the first time in London. Dedicated to Count Alexander Teleki, it dates from 1843, and forms one of the numerous marches which he founded on Hungarian melodies. The themes selected are spirited and picturesque, and they have been decked out in bright, but not garish orchestral attire. In the programme were included also Lalo's 'Norwegian Rhapsody,' founded, to some extent, upon Scandinavian folk-tunes, Felix Mottl's clever arrangement for orchestra of Liszt's 'St. Francis of Assisi's Sermon to the Birds,' and Sir A. C. Mackenzie's 'Britannia' Overture. Sir Charles Stanford's 'Five Songs of the Sea' were carefully rendered by Mr. Robert Burnett.—The third performance in London of Richard Strauss's 'Symphonia Domestica' was given on Wednesday evening. Praise is due to the instrumentalists for the painstaking manner in which they presented a most exacting composition. There is no denying that the symphony contains many fine and moving passages, but the needlessly harsh and tiresome outbursts that occur from time to time offend the ear, and are destructive of enjoyment. Elgar's 'Enigma' Variations were played in excellent style, and Mr. York Bowen, of the Royal Academy of Music, exhibited strength and enthusiasm in his performance of the part for the principal instrument in Tschaïkowsky's Pianoforte Concerto in B flat minor.

Sir Charles Stanford has completed his new symphony, composed in remembrance of G. F. Watts.

Beginning on Thursday, October 5th, a season of Italian opera, extending over eight weeks, has been arranged by Messrs. Frank Rendle and Neil Forsyth, in association with the Grand Opera Syndicate and the San Carlo Opera Company, of Naples. The performances will take place at the Royal Opera, Covent Garden. It is proposed to include many of the following operas: Puccini's 'La Tosca,' 'Madama Butterfly,' 'La Bohème,' and 'Manon Lescaut'; Giordano's 'Andrea Chenier' and 'Siberia,' which have not been performed at Covent Garden; 'Mefistofele,' 'La Gioconda,' 'Un Ballo in Maschera,' 'Don Giovanni,' 'Faust,' 'Rigoletto,' 'Aida,' and Catalani's 'Lorelei,' which will also be a novelty. Among the artists engaged are Madame Melba, Madame Buoninsegna, Madame Strakosch, Mlle. Trentini, Madame de Cisneros, and Madame Giachetti, and MM. Zenatello, de Marchi, Biel, Bada, Giorgini, Stracciari, Niola, Costa, Didur, Wigley, Wulman, and Sammarco. The San Carlo orchestra and chorus will be brought over, and Signor Mugnone will be the principal conductor, his assistant being Signor Tanara. Some matinées will be arranged during the season.

Mr. W. E. Haslam, a professor of singing at Paris, writes:—

"In the notice of the late Signor Tamagno's decease (*Athenæum*, September 9th) one reads: 'Tamagno appeared rarely at the Paris Opéra, for singing in French was for him a matter of considerable difficulty.' Will you permit me to say that Signor Tamagno only gave one short series of performances at the Opéra in the *rôle* of Otello? As the singer did not know French, and as the performances at the Opéra must be given in the language of the country, being a subventioned theatre, these representations were given by the principal interpreters in Italian, and on nights other than those of the regular performances."

Mr. Leslie Hibberd, who has been associated with the Bechstein Hall since its opening in 1901, has resigned his post, and established a concert agency at 17, Hanover Square.

The eighth season, 1905–6, of the Sunday Afternoon Orchestral Concerts, given by the Sunday Concert Society, commences at Queen's Hall on October 1st. The Queen's Hall and the London Symphony orchestras will play alternately, the former under Mr. Henry J. Wood, the latter under Sirs A. C. Mackenzie and Charles Villiers Stanford.

Dr. Saint-Saëns will conduct a new work of his, written for solo, chorus, orchestra, and organ, at a concert to be given at the Trocadéro, Paris, on October 14th.

PERFORMANCES NEXT WEEK.

Sun. National Sunday League, 3.30 and 7, Queen's Hall.
Mon. to Sat. Promenade Concerts, 8, Queen's Hall.

DRAMA

THE WEEK.

Drury Lane.—*The Prodigal Son.* By Hall Caine.

Judged by the ordinary standard of Drury Lane melodrama, Mr. Hall Caine's 'Prodigal Son' may be pronounced respectable accomplishment; regarded as a drama of Icelandic life, it begins better than it continues or ends. It would, we cannot but think, have been improved in most respects had the author cast to the winds all thought of the Biblical parable after which it is named and been content to depict the quasi-fratricidal struggle between Magnus and Oscar Stephensson which the action presents. With a background of existence in what is or is not Ultima Thule this strife would have formed a striking drama of passion, in which our sympathies would have been pretty evenly divided among characters all erring, but all with a claim to commiseration or regard. In order, however, to furnish a parallel to the disorderly life of the Prodigal Son Mr. Caine presents his hero under conditions that deprive him of all claim upon our consideration or regard. From the point of view adopted this is pardonable enough, and the life led on the Riviera by Oscar corresponds closely with that spent with harlots and in riotous living or feeding like swine on "the pods of the carob tree." It is none the less a mistake to deprive Oscar of all claim upon sympathy, especially so since his brother, whose foil he is intended to be, is shown in a light hardly less dishonouring and repellent. Mr. Hall Caine has the dramatic sense, and with a free hand would probably have extracted from his novel a drama with strong claims upon attention. He is, however, heavily handicapped. A cast including many actors who stand high in public estimation and foremost in their own is provided, and each individual insists upon having the stage to himself for a period proportionate to his sense of his importance. To requirements of the sort is attributable the almost interminable length of scenes such as some of those in the second act, in which a main object of the actors appears to be to compete with one another in over-elaboration. Spirited enough is the management, yet it too insists on a species of over-accentuation, deprives the revels in the casino of all spontaneity, and substitutes the concerted action of a recurrent ballet for the impromptu movements of a number of independent pleasure-seekers.

It is not, perhaps, easy to indicate in what other fashion these things could be treated in a play one destined purpose of which is spectacular. We institute, accordingly, no formal complaint, and content ourselves with saying that what might easily have been a product of inspiration becomes a result of manufacture. In the scenes of delirium on the Riviera centres all that is artificial and conventional in a play which without them might have done for Iceland what in her 'Théâtre de Nohant' George Sand has done for Berry, or in prose fiction Mr. Hardy has done for Wessex. Except in regard to excess of length, the domestic scenes are admirable. The human motive is conceivable, simple, natural, and inspiriting. The mistake that is made is the same as Sudermann would have committed had he interrupted the progress of 'Heimat' in order to depict the seduction of Magda. Most of the characters in 'The Prodigal Son' are well played, the two brothers finding specially well-assorted interpreters in Mr. George Alexander and Mr. Frank Cooper. Mrs. John Wood has little to do as Margret Neilsen, but the few words assigned to her are enough to reveal the beauty of an unsurpassed method. Miss Lily Hall Caine as Thora and Miss Nancy Price as Helga are well contrasted. The scenery is excellent, the Icelandic tableaux having remarkable beauty.

Haymarket.—*A Privy Council: a One-Act Comedy.* By Major W. P. Drury and Richard Pryce.—*On the Love Path: a Three-Act Comedy.* By C. M. S. McLellan.

Though wildly improbable, the one-act play of Messrs. Drury and Pryce is a spirited, clever, and ingenious little work, which no visitor to the reopened Haymarket should fail to see. It presents an imaginary, but quite conceivable episode in the life of Pepys. Its date is 1665, and its scene Pepys's house in Seething Lane, the characters being all taken from the immortal Diary. Having packed off his wife to the house of his cousin Roger at Barnet, and proceeded, after his wont, as confided in the semi-obscurity of a foreign language,

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para baiser the fair Mercer and listen to her singing of his 'Beauty, Retire,' Pepys brings home to supper Mrs. Knipp or Knep of the Theatre Royal, a lady of whom, not without cause, Mrs. Pepys was jealous; Sir William Killigrew, the brother of Tom Killigrew; and Admiral Sir Christopher Mings. Returning unexpectedly, Mrs. Pepys is on the point of surprising the party. Mrs. Knipp, however, disguises herself as Charles II., the two courtiers pose themselves as attendants, and the jealous wife is led to believe that she has intruded on a privy council held under the roof of Pepys. Mrs. Pepys is too loud and shrewish, but the piece generally is well played, and, unlike most *levers de rideau*, strengthens greatly the bill in which it is included.

Beginning as bright and fantastic comedy, 'On the Love Path' ends as rather foolish melodrama. Had Mr. McLellan been content to preserve the atmosphere he at first assigned the piece, he would have produced a delicate and fragrant work, almost entitled to rank, music apart, with the lighter plays of Sedaine. During an act and a half out of three acts his comedy is delightful. From that point it falls off, to end in triviality. Three female characters of no special significance are played by Misses Ellis Jeffreys, Beatrice Forbes-Robertson, and Jessie Bateman, the masculine characters being cleverly interpreted by Messrs. Gerald du Maurier, Eric Lewis, A. E. Matthews, Arthur Williams, Edmund Maurice, and Nigel Playfair. In the attempt to fortify a piece which stood in no need of support a pleasing idea has almost miscarried.

TERRY'S.—*An Angel Unawares: a Light Comedy in Three Acts.* By Robert Vernon Harcourt.

MR. HARCOURT'S new comedy introduces us to a clever author, from whom much may be expected. Though bright, it is, however, hopelessly obscure. The dramatist loses sight of the commonplace that a public does not wish to be mystified, but seeks, while sitting itself in the light, to watch bewilderment it does not share. The novelty introduces us to two very acceptable American artists, Miss van Buskirk and Mr. James Carew, and is admirably played by Miss Fanny Brough, Mr. Yorke Stephens, and Mr. Charles Maude. It is possible that as the piece becomes known it may gain in popularity. The first audience was too much occupied in seeking for a meaning to enjoy itself thoroughly.

Dramatic Gossip.

WE hear with regret of the stoppage of the Mermaid Repertory Theatre, though we had never regarded its prolonged existence as probable. Under the direction of Mr. Philip Carr it has given us many works of high interest, including Milton's 'Comus,' Jonson's 'Mask of Cupid,' Fletcher's 'Faithful Shepherdess' and 'Knight of the Burning Pestle,' Congreve's 'Way of the World,' Ford's 'Broken Heart,' Vanbrugh's 'Confederacy,' Jonson's 'Silent Woman,' Beaumont and Fletcher's 'Maid's Tragedy,' Sheridan's 'Critic,' and Gilbert's 'Palace of Truth.' Of this year's no less interesting and promising programme the only item to be realized was Mr. Grundy's 'Late Mr. Castello.' Beaumont and Fletcher's 'Scornful Lady,' which was announced for Monday last, was not reached. A pitiful account is put forward by Mr. Carr, whose receipts for seven performances during last week barely reached 12*l.* But he does not despair of reviving the experiment. The conditions are unpromising, however, the difficulties in the way of obtaining an adequately expurgated and yet living text being not the least. 'The Scornful Lady,' on which hopes seem to have been built, is thus disfigured by indescribable obscenity, with no compensatory passages of poetry or passion such as the authors not seldom supply. A taste far more cultivated than that of the English public, the most unenlightened and barbarous of Occidental Europe, is necessary to render possible a scheme such as Mr. Carr contemplates.

PERFORMANCES began at the Court Theatre on Monday with the promised revival of Mr. Shaw's 'John Bull's Other Island,' which was given with a modified cast as an evening instead of an afternoon entertainment. Mr. Louis Calvert, Mr. Granville Barker, Mr. W. L. Shine, and Mr. A. E. George reappear in parts in which they could not easily be replaced; and Miss Lillah McCarthy as Nora and Mr. J. H. Barnes as the priest strengthen the cast in which they appear.

MISS ANNIE RUSSELL has been secured as the heroine of Mr. Shaw's new comedy 'Major Barbara,' the production of which at the last-mentioned theatre is fixed for the afternoon of November 28th.

WHEN, early in the approaching year, Mr. Cyril Maude opens the reconstructed Avenue Theatre, it will be under the title of the Playhouse. Miss Winifred Emery will be associated with her husband in management, and their joint programme will consist of comedy.

THE Waldorf Theatre will reopen early in October with a translation of Beyerlein's well-known military drama 'Zapfenstreich.' The principal parts in this will be sustained by Mr. H. B. Irving, Mr. H. V. Esmond, and Miss Eva Moore. 'Zapfenstreich,' which has enjoyed much popularity in America and throughout Germany, and has been produced in Paris, was given by the German Company at the Royalty on the 8th of January of last year.

A SEASON of German plays extending over three months will begin in October, presumably at the Great Queen Street Theatre.

'DE LANCY,' a three-act play by Mr. Augustus Thomas, has been given for copyright purposes at the Vaudeville Theatre.

MAURICE MAETERLINCK is at present writing a fantastic play, 'The Blue Bird.'

A NEW play by Gerhart Hauptmann will be mounted during the winter at the Lessing Theater, Berlin.

To CORRESPONDENTS.—F. L.—A. S.—L. R. C.—received.
W. N.—All right.
A. L.—Many thanks.
No notice can be taken of anonymous communications.

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SATURDAY, SEPTEMBER 23, 1905.

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LITERATURE

The Victoria History of the County of Buckingham. Edited by William Page, F.S.A. Vol. I. (Constable & Co.)

HITHERTO those who were interested in the topography or general history of Buckinghamshire have had to fall back on the four substantial posthumous volumes of George Lipscomb, published in 1847. Though this is a work of no small merit for the time when it was written, it is confessedly not a little out of date in the light of modern research, and is moreover difficult to procure, and costly when found. All, therefore, who take an intelligent interest in the county of Buckingham ought to be glad to extend a welcome to the painstaking scheme of a new history, of which the first volume has just been issued.

Mr. Page is to be congratulated on having secured a continuance of the services of most of those experts who have already supplied essays on different branches of natural history for the opening volumes of other counties of the "Victoria County History" scheme. Thus Mr. Woodward writes on geology, Mr. Lydekker on palæontology, and Mr. Druce, with much charm, on botany. The different departments of zoology fall into the hands of various gentlemen having special local knowledge. The birds are dealt with by Mr. Ernst Hartert, assisted by the Hon. Walter Rothschild.

In the variety of its bird life Buckinghamshire is not so rich as many other districts. As is the case with all inland counties, the list is swelled by the accidental appearance of many a shore or water bird which strictly "has no business to be there"; but the attractions accountable for such occurrences lie for the most part nearly, if not quite, outside the county boundaries. The Thames valley on the southern border must always be a valuable asset—the more so since shooting restrictions have been wisely enforced. Frequent allusion is made by Messrs. Hartert and Rothschild to the Tring reservoirs, with which they are intimately acquainted, although actually these waters belong to Hertfordshire; it is indeed lamentable that they have recently been drawn off to such an alarming extent that their ornithological interest seems in danger of becoming very shortly a thing of the past.

In adhering strictly to the nomenclature of Mr. Howard Saunders according to the general scheme of the editors, Mr. Hartert has felt constrained, in not a few instances, to protest against its increasing acceptance. We would remark that disquisitions on the propriety of recognized Latin names are rather out of place in a work of this sort, and, however interesting to the expert, may strike the average layman as smacking overmuch of the museum. The tendency to magnify local variations into separate species is a common and exasperating fault, and there is too much of it here. The so-called "willow tit," for instance, is now, we believe, buried in oblivion by ornithologists of the highest standing, who recognize it as neither more nor less than a juvenile marsh tit.

Local names are very sparingly included, possibly owing to the lack of intelligent interest among the country people which is here remarked upon. The wryneck is variously known as the pea bird or the nile bird—both rather misleading names, it is suggested, arising from its well-known cry. Careful notes are supplied respecting the haunts of the stonechat and the whinchat, and it is interesting to learn that in certain places the rule that both species are not to be found nesting close together has its exceptions. The description of a goldcrest's nest in the ivy against a tree corresponds exactly with two instances that have come under our own notice this year. Pied wagtails are notoriously erratic in their choice of a nesting site, and we are here told of some which voluntarily brought off a brood in a birdcage that was standing empty out of doors.

So far as Buckinghamshire is concerned, it is noted that the stock-dove is wholly migratory, and visits the county in the breeding season only. The song-thrush, according to the authors' observation, remains for the most part in its ordinary haunts all the year round, although great numbers pass through on migration in autumn and spring.

An enormous flight of bramblings was observed in Stoke Park in 1865, a flock streaming past without intermission for thirty-five minutes. On such occasions it is a matter of extreme difficulty to form the roughest estimate of actual numbers, but we find one observer hazards the suggestion that a vast congregation of departing house-martins at Great Marlow in 1896 might be put at "about a million"!

Goldfinches are ruthlessly kept down by birdcatchers. The present rarity of quail is ascribed to high farming and drainage—doubtless a sufficient cause in itself, apart from the wholesale persecution on the Mediterranean shores during migration.

The twenty pages on 'Early Man,' supplied by Mr. George Clinch, show much industry, and are characterized by a frankly explicit style. The prehistoric remains of the shire are few, so far as they have yet been detected; but they aptly illustrate the different periods into which archæologists usually divide those early days of which there is no written record. So far as the palæolithic age is concerned (we are glad that Mr. Clinch leaves the so-called "eolithic" age severely alone), river-drift implements have been discovered at Burnham, Marlow, Taplow, and other sites within the county in the Thames valley. In the neighbourhood of Hitcham, Taplow, and Bledlow numerous neolithic implements, such as flint axes, lance-heads, arrow-heads, scrapers, &c., have been discovered; indeed, there seems good reason to believe that remains of this character are pretty widely distributed over the county. The bronze age antiquities of Buckinghamshire include the interesting hoard of some dealer in bronze celts, for five socketed celts of a plain character were found together at Lodge Hill, Waddesdon, in 1855. A bronze two-edged sword, 21 in. long, was found in a field in Hawkridge parish in 1851, and is here illustrated. A variety of later bronze finds in the county are carefully described and pictured, including an extensive hoard of sixteen objects found at New Bradwell in 1879, and an important collection from the river-bed near Taplow, presented to the British Museum in 1898. By far the most valuable article in the last collection is a rapier-like socketed spearhead decorated with two studs of gold and a series of punctured dots. This weapon clearly indicates the high state of culture that attended the close of the bronze age, at a time when it probably overlapped its successor. Of the prehistoric iron age, before the Roman occupation, the most remarkable Buckinghamshire trophy is a sword and scabbard of late Celtic character, found at Amerden, on the banks of the Thames, and now in the British Museum. In decoration it closely resembles a yet finer specimen in the Northampton Museum.

Mr. Clinch also deals with two great white crosses or cruciform figures cut in the turf on the steep sides of the Chiltern Hills in the neighbourhood of Monks Risborough and Bledlow. The former, which is the larger, is over 80 ft. long and about 80 ft. across. Mr. Clinch has some arguments to produce in favour of the possible prehistoric date of these crosses, but he has nothing to show in support of his notion that they are probably "modifications of purely phallic forms." His article concludes with some account of ancient British coins, and with a useful topographical list of prehistoric antiquities found within the shire.

Mr. R. A. Smith has a short article on 'Anglo-Saxon Remains,' including an account, with coloured plate, of the remarkable and varied discoveries made in the famous Saxon barrow at Taplow, in 1883, which have been often described.

It is pleasant to find Mr. Round again writing on the great Survey, for he has always something fresh to tell us concerning the light thrown by Domesday Book on the past of every county of which he writes. In the comparatively short space allotted to this county in the Book itself (sixteen pages, as against double the amount

for its neighbours of Bedfordshire and Hertfordshire), Mr. Round finds "a few of those personal touches which make the men and women even of that remote period something more than mere names." Particularly is this the case with the two or three Englishmen who were permitted to remain landholders in Buckinghamshire after the Conquest. Among these was Alsi, an English son-in-law of Wulfward and his wife Eadgifu. Mr. Round is able to show, from Domesday evidence of other counties, that Wulfward, who enjoyed the favour of Edward's queen and had considerable estates in Buckinghamshire, lived almost to the time of the Survey, and contrived to retain lands and royal favour. After his death his lands in this county were divided into three parts, one of which went to the Bishop of Coutances, the second to Walter Gifford, and the third to his son-in-law Alsi. The three Buckinghamshire estates held by Alsi were all received (they amounted to sixty hides) with Wulfward's daughter from Queen Edith. One other Englishman contrived to hold a good estate in this county, namely, Leofwine of Newnham. Among the group of thegns, a few Englishmen retained the small holdings they had before the Conquest,

"but only as the oppressed tenants of a grasping Norman lord. Such was Æthelric, who, at Marsh Gibbon, held his manor at farm *graviter et miserabiliter*; it is one of the most graphic touches that the Survey contains."

The ecclesiastical history of the county, together with the details of each religious house, has fallen to the lot of Sister Elspeth, of the community of All Saints, whose similar work for the county of Bedford has already been spoken of favourably in these columns. These hundred and odd pages are full of a great variety of matter skilfully set forth, strictly local, and in many places including topics which are almost entirely novel, and will prove a somewhat painful surprise to many. The condition of the vast majority of the churches and of everything connected with divine worship was indescribably mean and appalling during the latter part of the reign of Elizabeth and throughout the reigns of James I. and Charles I.

The first of the religious houses dealt with is that of the small Benedictine priory of Luffield, which was suppressed in 1494 to help in the endowment of Henry VII.'s new chapel at Westminster. It was situated in the forest of Whittlebury, on the boundary line of Bucks and Northants. A part of the conventual buildings was in the former county, but the remainder, including the church, stood in the latter shire. Moreover, there is no doubt whatever that the priory was held to belong to Northamptonshire by the authorities of both Church and State. The Bishops of Lincoln always sent their mandates for the induction of new priors to the Archdeacon of Northampton; and the Crown, during a vacancy, placed the temporalities in the hands of the escheator of that county. However, there is no harm done by this account appearing here if the priory is also treated of, as we feel sure will be the case, under the county to which it really belongs. Although the accounts of the religious houses show much research and are a considerable advance upon anything yet published with regard to them, it might in some cases have been well to carry research a little further and increase the information set forth in these monastic annals. For instance, under Luffield there is no mention of the somewhat important grant by Henry III. to the monks, in 1230, of a three days' fair at Luffield; nor is reference made to the curious case of a Luffield monk, who had ruptured himself during work at the monastery, obtaining a dispensation direct from Pope Boniface IX. in 1399, to enable him to visit his friends and relations without any licence from his superior. Surely, too, the highly interesting series of visitations of Premonstratensian houses to be found in Bishop Redman's register at the Bodleian did not omit Lavendon Abbey. Yet there is no reference to his visits in the account of that house. But, broadly speaking, we find far more to praise than blame in these conscientious accounts of the old monasteries and hospitals, every statement being abundantly substantiated by references in the foot-notes. No Buckinghamshire man who wishes to know the facts as to the history of religion in his shire can possibly afford to ignore this volume.

Coryat's Crudities: Hastily gobled up in five moneths travells in France, Savoy, Italy, Rhetia, commonly called the Grisons country, Helvetia alias Switzerland, some parts of high Germany and the Netherlands; Newly digested in the hungry aire of Odcombe in the County of Somerset, and now dispersed to the nourishment of the travelling members of this Kingdome. By Thomas Coryat. 2 vols. (Glasgow, MacLehose & Sons.)

A man who does not share the ambitions of his contemporaries may extract much pleasure from life, but is hardly likely to be appreciated or even understood by them; and if his interests find expression in literature, the voice of his fellows may prevent posterity itself from forming any better judgment on his work. Thomas Coryat is a case in point. He was the son of a country clergyman of some distinction; he passed through Oxford with credit; he was attached in some capacity to the household of Henry, Prince of Wales, and was in a fair way towards public employment and wealth. His tastes were scholarly, and likely to be appreciated in the Court of James I. But he had one failing, which destroyed all his chances of success: not even

"the love of Odcombe in Somersetshire, which is so deare unto me, that I preferre the very smoke thereof before the fire of all other places under the sunne"

(as he wrote, adapting Lucian), could check his desire

to try them all,
The happy roads that take you o'er the world.

Even when, later, preferment came his way, he "conditioned to have no office of charge or neerenesse cast upon him, as a Remora of his future travaile." And so we know little or nothing of him but his work, and of the work the only part that has struck popular attention is a hastily given title; an engraved frontispiece full of what passed for humour with the Right Worshipfull Fraternitie of Sireniacall Gentlemen who met at the Mermaid in Bread Street; and a congeries of appreciations of the author and his work by the small wits of the Court, in which the more serious tributes of Ben Jonson, Campion, Drayton, and Donne stand out pleasantly. But such as it was, the collection attained sufficient popularity to be pirated and issued separately under the title of 'The Odcombian Banquet.'

Foreign travel was in Coryat's days neither the easy nor the customary thing it afterwards became. The chances of return were small, and the expenses high, as we learn from the custom of insuring oneself before starting out. The premium varied from one-third to one-fifth — *i.e.*, the chances of return were estimated as from two to four to one against. Fynes Morison paid 100*l.* to receive 300*l.* if he returned; Shakspeare, in 'The Tempest,' quotes five for one; and Kemp, in his 'Nine Days' Wonder,' tried to obtain the traveller's threefold gain. Coryat himself had insured for 100 marks with a neighbour, "James Starre of Evill in Somerset, Linendraper," but on his return the disappointed linendraper refused to pay, and filed a bill in Chancery against him, with what result we do not know. At the outset it was necessary to obtain leave from the Privy Council to go abroad (unless one was a recognized merchant or sea-farer), and as a rule travel on the Continent was discouraged by Elizabeth and James. Subjects none too well disciplined as it was might imbibe dangerous principles and habits of thought, and communication with foreigners was not promoted. Venice was the only part of Italy unsuspect, and it was well for Coryat that his desires led him thither, otherwise he might have found the licence less easy to obtain. But even then difficulties were only beginning. No one could take out of the kingdom more than 5*l.* in coin or bullion and a single ring. Of course bills of exchange could be obtained—Coryat had one on Venice; but still the system was not convenient. More than that, strangers were not welcome, and in some Italian cities any one bringing in over a certain sum of money was liable to have it confiscated on entrance. The roads abounded with strong thieves, who counted it an alms-deed if they left the traveller a single garment. Four-wheeled conveyances were almost unknown, and for years after were the subject of royal fulminations, and of bitter complaints from the dwellers in the country, because they destroyed—not the roads, but the ruts! Milestones did not exist, and post-horses travelled at a walking pace, except on the few good roads. Bearing all this in mind, and the personal fact that Coryat knew not a word of the languages of the countries he passed through, we are in a position to judge of his achievement.

The linguistic difficulty was not, in truth, so great as it seems to us. Every one above the grade of a servant knew some Latin, and Coryat found no difficulty in being understood except on one famous occasion in Germany, when he had been eating grapes from an unfenced vineyard, and was unable to explain himself to the angry pro-

prietors. Moreover, Coryat's main interest was in the remains of classical antiquity, where these were to be found, or in inscriptions of any kind if classical ones were absent. He was simply born a century before his time, and, *mutatis mutandis*, would have been at home with Addison or any of the bear-leaders on the "grand tour." His hurried passage from town to town left him little time for accurate topographical description, but his accounts of Fontainebleau, of Padua, of Verona, of Venice, and of some Swiss and German towns are not only accurate enough for us to trace his route through them, but are also of value as the record of vanished features in their topography.

It will be a source of pleasure to lovers of the open road to follow Coryat, map in hand, to check his distances and account for them, and to renew memories of little, forgotten wayside towns, far from any railway, and almost unaltered since his day. His latest edition is luxuriously produced, and in every way worthy of him, given the publishers' rule of not altering or pointing out his mistakes, and will stand to the credit of Messrs. MacLehose beside the magnificent Hakluyt and the Purchas which contains the last memorials of one who was the incarnation of the spirit of travel for travel's sake.

EDUCATION, ANCIENT AND MODERN.

Roman Education. By A. S. Wilkins. (Cambridge, University Press.)

The Educative Process. By W. C. Bagley. (New York, the Macmillan Company.)

A PATHETIC interest attaches to the first work before us, as the prefatory note (dated Manchester, May, 1905) having been penned by its author but a short time before his death. We know no other work to which one could go for so complete and accurate an exposition of what is known about Roman education. The late Prof. Nettleship used to cover a great deal of the ground in his lectures on the history of Latin literature to the second century A.D., and on literary criticism in Latin antiquity. The sketch in Becker's 'Gallus' we think, for its compass, very helpful. But Prof. Wilkins has been at pains to piece together the varied information on his subject contained in several German and French authors, such as Bernhardy, Hulsebos, Grasberger, Marquardt, and Jullien. There are six chapters, and of these chaps. iii., iv., and v. contain the gist of the matter. Let us say at once that the author is by no means devoid of humour, and that the amount of modern parallel he allows himself is nicely calculated to import interest into his subject without leading to false analogies. The difficulty of the subject is well known: the historical method must be followed, and yet for the early or purely national stage for five centuries there is nothing like contemporary evidence. Even for the last century of the Republic and the first of the Empire a great deal has to be taken on surmise from the indirect evidence of writers on other subjects than education. The book is therefore necessarily concerned with the educational effect of Greek influence on Rome from the middle of the third century B.C. onwards, and this in two distinct departments—literary (or secondary) education, and the higher (university) training of rhetoric and philosophy. These pages are highly suggestive and tempt us to frequent quotation. We will yield to the allurement in two or three cases only, where we think the author has an important point to advance. Speaking of the class of *grammatici* who taught to write and speak Greek, in contrast to the old *litteratores*, or writing masters, the author says:—

"At first doubtless the language was learnt for practical purposes only: there seems to have been no idea of using the literature as an instrument of mental culture. But by degrees, at first perhaps half-unconsciously, the study of the language was extended to include a study of the works written in it. The importance of the step then taken was enormous, for thus the Romans came to be the first nation to base their culture on the study of literature in a foreign language, and so marked out the lines on which the higher education of all civilised nations was to move down to the present time."

Here is an important principle which we must be content to throw down as a bone of contention between the modern champions of science and humanism. There was no national education at Rome; and yet in the class-room (*pergula*) individualism, so far as the teacher was concerned, was not rampant.

"On the one hand, there was the greatest freedom left to the master; there was no prescribed curriculum, no impending examination, no State interference in any way. On the other hand, there seems to have been in practice remarkable uniformity both in the ideals and in the methods."

On the whole, though there are striking similarities between the ancient Roman and modern English systems of education, the marked differences are the more numerous. The overlapping of different types of school was then, as now, a source of trouble; and the want of elementary schools offering special preparation for secondary schools was felt. The Roman system of teaching how to write essays has been the model on which the art of literary composition has been taught ever since; but geography formed no part of the school curriculum, either elementary or secondary, at least during the years 100 B.C. to 100 A.D. Maps were reserved as a sort of luxury for the walls of private houses. Boys went to school at an unconscionably early hour. In the primary school the chief text-books were the standard poets; in commercial Rome there was no vestige of technical or commercial education; and, at least in the secondary school, in spite of a graduated system of exercises, the boys were far more passive than we should consider in accordance with sound method. They were lectured much as are our modern undergraduates. In education of the university type a salient difference is the fact that

"if a man wished to know about right and wrong, what he had to do and why he should do it, and was not satisfied with the rules which had been taught him as a child, he would go to a philosopher, never to a priest."

We have not space to go into this interesting essay in more detail; but it will repay teachers to read it. There is more of the Roman world in modern educational aims and methods than one would be inclined on first thoughts to admit.

Teachers should inspire as well as instruct. This truth, upon which Dr. Bagley insists in his book, cannot be dwelt upon without depression, since, even if every adult capable of inspiring others in the slightest degree were employed in teaching, a substantial percentage of pupils in a State where education is supposed to be universal would have to make shift with mere instruction. All the more reason, then, is there that the instruction should be raised to the highest possible grade of excellence. Dr. Bagley has made a valuable contribution towards this desirable end by a lucid, methodical presentation "of the basal principles of the educative process." His exposition of the responsibilities and duties of parents and teachers can be accepted with little or no reservation, but some of his illustrative statements and subsidiary generalizations are open to question. For instance, Weismann's assertion of "the non-transmission of acquired characters through the germ cell" should not be cited in reference to human beings without a careful consideration of the possibility of characteristics acquired by either parent or both parents being transmitted during gestation—a period which Dr. Bagley seems to ignore, though he may have thought its possible effects sufficiently implied in the phrase "influences of nutrition" and references to biological works. The statement that "the factor of parental education is quite invariable; the same ends are sought and the same methods employed generation after generation," may be true of intelligent brutes and of savages, but its unqualified application to humanity at large is bewildering. In Great Britain a fluctuation between over-strict and over-lax disciplinary methods with occasional lapses into unredeemed neglect, accompanied by all manner of variations due to changes of employment, locality, social position, and command of money, might be traced for generations in hundreds of families. We are told:—

"It is a matter of commonplace knowledge that Spencer's prophecy has 'come true,' and that England is reaping, in vanishing markets and a decay of commercial prestige, the fruits of her neglect of scientific instruction. Yet, even now, she only hesitatingly acknowledges that the cause of her industrial decline must be laid at the door of her short-sighted educational policy."

If England is suffering as prophesied fifty years ago and has been neglecting scientific instruction as alleged, such neglect would be only one of the several causes contributory to England's present commercial condition.

The statement of the "equivalence of the terms 'social' and 'moral'" seems scarcely consistent with the following passage:—

"Morality has been termed the subordination of individual impulses to remote social ends; but morality is possible only when these social ends can be identified with the highest and most permanent interests of the ultimate self."

Between self-regarding morality and altruistic morality there must ever be in practice either some conflict or some com-

promise. The individual who pursues unflinchingly his highest interests is not regarded by the majority as social. We read:—

"The keynote of morality is self-denial; yet the very term 'self-denial' implies the denial of self to others—the true essence of social spirit."

But self-denial means the denial of the lower self for the sake not only of others, but also of the higher self. Is, then, "the development of the Socially Efficient Individual.....the ultimate aim of education"? Should not the ultimate aim of education rather be the highest moral and intellectual development of which each young member of society is capable, one attribute thus developed in each pupil being social efficiency, of which the average throughout the State is raised concurrently with higher general development? Though the practical difference between these aims is very slight, the theoretical distinction should be rigidly maintained. The idea that the individual is to be sacrificed to society is perhaps due to the comparatively low value set upon individual man by materialists who profess to explain the whole self or ego in terms of neurosis. For purposes of State education "self" may be regarded as an individual entity endowed with more or less intelligence and will-power, and capable of moral and intellectual elevation; while discussion of the immanence in man of a non-material soul or spirit may be left to parents, ministers of religion, and irresponsible psychologists. Dr. Bagley seems to incline towards utilitarian and materialistic philosophy, yet he says:—

"Art, literature (including poetry, the drama, and fiction), music, and religion are the great media for the transmission of ideals, and as such fulfill an educative function far more fundamental than our didactic pedagogy has ever realized."

But then this appreciation of religious teaching need not imply that it has any intrinsic value, as the following passage proves:—

"The classical education of the past undoubtedly had little worth in so far as the intrinsic value of its subject-matter was concerned; but it had immeasurable worth in so far as the ideals that it instilled were concerned. If the new education fails to develop equally effective ideals, its mission will result in a net loss, no matter how thoroughly it may succeed from its own intrinsic standpoint."

As to secondary teaching, we decidedly prefer the views of Mr. Leighton, whose work 'The Boy and his School' was recently noticed in these columns; but all who train teachers and make a study of education or psychology should master this Transatlantic theory of education. At first sight the technical terms may look formidable, but they are carefully explained, and a copious index makes it easy to find definitions as required.

NEW NOVELS.

Starvecrow Farm. By Stanley Weyman. (Hutchinson & Co.)

There is always a certainty that we shall find good workmanship in Mr. Weyman's novels. He is never careless, and he is never clumsy. In 'Starvecrow Farm,' the scene of which is laid in England at the close of the Napoleonic wars, we make the acquaintance of a charming heroine, who passes through many adventures of an exciting character, and wins happiness at last. In one respect the book reminds us of Mr. Weyman's 'Count Hannibal.' In that capital story the hero wins the love of the heroine by maltreating her. In the present volume the brutality with which the hero treats the heroine proves to be irresistible, and she confesses that, in view of the fact that he has severely bruised her wrist, she cannot fail to love him. That this primitive method of wooing survived in England so late as the nineteenth century will be believed with difficulty by Mr. Weyman's female readers. 'Starvecrow Farm' cannot be said to be startlingly original. Neither the plot nor the incidents of the story are strikingly novel. The virtuous men are not particularly admirable, and the villains are perhaps less entertaining than Mr. Weyman's villains usually are. But the treatment of the theme which the author has selected is always that of the clever workman, who never mistakes in the handling of his tools. None of the characters to whom he introduces us can be said to be unreal, and the story never lacks movement. Possibly 'Starvecrow Farm' may be thought by some of Mr. Weyman's admirers to fall somewhat below his other stories; but such an opinion would probably be due to the fact that it is an English story, and we instinctively prefer to go abroad when in search of romance. In point of fact, there is quite as much romance in this story as there is in 'Under the Red Robe.' If we fancy that the latter is the truer romance, it is because the scene is laid in France, and not in England. There is not the slightest reason why any one should be disappointed in Mr. Weyman's latest book. It is as good as any of those which have preceded it from the same pen, and to say this is to pay it a high compliment.

A Servant of the Public. By Anthony Hope. (Methuen & Co.)

The profound student of human nature is rare among writers of English fiction. Anthony Hope is, perhaps, the last to count himself one. But some of his admirers and critics would have us, seemingly, believe otherwise. His new story has more claim to knowledge of the kind indicated above than its predecessors. 'A Servant of the Public' marks an improvement in some ways on 'Double Harness.' The canvas is less crowded, and the attempt to unravel cross-purposes and conflicting motives is less strenuous yet more successful. The motive and action here turn on simpler yet more human impulses. Inelegancies of phrase are certainly fewer; the general expression is on a higher or at least a better sustained level. Most of the people in the story act and talk almost as though in their proper *assiette*, which is not always the case with this author's characters nor those of others. Even so one remarks that the "man of family," aged forty-three, of enormous worldly wisdom and experience, does not during the stress of social life invariably show his qualities. Shrewd and amusing observations on men and women and their mutual tactics may be here and there noted. And there are some touches of humour in the handling of the principal love affair — the affair that ought to be the backbone of the story. The real defect seems to us radical. Instead of relying on the essential side of the heroine's nature and his own capacity to treat it the author calls in external and adventitious aids. In short—not trusting himself for her conduct and evolution, and these are the true problem—he falls back on the exigencies of the theatrical profession and the long-suffering artistic temperament. Now what there is of good (or bad) in his actress is that she is "just a woman." All else called into service is for the moment ineffectual. The book is not a picture of stage life, nor even of one stage person. To attempt to make it so is to fail in that, and to lose as well a possible study in feminine nature. It is not given to every writer to have the penetration to feel this, and the strength to work on simple and severe lines. Most of our novelists suffer from weak convictions or lack of insight. Therefore they ignore or evade essentials, and fling themselves on the accidental. Thinking this story over one realizes that everything really pertinent to the subject could have been managed without the use of extraneous means. The heroine's stage existence is only evoked for us by purely conventional processes. She herself and the man most attracted to her are the people to supply in their own natures the elements of interest, and they are not allowed to enter into what kingdom they might have. There are other people not of much importance, but a good deal elaborated. Side by side with the principals we have a "woman of fashion," scarcely to the manner born, and a whole self-made family. The affairs of these and other people overlap somewhat artificially.

Because of Jock. By E. L. Haverfield. (Allen.)

One defect of 'Because of Jock'—which will prove a disappointment to those who recognized in some of the author's earlier works a promising resemblance to Mrs. Gaskell's novels—is that the story is so long in starting. Not until the middle of the book is reached—and its pages number nearly four hundred — does the patient reader come to the real tale that is to be told. Jock McLeod, banished from a luxurious home by a stony-hearted stepmother, has degenerated into a pickpocket. Major Thornton detects him stealing in a Piccadilly crowd, but, instead of handing him over to the police, carries him to his hotel, and gives him some excellent advice and three five-pound notes. Jock enlists in the Major's regiment, and shows a fitting appreciation of the Major's generosity by saving his life in the South African war. He has a "radiantly lovely" sister, with whom the gallant Major, no longer engaged to the egotistical young lady whose love

affairs occupy the first part of the book, exchanges vows of devotion in the closing scene. The author's mode of telling the story is better than the story itself, though her writing is occasionally marred by odd expressions. She has observation and a certain gift of quiet humour, and some of the minor characters in the book are drawn very neatly.

At the Sign of the Fox. By Barbara. (New York, the Macmillan Company.)

IN this story, written by a lady who has chosen to dispense with a surname, are narrated the brave endeavours of a cultured girl to maintain the members of her family after her father, a New York financier, has fallen on evil days. She opens in a village a sort of tea-garden, to which she gives the name of "At the Sign of the Fox," painting the signboard with her own fair hand. A young Dutch painter was among her admirers when, in the full flow of prosperity, she studied art in Paris. Disguised as a farm labourer—why the talented artist should thus trouble to conceal his identity is not explained—he watches her affectionately in her humble sphere. One day, at the close of the harvest, her gown is set on fire, and her vigilant lover, in extinguishing the flames, has his beard singed away. "Lorenz!" she cries, "Lorenz!" and the story hastens to its cheerful close. The characters are in keeping with the plot; Tatters, "a person, though disguised as an old collie dog," is, perhaps, the only being in the book that has a touch of life. But it would be unjust not to add a favourable word. The author has a strong love of nature, and her sketches of outdoor life have atmosphere and charm.

His Better Half. By George Griffith. (White & Co.)

THE "better half" deserves more than a quarter of the book, which is all that she gets. Clever and well educated enough to discern her admirer's capabilities, in spite of his defective education, and to coach him up for a Staff appointment examination after their marriage, she is withal charming and warm-hearted. As the only cadet of a wealthy family he had been kept from advance by plenty of money and domestic snubbing, and but for his wife might never have risen to be more than an athlete and good fighter in a regiment of Bengal Lancers. When he starts as A.D.C. for active service on the North-West Frontier his wife's overt mission is ended, and he becomes involved in a tangle of mysterious and romantic incident, in which Nana Sahib and Russians figure and a wonderful race of Moslem warriors, who are commanded in the field by a young Englishman. An interlude explains that when two years old he was carried off to a superfine kingdom concealed by impregnable mountains. To this paradise, which is hardly new in fiction, the captain of Lancers would not have penetrated had he not saved his rissaldar's life before he met his "better half," so that he is not entirely beholden to her for his successful career. The development of the hero from "a bit of a fool," though a V.C., into an energetic and skilful leader is depicted by a few lively, expressive touches, which show more insight into character than is usually displayed in tales of sensational adventure.

SCHOOL-BOOKS.

The Mother Tongue, Book I. (Ginn & Co.), is one of a series of three little books whose object is to instruct children in the speaking, reading, and writing of English. It is by Sarah Louise Arnold and George Lyman Kittredge, and is edited for the use of English schools by John William Adamson. The volume is evidently intended for the very young, and aims at training the mental faculties of children by arousing their interest and curiosity from the start, and inducing them to think for themselves. Thus such elementary matters as the purpose and formation of sentences, the use of capitals, stops, inverted commas, and the like, are explained in a manner likely to interest, short fables and extracts from well-known writers in prose and verse being inserted to point the moral. There are pictures to be studied and commented upon; and matters of everyday life, such as letter-writing, are incidentally dealt with. Thus, with the minimum of obtrusiveness, the "parts of speech" and such dry bones of grammar are gradually introduced, so that a child who has been through the book should find himself not only familiar with grammatical rules, but also possessed of a fair amount of general knowledge, and a desire to know something more, of English. The system seems excellent, and should be successful.

Nelson's Literature Readers. Books I. and II. Edited by Dr. Richard Garnett. (Nelson & Sons.)—Dr. Garnett, in his introduction to the first of these books, dwells on the difficulties which always face those who set themselves to compile a volume of extracts which shall suit all classes of infant minds. He holds, however, that it is better to be "a little in advance than somewhat in the rear of the ordinary capacity," and consequently he covers a wider ground than is usual in such cases. Nearly every great name in English literature is represented, while from America we have Poe, Washington Irving, Bryant, Emerson, and Longfellow. It is pleasant to note that Chaucer has not been omitted; the second volume contains extracts from the Prologue to the 'Canterbury Tales,' and the editor has, wisely we think, refrained from any attempts at modernizing the language, for Chaucer ought to be intelligible to any reader of ordinary capacity who is willing to take a little pains over him. The volumes contain short but adequate literary notices of the authors selected, besides brief notes to each selection, and in the first volume is a useful appendix on 'Word-analysis and Word-building.' The illustrations, which are numerous, are in no way remarkable, but the books as a whole are excellent, and give, so far as such a thing is possible, a bird's-eye view of English literature, admirably adapted for luring readers on to more detailed study.

A First Reader in Health and Temperance, by W. Taylor, published by the Church of England Temperance Society, is an excellent idea. We doubt whether it can be made palatable to boys without considerable tact on the teacher's part; but it is sensible in its advice, giving in particular much-needed hints as to clothing.

We are pleased to see an enlarged edition of *The Elements of English Grammar*, by Alfred S. West (Cambridge, University Press). It is a good, solid book which has had wide popularity. This edition contains a new section 'On Essay-Writing,' which strikes us as thoroughly practical, and supplying a needed protest against preciosity and allusiveness. The latter indulgence, common to clever board-school boys, becomes a positive nuisance in the well-meaning adult, who thinks that he is a stylist because he calls Virgil, say, the Mantuan.

In "The Picture Shakespeare" (Blackie) we have *Twelfth Night*. The text is well printed, and the notes are brief and sensible. We are glad to see that some "critical remarks" on the play are included, and that the student is referred to Lamb's admirable essay. The pictures are likely to please, being best in the comic scenes.

Livy V. is one of Messrs. Blackie's "Latin Texts," of which we spoke a fortnight ago. Mr. E. S. Thompson has done his work as editor with skill. The introduction is much more lively than such things usually are, although it is occasionally a little clumsy in expression; or, shall we say, a little elaborate for youngsters?

In the same firm's "Little French Classics" we have *Glimpses of Napoleon*, by A. de Vigny, edited by W. H. Hill; *Les Enfants Célèbres*, by Michel Masson, and *Longer Poems for Recitation*, both edited by L. A. Barbé. The inclusion of the first booklet in the series is an excellent and novel idea. The notes are to the point and sufficient. The "infant phenomena" also provide good reading. Here the notes are well equipped on the grammatical side. The 'Longer Poems,' unlike the two other books, are annotated in French. The pieces chosen are good on the whole, though we think they might have been a little more gay. We should like to have seen, for instance, Béranger's 'King of Yvetot' or his 'Address to his Old Coat.' But it is possible that the editor has his eye on public recitations by pupils, which, every one knows, are bound to be solemn affairs.

The Essentials of French Grammar. By A. Barriball. (Ralph, Holland & Co.)—The main object of the author of this book has been to present French grammar in such a form as will enable a learner to pass as soon as possible to translation. With that end many of the unnecessary details and subtleties which are a source of so much perplexity to the learner are eliminated from the body of the work and given in the appendixes. Though styled the 'Essentials,' the book is a complete grammar of the language, and a student should find little difficulty in working the exercises, into which many idioms are introduced. That the volume has been reprinted five times in as many years is strong evidence that it has met with much success.

Dr. W. Scholle and Mr. G. Smith have compiled *A German Reader for Middle Forms* (Blackie), which we are able to commend. Text and illustrations are both excellent. We do not care, for reasons already often explained, to see a vocabulary included in such books. The selections are suitably varied in verse and prose.

Few people seem over-blessed with memory nowadays, and we hope that the old-fashioned practice of learning poetry by heart has not fallen into desuetude. Mr. W. P. Chalmers has made an excellent selection of *Gedichte zum Auswendiglernen* (Harrap). A few notes are added, which can be had separately in German or in English. We are pleased to see Rückert's 'Der alte Barbarossa' and some charming bits of Uhland, besides the masterpieces of Heine and Goethe which are obviously suitable. We can make only one suggestion as to improving the book. Some of the 'Xenien,' from their

brevity and point, ought to appeal to young folks, who will be apt, perhaps, to miss the charm of 'Über allen Gipfeln ist Ruh.' But we do not wish to complain where all is well chosen.

The Winchester Arithmetic. By C. Godfrey and G. M. Bell. (Cambridge, University Press.)—This collection of examples on the various rules of arithmetic has admirable features; for example, the early introduction of the metric system and decimal fractions, the attention given to graph work, and the appendix containing tables of logarithms, antilogarithms, squares, and square roots. We think, however, there should be more examples of difficult problems, if the book is to be serviceable for the higher examinations. The teachers' edition, containing answers and model solutions, is published at six shillings net, a price somewhat high in these days.

Elementary Modern Geometry—Part I., *Experimental and Theoretical*, by H. G. Willis (Oxford, Clarendon Press), conforms to the new ideas which have ousted Euclid's sequence of problems. Mr. Willis has evidently ample experience of teaching, for his book is admirably lucid and practical. He brings the subject well into touch, too, with actual life. There is a set of exercises attached to each proposition, and the book is a thorough and very satisfactory exposition of the new principles. We expect to see it widely adopted.

Integral Calculus for Beginners, by Alfred Lodge (Bell), deals with investigations that cannot but be difficult to the class for which they are intended. Prof. Lodge has, however, a thorough command of his subject, and leads the learner on judiciously to the insight and practice which alone make this elaborate section of mathematics accessible to the average mind.

On Models of Cubic Surfaces. By W. H. Blythe. (Cambridge, University Press.)—The object of this book is to give an outline of analytical and geometrical methods that are used in treating of cubic surfaces, as far as possible from an elementary point of view, and "considering mainly anything that may help to the construction of models." The models described are sufficient to give an idea of the shape of a cubic surface, and to illustrate the changes that take place under certain conditions. The author points out that many of the diagrams have already appeared in the publications of the Cambridge Philosophical Society and in *The Quarterly Mathematical Journal*.

Graphic Algebra. By J. Lightfoot. (Ralph, Holland & Co.)—Among the books dealing with graphs that have come under our notice, this little volume undoubtedly deserves to be in the front rank. The compiler has set forth the first principles of his subject with great clearness, and, in addition to the solutions of simultaneous and quadratic equations, has applied the graphic method to the finding of maximum and minimum values of expressions. For more advanced students the chapters on approximation and the graphic representation of imaginary and complex numbers will prove most useful. Being carefully written, profusely illustrated with diagrams, and printed in good style, the little book should become a favourite.

An Introduction to Algebra. By R. C. Bridgett. (Blackie & Son.)—As "a first year's course in algebra," which the author in his preface says it was his object to produce, we should recommend this book only to students who have already mastered the principles of arithmetic. For a class-book in our schools the volume is not likely to be adopted with success, as the early portions of the subject are not treated in a sufficiently complete manner.

Algebra. By A. E. Layng. (Blackie & Son.)—The first part of this work is intended to carry the pupil as far as easy quadratic equations, but we doubt whether the author's arrangement will commend itself to teachers. For example, more than fifty pages are passed before reaching the elementary operation of adding together $3a$ and $5b$. Again, the author leaves "long division" for the second part, and gives his reason for so doing; but we think it unwise to defer the process till so late. With a multiplicity of subjects in the modern school curriculum one cannot devote so much time to algebra as this book presupposes, and the strictly scientific order has often to yield to the claim of expediency. We commend the author for his lucid explanations of principles and admirable manner of dealing with graphs. The book, being well printed in clear type, should, under the guidance of a judicious teacher, prove useful in the earlier stages of education.

The "Council" Arithmetic for Schools. By T. B. Ellery. Part VII. (Black.)—This cheap little book, dealing with the higher portions of arithmetic, is suited to the requirements of elementary schools, as is suggested by its title. The problems, though illustrating the main points of the various rules, are not of any great difficulty. We are amused by a page of pictures intended to illustrate the difference between rowing in still water, up stream, and down stream respectively. If the learner's mental capacity is in need of such pictorial aid near the completion of his studies in arithmetic, he must have derived little benefit from his earlier study of the subject.

The Primary Arithmetic. By W. Briggs. (Clive.)—The second part of this work affords young students plenty of exercise in weights and measures, vulgar fractions of the simplest order, practice, and the rudiments of the metric system. Being well adapted for introducing concrete quantities, the little book, which is a marvel of cheapness, will be useful for the second year's work in the subject.

A School Geography. By Charles Bird. (Whittaker & Co.)—This is a commendable attempt to deal adequately with a subject which has of late suffered some neglect in the ordinary school curriculum. Boys are supposed to pick up geographical knowledge naturally as they go through life, with such aid as has been afforded in their school days by the perfunctory tracing of maps, and the learning of lists of countries, towns, rivers, promontories and the rest, with an occasional digression into exports and imports. Mr. Bird's book aims at altering this state of things. He treats the subject comprehensively, opening with chapters on the mathematical aspect of geography—explaining the earth's shape and rotation, latitude and longitude and kindred subjects—passing thence through physical and commercial geography, which latter section contains a chapter on commercial methods, to the beaten track of continents and countries. Countries are described with reference to physical features, climate, people, and industries, and at the end of each chapter are useful questions, designed for turning to account the knowledge already acquired. The whole is admirably arranged and simply written, though there is an excess of *naïveté* in the description of the Ainos of Japan as "an honest and simple, but extremely hairy people." However, this will not militate against the instructiveness of the book itself, which should find considerable favour with those who teach.

OUR LIBRARY TABLE.

China in Law and Commerce. By T. R. Jernigan. (New York, the Macmillan Company; London, Macmillan & Co.)—Those who desire only to be amused will find nothing to satisfy their cravings in the present volume. The time has passed when China used to be considered the "jest and riddle of the world." It has now become a serious factor in the world's history, and the present work is intended to elucidate its position in relation to other nations. Those who have never taken China seriously may perhaps be surprised to hear that she possesses a legal code which for the justice and humanity of its clauses compares favourably with many European systems. Where it fails is that it is unable to secure that its provisions shall be justly administered. Corruption is rife in the Flowery Land, and in the law courts justice is bought and sold with shameless cynicism. So flagrant were these abuses during the earlier years of the present dynasty that unanimous complaints were addressed to the reigning emperor K'anghsi (1662-1723) on the subject, to which that potentate, who was generally regarded as a man of light and leading, returned the following surprising answer. "The emperor," he wrote,

> "considering the immense population of the empire, the great division of territorial property, and the notoriously law-loving character of the Chinese, is of opinion that lawsuits would tend to increase to a frightful amount, if people were not afraid of the tribunals, and if they felt confident of always finding in them ready and perfect justice. As man is apt to delude himself concerning his own interests, contests would thus be interminable, and one half of the empire would not suffice to settle the lawsuits of the other half. I desire, therefore, that those who have recourse to the tribunals should be treated without any pity, and in such a manner that they shall be disgusted with law, and tremble to appear before a magistrate."

Whatever may be thought of K'anghsi's reasoning, the result he aimed at has been thoroughly attained. No greater misfortune can befall a Chinaman than to be haled before a magistrate, and in a popular simile he has expressed his view of the position by likening a court of justice to a tiger's mouth. The principle of mutual responsibility, which enters so largely into Chinese judicial procedure, is unquestionably a blot on the legal code. Not only, in cases such as high treason, is a father held responsible for the crimes of his sons, but even his sons suffer for the sins of their parent. In this particular the law is relentless, and the code lays it down categorically that

> "all the male relatives of the first degree of the persons convicted of the above-mentioned crimes [*i.e.*, acts of high treason], the father, grandfather, and paternal uncles, as well as their own sons and grandsons, and the sons of their uncles, without any regard being had to their place of abode, or to any natural or accidental infirmities, shall be indiscriminately beheaded."

Happily the rigour of the law is somewhat mitigated by the softening influences of bribes, and the Abbé Huc tells a story of a magistrate who defended legal corruption by the direct argument that if it is allowable to make a fortune by trade and commerce, one may also become rich by teaching reason to the people, and by developing the principles of justice. It is doubtful if the means advocated are competent to produce the moral results aimed at, but it is certain that many a prisoner has escaped unjust torture and loss of life by adopting the action indicated by the abbé's magistrate.

In commercial affairs, and notably in the banking business, the principle of mutual responsibility is as universally acted on as in legal matters. Shansi bankers are the Countses of China, and they have a regular system by which, when a man goes to one of their branch

offices, his family is taken possession of by the bank, and is held as security for his fidelity and good behaviour. In lieu of salary at the time all his expenses as well as those of his family are paid. And if at the conclusion of his three years' term of service his accounts are satisfactory, he is liberally rewarded and his family is allowed out of pawn. If, on the other hand, his accounts should be unsatisfactory, his possessions of every kind are impounded, and his family is held in bondage until a suitable fine is paid.

Mr. Jernigan deals at length with the trading customs of China, and has much to say on the subject which is both new and interesting. The recent attempt to boycott American goods in the China markets adds a point to his account of Chinese guilds and the almost omnipotent control which they possess over the sale of articles of commerce. Mr. Jernigan is not an inspiring writer, and he is apt to allow such corruptions of phrases as "to the manor born" to pass uncorrected. But there is a great deal that is valuable in his book, and his statements are accurate and apposite.

Book-Auction Records. Edited by Frank Karslake. Vol. II. Part IV. (Karslake & Co.)—The second volume of this useful publication, of which this is the concluding part, comprises a total of 15,751 entries, and brings the record to the close of the auction season 1904-5. A comprehensive index, compiled by Mr. Arthur Grove, adds greatly to the value of the work. This last part also contains a reproduction of an unpublished drawing by Mr. Charles Martin of the house of Aldus Manutius at Venice as it appeared in 1879, as well as an interesting account, translated from the German, of the career of the great Munich bookseller Ludwig Rosenthal. To the second-hand dealer, as well as to the collector, this publication, which is a boiled-down extract of the contents of scores of auction catalogues, cannot fail to be serviceable. Glancing through its pages, we are enabled to form an idea of the progress of bibliophilism on its commercial side. The "boom" of one year is followed by the "slump" of another, and in no class is this more conspicuous than in the *juvenilia* of some modern authors, which were recently selling at enormous prices, but have now descended to a more moderate level. On the other hand, the authors of the Augustan period are attaining a place in the market which, a few years ago, was occupied solely by the great writers of the Elizabethan age and their immediate successors. The plays of the Restoration dramatists and the folio poems of Pope, Gay, Prior, and their contemporaries, when in clean and uncut condition, are now valued in pounds, whereas five-and-twenty years ago their price was reckoned in shillings. Few books of the first importance are included in this last part of 'Book-Auction Records.' With the exception of a fine copy of Caxton's 'Caton,' which was sold at Sotheby's on July 6th for 1,350*l.*, interest chiefly centres in the Great Missenden group of Shakspearean quartos which came under the hammer at Sotheby's at the close of the season. These six volumes, none of which was in first-class condition, while the majority were seriously defective, realized the sum of 4,600*l.*, which shows an immense advance in value during the last twenty years. It may be remembered that the late Mr. Quaritch, in his catalogue for 1884, offered for the sum of 525*l.* fifteen quartos, including Roberts's 1600 editions of 'The Merchant of Venice' and 'A Midsummer Night's Dream,' Butler's 1608 edition of 'King Lear' (which alone realized 900*l.* on July 29th), and a large uncut copy of 'The Taming of the Shrew,' 1631. But now that the Rowfant collection of twenty-nine quartos has left this country, and that few copies can remain in private hands, if we exclude those in the libraries of the Duke of Devonshire and Mr. Huth, it is not likely that we shall see a larger number in an English sale-room than those which passed through the hands of Messrs. Sotheby last season. To those whose interest it is to watch the shifting of the centre of gravity in the great world of books, Mr. Karslake's publication will afford considerable aid, while his notes at the beginning of these 'Records' are not devoid of piquancy.

History of Hadley, including the Early History of Hatfield, South Hadley, Amherst, and Granby. By Sylvester Judd. With an Introduction by George Sheldon. (Springfield, Mass., Hunting & Co.)—Hadley, Massachusetts, was founded in 1659, a date of hoary antiquity, regarded from an American point of view. Mr. Judd's exhaustive history of Hadley and the neighbouring villages was originally published in 1863; but the present edition has been carefully revised. While the history of a small New England village may possess much interest for those who are descended from its early settlers, or who have other intimate associations with the place, it can hardly be expected to awaken much excitement among English readers. However, there are episodes in the history of Hadley, and other Connecticut valley towns, which cannot fail to interest all who admire heroism and endurance in the face of great peril. For Hadley was a frontier town, and whenever an Indian war broke out it was almost certain to be raided by the savages. A favourite New England legend tells us that during one attack on the village of Hadley by the Indians, an old white-haired man, who was a total stranger to the villagers, suddenly appeared in the street, and, putting himself at the head of the sorely pressed men, drove back the savages. Some thought that he was an angel; but up to the present time it has been generally believed that he was one of the regicides—Whalley and Goffe—who, it is certain, were for a long time in hiding in Hadley. It is rather a pity that Mr. Sheldon, in his introduction to Mr. Judd's 'History,' ruthlessly destroys this legend, showing that it is a mere fable. Mr. Sheldon—whose introduction is, by the way, decidedly more interesting than Mr. Judd's 'History'—is possibly mistaken in saying that Whalley was buried in a cellar in Hadley. Doubtless the two regicides spent most of their time while in America in the seclusion of friendly cellars; but it is probable that after his death Whalley was emancipated from cellars, and was buried in a graveyard in New Haven, where a headstone bearing his initials is still standing.

Modern Masters of Pulpit Discourse. By W. C. Wilkinson. (Funk & Wagnalls Company.)

"'John Hall.' Fix your eye on the name. How foursquare it looks! Speak it. How solid it sounds! Speak it again. What weight it carries! Once more. How evenly balanced it is! Consider it. What freedom from surplusage! What honest scorn of distinction!"

We suppose there are people who like this sort of thing, and even regard it as good writing, or else it would not be possible for a periodical to pay a man to write it. But we must confess that the tendency to produce it augurs ill in a would-be critic of style. It is not, we think, wonderful that the writer of the paragraph above quoted should find John Henry Newman's manner a little lacking in "felicity"—his most eminent characteristic. It is a well-known fact that that master of English wrote a Latin sentence every day as an exercise. We suppose that is why Prof. Wilkinson tells us that Newman could in his opinion have written Greek better if he had written Latin more. The prospect of a Newman purged of his Græcisms by Prof. Wilkinson is, indeed, alluring. Doubtless the author of the John Hall symphony would correct that "tendency to formlessness in style" which he discerns in the writer of 'The Idea of a University.' We have given a sufficient specimen of Mr. Wilkinson's quality to enable the reader to judge for himself whether he wishes to read the book. Those who regard the criticism of Newman as discriminating, or who derive satisfaction from the paragraph at the head of this notice, will win, we dare say, abundant pleasure from this volume. The writer shows considerable acuteness in summing up the qualities of a preacher, and the estimates alike of Phillips Brooks and Henry Ward Beecher are really illuminating. But he writes with the exaggerated impressionism of modern journalism, his egotism is everywhere apparent, and his fondness for chopping up sentences to criticize them word by word is not reassuring as to his possession of any criteria of good judgment. But the book will be useful, for it affords evidence of what a certain kind of "religious" journalism tends to foster. It is fairly characteristic of the world of which it is the symbol: it will do little harm to those who like it, and none to those who do not, and will serve as a landmark to many of the distance that divides us from the Middle Ages. Only the Reformation, which was started by a journalist of genius, could have made a book like this possible. The author evidently enjoyed writing it. But, personally, we prefer the "formless infelicity" of Newman.

In the same style as "The Pocket Stevenson" Messrs. Chatto & Windus publish *The Pocket Richard Jefferies*, passages chosen by A. H. Hyatt, who has made a good selection. Jefferies renders admirably the suffused sense of good derived from the sun, the open air, and the moving things of nature. He proclaims himself an optimist, though he thinks that "every line in my face means pessimism." Colours are impressed very keenly on his retina. But as Mr. Hyatt speaks of "nature's deeper meaning" as revealed to him, we may add that the philosophy of nature as revealed by Darwin and by Tennyson does not seem to have affected Jefferies. His study could not reduce him to the feeling of Maeterlinck, who finds all things in nature sad, the sadder as one looks the closer:—

"At the present hour the duty before us is to seek out that which perhaps may be hiding behind these sorrows; and, urged on by this endeavour, we must not turn our eyes away, but must steadily, fixedly watch these sorrows and study them with a courage and interest as keen as though they were joys. It is right that before we judge nature, before we complain, we should at least ask every question that we can possibly ask."

Thus Maeterlinck; but the very study he commends has frightened great minds. Ruskin wishes, in his weariness of mind, for

"the power of slowly following some branch of natural history or other peaceful knowledge; not that natural history is in one sense peaceful, but terrific; its abysses of life and pain, of diabolic ingenuity, merciless condemnation, irrevocable change, infinite scorn, endless advance, immeasurable scale of beings incomprehensible to each other, every one important in its own sight, and a grain of dust in its Creator's—it makes me giddy and desolate beyond all speaking."

But if Jefferies does not go so deep, he has good counsel to offer. His prose is graceful; he has the artist's eye, being ahead of his time in such suggestions as this:—

"The London atmosphere is, I should fancy, quite as well adapted to the artist's uses as the changeless glare of the Continent. The smoke itself is not without its interest."

This is a delightful little book, full of suggestion which, if vague, is yet good.

We are glad to see in the "Dryden Library" *Selected Poems*, by Austin Dobson (Kegan Paul). It is a charming book, charmingly produced. Mr. Dobson has the light touch

and the scholarship which are so rare in combination. He is the Horace of our time, and has naturally chosen a leisurely period for the best efforts of his Muse. The present selection has a sketch by G. H. Boughton as frontispiece, and, being both choice and cheap, should go far.

In the "Harmsworth Library" (Amalgamated Press) we have *Vanity Fair*, *The Pilgrim's Progress*, *Jane Eyre*, and *The Voyage of the Beagle*. The series is cheap at a shilling; the binding is satisfactory, and there is a short biographical introduction in each case.

We have on our table *The Needs of Man*, by W. Winslow Hall (Sonnenschein),—*It Ringeth to Evensong*, by A. G. Mortimer (Skeffington),—*The Sunday School Hymnary*, Words and Music edited by Carey Bonner (Sunday School Union),—*The Swedish-Norwegian Union Crisis*, by K. Nordlund (Stockholm, Almqvist & Wiksell),—*Sweden for Peace*, by Nils Edén (Stockholm, Almqvist & Wiksell),—*National Defence*, by "J." (Spottiswoode & Co.),—*West Africa before Europe*, by E. W. Blyden (C. M. Phillips),—*The Story of the Harp*, by W. H. Grattan Flood (Walter Scott),—*Guide to Commercial Correspondence and Business Composition*, by W. Jayne Weston (Pitman),—*An Idol of Four*, by E. Pomeroy (Watts),—*Partners of the Tide*, by J. C. Lincoln (Hodder & Stoughton),—*The Chariots of the Lord*, by Joseph Hocking (R.T.S.),—*Heroes and Pioneers: Lives of Great Leaders in Thought and Action*, edited by W. G. Berry (R.T.S.),—*Armstrong College, Newcastle-upon-Tyne, Calendar for Session 1905-6* (Andrew Reid),—and *The Millgate Monthly*, Vol. I., No. I. (Manchester, the Co-operative Newspaper Society). Among New Editions we have *Litanies of Life*, by Kathleen Watson (Brown & Langham),—*The Practical Angler; or, the Art of Trout-Fishing*, by W. C. Stewart (Black),—*The Age of Reason*, by Thomas Paine (Watts),—and *The Wonders of Life*, by Ernst Haeckel (Watts).

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GEORGE MAC DONALD.

Dr. George Mac Donald, who died last Monday, had reached a great age, having been born in 1824, and latterly he had been so much out of England and the world of letters that his name rarely came before a public greedy for personalia. He was, however, one of the few men who could boast not only of a well-deserved literary reputation, but also of the tribute of veneration due to a loved teacher and friend. Born in Aberdeenshire, he was educated at King's College, Aberdeen, and later at Highbury as a Congregational preacher; but he was too independent to make a success of his pastorate at Arundel, which he retained from 1850 to 1853, and he became a lay member of the Church of England some time after, preaching, like Socrates, with the more effect because he was not paid for his work.

His first literary work consisted of poetry, published in 1856 and 1857. 'Phantastes,' a charming fairy tale (1858), and 'David Elginbrod,' a novel (1862), may be taken as representative specimens of his other literary activities. In fairy tales he was, perhaps, at his best. His turn for mysticism and his imagination here had free play, and such stories as 'Dealings with the Fairies,' 'The Princess and the Goblin,' and 'At the Back of the North Wind' have in their own line never been surpassed.

As a writer of fiction Dr. Mac Donald was very unequal—too consciously didactic to attain great success, perhaps. A pietistic element, unconventional relations between classes and sexes, sympathy with poverty, especially gentle poverty, and unfeigned dislike of the Philistinism of modern life—these are the general features which distinguish Dr. Mac Donald's fiction, making it strongly attractive to some and repulsive to others. He showed at all times admirable insight into Scottish character, and deserved all the success which came to later and more popular expositors of broad Scotch dialect. 'Robert Falconer' he considered his best story. Here and in 'Alec Forbes' and 'The Marquis of Lossie' he was undoubtedly drawing on his own reminiscences. 'Alec Forbes' is merely the history of some of the inhabitants of an obscure village in the north of Scotland, but the human interest is strong, and the spiritual life of the characters wonderfully done. 'David Elginbrod' is a fine, though wild book, much concerned with mesmerism, but notable for many beautiful passages and descriptions. 'St. George and St. Michael,' a story of the seventeenth century, showed that the writer's historical sympathies were wide, and that he could see what was attractive and heroic in both Puritans and Cavaliers.

Two or three of his short poems are sure of a place in any representative anthology of English, but his religious outpourings in that form, though extravagantly lauded by Ruskin, are not likely to survive. His verse was always a little wanting in polish. He could boast, however, a distinction rarely accorded to poets in the success of some of his translations of Heine. Recently we noticed a reissue of his work of this kind under the title of 'Rampolli.'

He was distinguished for many years above the crowd of authors who were his contemporaries by virtue of the rich dower of lofty ideals and meditative insight which was his. His form was instinct with the nobility of his mind, and he leaves behind him many devoted friends who will cherish his memory.

THE TEACHING OF ENGLISH.

About thirty years ago some slight stir was made in the direction of just a little study, in English secondary schools, of the mother tongue; but to-day educational reformers mean more serious business. The line now being taken by the radical left is due partly to the thoughtful efforts of American teachers to systematize the study of the English language and literature, partly to the crusade against the traditional classical curriculum being carried on by the champions of physical and natural science and modern languages. In the space here available it is impossible to do more than cover a small part of the ground, so I shall restrict my remarks to secondary schools and to boys on the classical side between the ages of fourteen and fifteen. The main thing is to determine how the teaching of English language and literature is to be fitted into the curriculum alongside of classical subjects. It should be by this time obvious that the hours at present allotted to the mother tongue are ludicrously inadequate.

After nearly fifteen years of experience, I say in all seriousness that a boy of the age stated spends on the average some eleven or twelve hours a week (I am reckoning in-school time, because preparation time is generally proportionate to time spent in class) on Greek and Latin, as against one and a half to two on English subjects. I am not counting history, English or other, as an English subject. If, as seems indubitable, this time is inadequate, how ought this state of things to be modified? To arrive at a reasonable answer we must take into account our aim and instruments; the method—though, of course, intimately bound up with both—is a matter of subsidiary importance.

Our aim is to produce a genuine liking for good literature, not as a mere examination subject, but as a permanent and ever-expanding store of enjoyment: in short, our aim is intellectual culture. Few will dispute that the obvious instruments to our hand are grammar, reading, and composition, this last including both the *recte scribendi scientia* and the *recte loquendi scientia*. Grammar has unfortunately been done to death in the past. In the present connexion I do not desire to use grammar directly as a logical training. Euclid and other mathematical studies may be trusted to see to that. Latin and English grammar, taken together, will certainly contribute to a logical training; but it must always be remembered that the study of English is not intended to develope the logical faculty. We want to use grammar mainly as a standard by which to judge good style, and as a help to writing and speaking correctly and pleasingly. In the very earliest stages of secondary education it is well to teach English grammar on lines calculated to help the easy acquisition of Latin grammar when its turn comes, as it is taught in a capital little book by M. Morgan-Brown, 'A First Form Grammar' (Longmans). But in the stage we are now considering it is rather the outlines of the structure and history of the English language that are required, as rightly prescribed by the Board of Education in their new syllabus for the training of teachers. Of the grammatical exercises now in vogue few are necessary beyond the analysis and synthesis of sentences. In the majority of schools I believe the latter exercise is practically unknown. I heartily agree with Sir Oliver Lodge when he writes: "The niceties of grammar and the science of philology make an interesting study for years more nearly mature." As Quintilian argues, such training does not harm those who pass through it, *but only those who linger too long over it*.

To pass on to reading. To-day, at any rate, there can be no difficulty about the supply of cheap and suitable texts. I believe, however, that the objection to plentiful reading of English at schools is due to the supposed difficulty of making it a good class exercise. My experience with all kinds of classes does not confirm this notion. The subject is easy to manage in many ways, and never fails to interest a class. Far more reading and study of good English books is imperatively demanded. I should here make five postulates in connexion with English reading. First, it should by all means be co-ordinated with the period of English history being studied. Second, while some books are taken as general reading mainly for the interest of their subject-matter, others should *pari passu* be studied intensively with a view to details of style and so on. We must combine, in the language of Herbart, concentration and reflection. The motto should be *multa satis, et satis multum*. Third, poetry, well selected according to recognized principles for the different stages (the Board of Education and the Assistant Masters' Association have issued well-considered schemes), should, in my opinion, form the greater part of the study for boys of fourteen. How valuable a thing might be the *poetarum enarratio*, or comment on the poetry, in the hands of a sound teacher! I venture to quote a sample of the Board's suggestions:—

History Scheme.—General study of the History of England from Henry VII. to Oliver Cromwell, inclusive. Detailed study of one of the four following: The reigns of Edward VI. and Mary; the reign of Elizabeth; the Civil War (1642-48); the Protectorate. With this the following Literature Scheme. For general reading—all or most of the following: Shakspeare's 'Macbeth'; Spenser's 'Faerie Queene,' Book I.; Macaulay's 'Essay on Bacon'; Kingsley's 'Westward Ho'; More's 'Utopia'; 'Memoirs of Col. Hutchinson,' by his wife. An Anthology. For detailed study: Shakspeare's 'A Midsummer Night's Dream'; Milton's 'Comus,' 'Lycidas,' 'Arcades,' and 'Areopagitica.' Certain selected essays of Bacon. An outline course on structure and history of the English Language.

Of these schemes I would say only that perhaps the poetry might be in larger proportion, and that the 'Areopagitica,' in spite of its many merits, is too monotonous in rhythm and too long-drawn-out in argument to be entirely suitable.

My fourth postulate is that reading aloud in class should be insisted on. Fifth, memory work, and plenty of it, is absolutely necessary.

As to composition at this stage, let us deny ourselves the aid of each and all of the many manuals offered by enterprising publishers. They are little but a weariness of the flesh. Two opposite pages of a large note-book can be made to contain practically all the definite rules that need be given on matter and style. Further knowledge should be inductively acquired from the pupil's own reading and the careful corrections of his teacher. The secret of learning to write is frequent writing, and instead of once a month an essay should be produced once a week. As to the method to be employed, I think it would be hard to beat the old Roman system described by the late Prof. Wilkins in 'Roman Education': First, the reproduction of the substance of a story told by the teacher; then the paraphrase of second-rate literature; third, the treatment of themes as put into the mouths of definite persons; and last, the writing of little stories from material supplied by the poets. Of these perhaps the second and third are the most suited to a boy of fourteen.

In all three departments the essential thing is that "language should be learnt in the pupil's stride," as Sir Oliver Lodge phrases it. From the three together he is bound to acquire a knowledge of the meaning of words, accurate use of language, and precision of statement, and, by necessary interaction, accuracy and precision of thought. Such should be our aim and instruments. Methods may be left largely to the idiosyncrasies of the teacher.

My last word must be directed to the place of English in the curriculum. As prescribed above, grammar would require 1½ hours, reading 2½, composition 1½; in fact, I must demand 5 hours in place of the present 1½ or 2. I propose to make room by a *jactura vel audacissima*. In a word, I would drop all classical composition up to and including this stage, with the exception of Latin prose. A week of 26 hours in class would then be thus arranged:—Classics: reading of (Greek and) Latin books, 4 hours; Latin prose, 2; Grammar 1. English, 5. Mathematics, 5. Science and manual work, 3. French (or German), 2. History, English or ancient, 3. Other subjects, 1.

I apologize for adding yet another suggested curriculum to the many already offered to a perplexed educational world; but it is emphatically a case of *place aux dames*, and the lady is none other than our mother tongue. In this scheme of class-hours I claim that the humanities get their due (17 hours out of 26). Of course, grammar, as Dr. Gow properly urges, and history are also largely scientific. It remains to urge one point. Whatever hours are allotted to the study of English, the requisite of requisites is the genuine enthusiasm of the teacher for his subject. Are we quite sure of our secondary teachers in this respect?

W.

THE REFORM IN CLASSICAL TEACHING.

The supporters of classical studies have had to meet some very determined attacks of late years — attacks the more dangerous because they come not only from those who dislike classical studies, but also from some who believe in their value. The former class includes that large majority who confuse education with money-earning, who think that children go to school in order to learn a trade, or at least to learn how they may gain a living. The latter are those who think that the day of classics is gone by, and that the force of international competition makes it impossible for us to consider educational questions on their merits.

It must be admitted that such critics can make out a case. Far too much time is generally given to Latin and Greek, and with very poor results. A boy begins these languages at eight or nine years of age, spends the greater part of his time on them, and ten years later he cannot read a Latin or Greek book with pleasure or ease, nor can he write half a dozen sentences correctly. But it does not follow that the fault lies in the subjects; and it behoves us to inquire whether it lies somewhere else. When we look at a school time-table we must be struck with the fact that what may be called the natural subjects of instruction are neglected on behalf of the artificial. It is natural that the young should first learn to express themselves well in their native tongue, and to understand and to enjoy their own literature; to learn by heart tables of paradigms and to be for ever writing translations of disjointed sentences is unnatural. It is also natural that the child's curiosity should be excited by the world around, and his intelligence fed by being taught to understand it. His imagination and his reasoning faculties also need careful attention. But all these matters are neglected and left largely to chance.

I cannot discuss here the whole question of education, or in particular that part which is concerned with observation, reasoning, and imagination; but a few words may be said of the literary side. It is obvious, I think, that the child, whose faculties develope slowly and not all at once, needs a graduated course of work, leading from difficulty to difficulty by short steps. The first step must be to learn the use of the mother tongue, and this implies that a large number of hours must be given to speaking, reading, and writing in English. The first foreign language should be one not too much unlike our own, and those more unlike should be begun later. Moreover, the aim should be complete mastery at each stage, before the next is entered. Nor must more than one language be begun at a time. If, then, a large number of hours be given to English, and a modern language be next taken, this postpones Latin and Greek, and greatly reduces the total time available for them. How can satisfactory results be attained in these circumstances?

Readers probably know that a great reform has been carried out in the teaching of modern languages. The principle of this reform is to consider language as speech, not as something written or silently read. It is not only that the pronunciation of the language is taught; its rules are observed in speech before they are formulated, and they are

largely practised in speech. Not that writing is neglected, for writing is useful to fix in the memory what is learnt, and with a class it is necessary, to prove that the lesson has been mastered. As long ago as 1873 Hermann Perthes, a German schoolmaster, saw that the same principle should be applied to Latin, and not long after, careful experiments were begun in this direction. Parallel classes were arranged, one of which followed the old lines, the other taking a reasoned curriculum which reserved Latin until the age of twelve or so, and Greek until two or three years later. It was found, so we are informed, that at the age for entering the university the boys of the latter class were equal, or even superior, in classical attainments to those who had studied on the old lines. By beginning the classical languages later, the pupils get their minds more developed, and they are able to learn more quickly, and in Greek, for the same reason, more quickly than in Latin; while certain changes of method make the teaching more efficient. Amongst these changes are: study-ing the rule rather than the exception, and exacting approximate correctness at each stage, instead of being satisfied with thirty or forty per cent. of accuracy; together with constant *viva voce* practice, which is ten times more rapid than writing, and therefore makes it possible to give ten times the exercise in a given time. It should be noticed that speech is used for exercise in rules already learnt; reading and writing are used to impart these rules and to fix them in the memory. Also, as far as possible, the lesson is carried on in the language which is being taught, and thus simple syntax becomes so familiar that mistakes are rarely made in it. After such drill the learning of paradigms (which cannot be dispensed with) is easier, partly because the pupil's curiosity has been aroused, and he wants to learn them.

The great advantage of this system is that the intelligence is constantly in play. Quick question and answer, the constant association of speech with life and feeling, train the intelligence far better than anything else. The pupil is for ever being called upon to use what he knows, and in ever-varying circumstances, for which no cut-and-dried book-rule can be given. By a series of questions on one sentence, the use of emphasis and the importance of position are indelibly taught; and these are the root of style in the ancient languages. Those who wish to see the method more fully described, with specimens of work actually done (mistakes and all), should consult a pamphlet by Gerhard Michaelis, entitled 'Welche Förderung kann der lateinische Unterricht an Reformschulen durch das Französische erfahren' (Marburg, 1902). They will be astonished at the mastery shown by pupils in the fourth-form stage: whole pages of Latin composition with hardly a blunder. This pamphlet also explains how the study is organized so as to go through the course of regular grammar. The same experiment has been made in England, with like results, which are briefly sketched in a little book by Mr. W. H. S. Jones, 'The Teaching of Latin' (Blackie, 1904), which has been referred to more than once in these columns. To take, for example, Latin composition, the stand-by of our English schools: The same master, using the same book of extracts, with the same school form, found that boys taught under the ordinary system got an average of about 30 per cent., those under the system advocated from 80 to 90 per cent., of marks.

It will be seen that this plan has a collateral advantage in relieving the overcrowded curriculum. There is plenty of time for English reading, composition, and literature; plenty of time for a complete mastery of French, and better results in classics. When set down to a written examination the pupils are equal to their rivals at the scholarship examination; and they have the advantage over them that they can, and do, read and enjoy classical books, if not of the most difficult kind, and that they can express themselves in speech or in writing quickly, easily, and correctly. I speak here not only of the picked boys of the sixth form, but also of the average boy.

It is necessary also to observe that for such work as this the master must be thoroughly competent. No man can teach Latin and Greek in this way unless he can speak, read, and write them with ease himself. He will need first to train himself, for as things are he lacks the necessary readiness; but it is not impossible, it needs only care and pains. He will be rewarded in finding his work full of never-ending interest, his pupils always alive and keen, not bored and heavy, and in consequence discipline exceptionally easy. He will also have shown that there is room in education for the classical languages and literature, without taking up a disproportionate amount of time. If such a reform can be generally carried out—and there is nothing in the way, if head masters and head mistresses wish to try it—the utilitarian will be made as dumb as he is capable of being, and the furious controversy over compulsory Greek for ever stilled.

D.

THE CRABBE CELEBRATIONS.

On the 19th of January, 1831, a little more than a year before his death, Crabbe wrote to his friend Mr. Crowfoot, of Beccles:—

"Beccles is the home of past years, and I could not walk through the streets as a stranger. It is not so at Aldborough: there a sadness mixes with all I see or hear."

He ascribes this sadness to the passing away of old acquaintances, but it is not improbable that the discouraging attitude which Aldeburgh from the first adopted towards its one famous man had at least as much to do with it. Aldeburgh thought little of its poet then, and to-day it thinks, if possible, even less. The Crabbe celebrations of Saturday, Sunday, and Monday caused a mild surprise in the town—surprise that so much fuss should be made over a man who "had been dead such a long time." Outward symbols of rejoicing were not lacking, it is true. Kindly coastguards had stretched flags from the old Moot Hall to the houses opposite; flags floated from the church tower and along the "front," posters were displayed in shop windows; but enthusiasm there was none. Yet Mr. Thomas Hardy came to Aldeburgh for the occasion, and Prof. Huchon, of Nancy University, was present to do honour to the poet's memory. It may be that there is something in the "frowning coast," which Crabbe detested so heartily, that is hostile to literary taste, or it may be that the inhabitants of the place are so busy as to have no time for such things. Whatever the reason, it is clear that Aldeburgh is, and always has been, indifferent: in the church itself the poet's monument is so tucked away and hidden that the casual visitor—unguided—may go in and out, and never know that it is there. Yet Aldeburgh must needs celebrate. There was a luncheon, and towards it, at the appointed hour, little knots of strangers made their way, casting interested glances this way and that (alas! save for the Moot Hall, there is little to see in Aldeburgh). The absence of crab from the menu caused many a merry jest. Ignorance of the poet's work was a bond of union to many; and by the time Mr. V. B. Redstone was prepared to read his paper on 'Aldeburgh's History' we were on fairly good terms with one another. The paper was listened to with polite interest, and when it was over, and votes of thanks had been exchanged at considerable length, the company scattered, some to wander among the Crabbe relics in the Moot Hall, some to the church, and some to kill time till the departure of the next train. Indeed, Saturday was a day of serious celebrating—a day of papers. There was a paper at luncheon, a paper at the church, and later in the afternoon three papers were read in succession in an uncomfortable building called the Jubilee Hall. The first of these, on 'Crabbe's Aldeburgh,' was by Prof. Huchon, and if it did not tell us anything new about our Suffolk poet (which was hardly to be expected), at least it showed what patient study had been devoted to him on the other side of the Channel. The speaker's intimate knowledge of his subject might well have put apathetic Aldeburgh to shame—but it did not. Next came Mr. Groves, who spoke of Crabbe as a botanist, a mystic subject as far as the majority of us were concerned, but interesting enough even to the unlearned; and then Mr. Shorter ascended the platform, and hastily (for time was getting on) showed the poet to his 'Place in English Literature' in an eloquent paper, wherein the great names of Wordsworth, Tennyson, Shelley, Keats, Byron, FitzGerald, Leslie Stephen, and Jane Austen rumbled to and fro.

With the close of Mr. Shorter's paper the serious celebrating may be said to have concluded. The subsequent programme was made up of tableaux, a church parade, and picnics. The tableaux on Saturday evening were really interesting. In the first Mr. Crabbe, sen., was discovered reading Young's 'Night Thoughts' to his infant son, while Mrs. Crabbe gazed stonily on. In the second Mr. Crabbe, jun., in a yachtsman's jersey, was seen at work on Slaughden Quay. In the third he met Miss Elmy, and the piano helpfully struck up 'Sally in our Alley.' The fourth tableau represented the poet arousing the merriment of the apothecary's daughters at Wickham Brook, by reason of his eccentric wig. To ensure a proper degree of merriment the poet was depicted in a preposterous red wig, and with a leer worthy of the comic page-boy in the pantomime. It spoilt the tableau, but the apothecary's daughters smiled. Others represented Crabbe reading his poems to Dr. Johnson (a tableau in which Lord Chancellor Thurlow was seen sheepishly presenting the poet with the famous 100*l.* note); Crabbe introducing his wife to the Duke and Duchess of Rutland; and his meeting with the Highland chieftains at Sir Walter Scott's in Edinburgh. It will be seen that one of these incidents is fictitious, a point which experts in the front row were not slow to make; but the final tableau aroused the greatest interest. It was entitled 'The Apotheosis of the Suffolk Poet.' Now "apotheosis" is, as Mark Twain would say, a good round word, a satisfying word, and we wondered how it would be treated; but when Crabbe was seen dreaming in his chair, and Phœbe Dawson, Peter Grimes, and others of his creation trotted or stalked by him, until at length a lady held a wreath of something green over the sleeping poet, we began to realize that the "roundness" of the word had beguiled somebody. But I must not cavil at what was undertaken "all for our delight." There were many difficulties, and, all things considered, the tableaux were excellent.

On Sunday there was a Crabbe sermon, and the lines beginning "Pilgrim burthened with thy sin," from 'Sir Eustace Grey,' were sung as a hymn, while in the afternoon enthusiasts drove to Orford, where the poet's father once kept a "parochial school" in the church porch. Monday, the last day of the celebrations, was a day of excursion. The party, which numbered over fifty, and contained, perhaps, a larger proportion of interested persons than that which had assembled on Saturday, drove to various places in the neighbourhood connected with the poet's life, including Sweffling, Parham, and Little

Glemham. There were three brakes of considerable size, and several smaller vehicles, together with some bicycles. Small wonder then that village folk came to their doors to gape. As I followed the procession into Sweffling I met a farmer, wide-eyed with wonder, driving in his cart. "Askin' your pardon, sir," said he, pulling up, "but what might this here be?" I explained that the ladies and gentlemen who had just passed him were driving round the country in honour of the poet Crabbe, who was born one hundred and fifty years ago. My explanation did not help him much, I fear, which was not surprising after Aldeburgh; for "if gold ruste, what shal iren do?" He concluded, however, with a wink, that it was really a day in the country that they were after, and went on his way well satisfied. It was a fine day, and the expedition was very pleasant; but the start was late, and so some of the papers which were to have been read had to be omitted, a circumstance which certain of us did not regret deeply. The slight literary flavour attaching to the journey gave it the air of a pilgrimage, and added much to the pleasure of everybody.

Antiquities, such as Framlingham Church and Castle, which were in themselves unconnected with our purpose, save in so far as the poet had doubtless looked upon them, came in for attention, and we all enjoyed ourselves hugely. We should have been content with another day of it, when we might have taken in Beccles, where the poet's happiest Suffolk days were spent, and Blythburgh, whither, during the short time he was curate at Aldeburgh, he used to go once a week to meet his brother Robert; but at Saxmundham, in the evening, the celebrations came to an end. They were, thanks to the weather, extremely successful. The collection of relics in the Moot Hall included the "Midnight" MS., lent by Prof. Dowden, and the portrait of the poet by Millington of Trowbridge. The contributions from Aldeburgh were few. The place has suffered little change externally since Crabbe passed the most unhappy part of his life in it. The "heath with withering brake grown o'er," the "burning sand," the "stakes and seaweeds withering on the mud," the "half-buried buildings next the beach," remain to-day much the same as they were in the poet's time, except in the case of the last-named, where, by reason of the sea's encroachment, other buildings have taken their place. It is a pity, however, that the spirit of the place should remain unchanged. Yet it is so. The Mayor himself had the courage to admit publicly that until the celebrations were mooted he never had an idea of turning his attention to Crabbe, and all this must have been particularly distressing to one of our number, who came from Trowbridge full of enthusiasm and laden with Crabbe relics and reminiscences. But Aldeburgh is incorrigible. The extraordinarily energetic secretary, Mr. Ganz, had prepared a souvenir, opening with an unremarkable sonnet on Crabbe by Mr. A. T. Schumann, of Gardiner, Maine, U.S.A., and including facsimiles of portraits and handwriting, photographs of tombstones and other relics, besides a catalogue of the Moot Hall collection. But in all probability Mr. Ganz is the only man in Aldeburgh who takes an interest in these things. Crabbe's work is not, in form at least, calculated to appeal to the ruck of modern readers. It may or may not be poetry; Mr. Shorter, happily provided with a definition of the word, claimed that it is, and it cannot be denied that, as a realistic painting of rural character and existence, as it actually is, it is unsurpassed. Crabbe's place in English literature may be here or there, but he is, *par excellence*, the poet of the poor, and withal a perfect craftsman; and it may be that he will be living when Aldeburgh is under the sea.

J. B. D.

'KNOX AND THE REFORMATION.'

Mr. Lang is comforted by the discovery that "an eminent authority, Presbyterian," takes the same view of Knox's use of Paul's vow as he did. Until this authority is named, it is impossible to say whether he has been misunderstood or not. After Mr. Lang's admission that the passage in the Nonconformists' letter "is not clear enough" to warrant the use he made of it, it is somewhat amusing to find him now taking credit to himself for being willing to waive the point.

What Knox thought of the Anglican Church in 1568 can be much better learnt from the letter he penned to the bishops and pastors of that Church in December, 1566, and from the Nonconformists' letter itself, than from Randolph's letter of February 12th, 1561/2. As for Knox's letter to Mrs. Locke, to which Mr. Lang confidently alludes, it refers not to the Elizabethan Prayer Book, but to King Edward's, and therefore destroys Mr. Lang's argument instead of helping it. It is a mere evasion to say that the quotation from Knox's 'Brief Exhortation' of 1559 does not affect the point at issue. The question is not the intolerance of that pamphlet, nor even its amazing intolerance, but whether its language is such that, if its writer had been consistent, he would have advised the Nonconformist brethren in 1568 to kill Elizabeth.

As for the text of the anonymous 'Historie,' any one who has worked much among MSS. of the period knows how erratic the punctuation frequently is, and how readily an incompetent transcriber might take a marginal direction into the text. On such a matter it is useless to argue with Mr. Lang.

Reiteration does not strengthen his statement about the five letters which he alleged were written between June 21st and June 28th. There is no reason to believe that Knox's lost letter was written within that period; and Kirkcaldy's undated one, which Mr. Lang would place on June 21st, was assigned by Father Stevenson to the preceding month. Of the three letters which were dated within the specified eight days, one was enclosed in one of the other two. Mr. Lang does not mention this; but he now admits that he cannot prove that messengers came daily from England at that time. We do not believe that he can prove a single one came during the eight days that he chose as a test; and, in the circumstances, it is perhaps puerile to attempt to justify the Queen Regent's charge.

Mr. Lang's other remarks do not call for any answer; but it may be pointed out that he still ignores his own inconsistency regarding Knox's letter of July 12th, or 19th, 1559.

The Reviewer.

THE REV. S. G. GREEN, D.D.

The influence exerted by the veteran scholar Dr. Samuel G. Green, who died last Friday week in his retirement at Streatham, is not to be measured by any enumeration of his published works or the various positions he filled. He was born in 1822, and it was one of his favourite reminiscences that at the school he attended the head master was wont to read aloud to the boys the monthly parts of 'Pickwick' as they appeared, while a whole holiday celebrated Mr. Pickwick's release from the Fleet! Whether through these alluring influences or not, he became a keen student, and showed to the end of his life an extraordinary power of acquiring and retaining knowledge. He graduated at the University of London, and entered the Baptist ministry in 1844, shortly exchanging pastoral work for the classical tutorship, and later the Presidency, of Horton, afterwards Rawdon College, Yorkshire. In 1876 he came to London, becoming first editor, and then Secretary, of the Religious Tract Society.

In his young manhood he hailed with enthusiasm the genius that was then appearing in English literature, and many anonymous reviews from his pen had no small share in hastening its public recognition. Tennyson, who was not wont to be effusive, wrote him a letter of emphatic gratitude on the publication of an article upon the earlier poems. The writer well remembers, in later years, the ardently expressed pleasure of Jean Ingelow at identifying in him the author of a sympathetic criticism. He was one of the very first to recognize the genius of Browning.

The charm of the intellectual atmosphere in the lonely college among the Yorkshire moors, and the adoration he won from the men whose lives he moulded, are not to be generally appreciated. Though Dr. Green was a Nonconformist, his sympathies were catholic, and he had close friends among men of every creed.

Dr. Green's best-known work is his 'Handbook to the Grammar of the Greek Testament,' which appeared in 1870. It was followed by a primer, which has had a wide and steady circulation. As lately as 1901 he published a 'Handbook to the Hebrew of the Old Testament,' and in 1904 a 'Handbook to Church History.' His latest work was a revised edition of Dr. Angus's 'Bible Handbook.' In the more recent part of these literary labours he was assisted by his son, the Rev. S. W. Green. Dr. Green's Angus Lecture, entitled 'The Christian Creed and the Creeds of Christendom,' was widely appreciated. In a revised edition of the English Bible (Eyre & Spottiswoode, 1877), which prepared the way for the Revised Version, he shared with Dr. Jacob, the former head master of Christ's Hospital, the work of revising the New Testament. But as more than two columns of the British Museum Catalogue are required for Dr. Green's publications, it is hopeless to attempt to notice them briefly. His literary activity was continuous, and uninterrupted to the close of his life. His critical knowledge of books, from the Bible downwards, was exceptional, and he enjoyed the confidence of Mrs. Rylands in the preparation of the John Rylands Library, Manchester, which includes the famous Althorp Collection.

The honorary degree of D.D. was conferred upon him by the University of St. Andrews in 1900. He was one of the Vice-Presidents of the British and Foreign Bible Society.

In Dr. Green were combined the intellect of the student and the innocent simplicity of a child, and many who knew him will regret the death of a wise and profound scholar.

L. W.

ENGLISH PRONUNCIATION.

September 16th, 1905.

The phonetic law which the Rev. J. Rice Byrne points out regarding the accentuation of English words is now a fairly well-known one. It was a marked principle in the pronunciation of Anglo-Saxon, and has continued with the growth of the English language. By an inevitable process of attraction, the majority of words of foreign origin adopted into English have come under its influence. This is especially noticeable with respect to words derived from French and from Latin and Greek. The exceptions to the rule are very few. The subject is carefully discussed in the chapter on 'Accent' in Morris's 'English Accidence.' W. Bayne.

THE AUTUMN PUBLISHING SEASON.

THE CLARENDON PRESS

has the following books in preparation:—Theology, Texts, Church History, &c.: The Criticism of the Fourth Gospel, by W. Sanday,—Rituale Armenorum, edited by F. C. Conybeare, and The East Syrian Epiphany Rites, translated by the Rev. A. J. MacLean,—Schiaparelli's Astronomy in the Old Testament, authorized translation,—An Italian

Version of the lost Apocryphal Gospel of Barnabas, with Arabic Glosses, edited by Canon Ragg,—Concordance of Proper Names in the Septuagint, Part II., by H. A. Redpath,—and Eusebii Chronicorum Liber, reproduced in collotype, with introduction by J. K. Fotheringham. French and German: Ma première visite à Paris, by A. E. Chapman, — in the "Oxford Modern French Series": Nodier's Jean Sbogar, edited by D. L. Savory, and Balzac's Les Chouans, edited by C. L. Freeman,—in the "Oxford Higher French Series": Staël's De l'Allemagne, edited by H. W. Eve; Trois Grotesques, edited by H. J. Chaytor; Hugo's Notre-Dame, edited by L. Delbos; Lamartine's Jocelyn, edited by E. Legouis; and Flaubert's Salammbô, edited by E. Lauvière,—Combined German Reader, Writer, and Grammar, by H. G. Spearing. Greek and Latin: Selections from Plutarch's Cæsar, by R. L. A. Du Pontet,—in the "Oxford Classical Texts": Platonis Opera, Vol. IV. (completion), ed. J. Burnet; Ciceronis Orationes in Catilinam, &c., ed. A. C. Clark; Statius, Silvæ, ed. J. S. Phillimore; Statius, Thebaid, ed. H. W. Garrod; Tacitus, Annals, ed. C. D. Fisher; Longinus, ed. A. O. Prickard; Tibullus, ed. J. P. Postgate; and Theocritus, Bion, and Moschus, ed. Prof. U. von Wilamowitz-Moellendorff. Oriental: Parts XII. and XIII. (completing the work) of A Hebrew and English Lexicon of the Old Testament, based on the Lexicon of Gesenius, edited by F. Brown, S. R. Driver, and C. A. Briggs,—English-Tamil Dictionary, and Tamil Prose Reader, by G. U. Pope,—and Senga Handbook, and Swahili (Zanzibar) Grammar, by A. C. Madan. General Literature, English Language and Literature, and Modern Languages: Shakespeare's Poems and Pericles, a reproduction in facsimile, with Introductions by Mr. Sidney Lee,—A Primer of Classical and English Philology, by W. W. Skeat,—Critical Essays of the Seventeenth Century, by J. E. Spingarn, 3 vols.,—Johnson's Lives of the Poets, edited by the late G. Birkbeck Hill, with memoir of Dr. Hill by his nephew, H. Spencer Scott,—Vols. XIII.-XVI. (completing the work) of The Letters of Horace Walpole, edited by Mrs. Paget Toynbee,—The Lyrical Poems of Blake, edited by John Sampson,—The Plays and Poems of Robert Greene, edited by J. Churton Collins, 2 vols.,—The Minor Caroline Poets, edited by George Saintsbury, Vol. II.,—and further portions of Vols. VI., VII., and VIII. of A New English Dictionary. Law: Corps de Droit Ottoman, par George Young, deuxième Secrétaire de l'Ambassade d'Angleterre, 7 vols. History and Geography, &c.: The Oxford Geographies, Vol. II. The Junior Geography, by A. J. Herbertson,—The Dawn of Modern Geography, by C. R. Beazley, Vol. III.,—Chronicles of London, edited by C. L. Kingsford. Music: in the "Oxford History of Music," Vol. II., The Ecclesiastical Period, by H. E. Wooldridge; and Vol. VI., The Romantic Period, by E. Dannreuther. Art: Selected Drawings from Old Masters in the University Galleries, and in the Library at Christ Church, Part IV., described by Sidney Colvin. Physical Science, &c.: Criminal Responsibility, by Charles Mercier, — a revised edition of An Elementary Treatise on Pure Geometry, by J. W. Russell, — Knuth's Flower Pollination, authorized translation by J. R. Ainsworth Davis, — and Solereder's Anatomical Characters of the Dicotyledonous Orders, authorized translation by L. A. Boodle and F. E. Fritsch, revised by H. D. Scott.

Mr. Henry Frowde will also publish shortly: in the "Florin" series, The Ingoldsby Legends; The Poems of Robert Browning (1833-63); The Complete Poetical Works of Cowper, edited by H. S. Milford; Kingsley's Westward Ho! and Scott's Ivanhoe and Talisman,—in the "Oxford Poets," Shakspeare, with 31 pictures taken from the Boydell Gallery; The Poems of Browning (1833-63), with portrait; Mr. Milford's edition of Cowper; and The Ingoldsby Legends, with portrait and illustrations by Cruikshank, Leech, and others,—three Wordsworth books, viz.: Poems and Extracts, chosen by William Wordsworth for an album presented to Lady Mary Lowther, Christmas, 1819, with introduction by Prof. H. Littledale, and preface by Mr. J. Rogers Rees; Wordsworth's Literary Criticism in Prose, with an introduction by Nowell C. Smith; and Wordsworth's Guide to the Lakes, with an introduction by E. de Sélincourt,—A Supplement to the Glossary of the Dialect of Cumberland, by E. W. Prevost,—and About Hebrew Manuscripts, by E. N. Adler.

MR. GEORGE ALLEN

promises: Bird-Life Glimpses, by Edmund Selous, illustrated by G. E. Lodge,—The Sensitive, and other Pieces, by A. E. Manning Foster,—William the Conqueror, an Historical Drama, by J. F. Waight,—Because of Jock, by E. L. Haverfield,—The Making of Michael, by Mrs. F. Reynolds,—The Bride of a Day, by R. B and Dorothea Townshend,—The True Account of Nelson's Famous Signal, by Lieut.-Col. T. H. Baylis, — Denominational Teaching and the Education Act of 1902, by H. Egerton,—Venetian Sermons, by Alexander Robertson, illustrated,—Patriotism, an Essay towards a Constructive Theory of Politics, by Hakluyt Egerton,—The Electra of Euripides, translated into rhyming verse by Prof. Gilbert Murray, and a new edition of his version of The Trojan Women,—a series of Ruskin Reprints for the Pocket,—the Library Edition of Ruskin, edited by E. T. Cook and A. Wedderburn, 36 vols., illustrated with 1,300 plates and woodcuts, in addition to 100 other drawings by Ruskin not hitherto reproduced, — and a new edition of Sommer's translation of Andersen's Stories and Tales.

MESSRS. BEMROSE & SONS

announce: in the "Memorials of the Counties of England" series: Memorials of Old Hertfordshire, edited by P. C. Standing, and Memorials of Old Hampshire, edited by the Rev. G. E. Jeans,—Longton Hall Porcelain, by W. Bemrose,—Derbyshire Charters, edited by J. H. Jeayes,—The Values of Old English Silver and Sheffield Plate from the Fifteenth to the Nineteenth Century, by J. W. Caldicott, edited by J. S. Gardner,—Old English Gold Plate, with numerous illustrations by E. A. Jones,—Derby, its Rise and Progress, by A. W. Davison,—Smalley, its History and Legends, by the Rev. C. Kerry,—Church Plate of the Diocese of Bangor and Church Plate of the Isle of Man, both by E. A. Jones,—A Litany of Remembrance, by Bishop Ridding, a cheaper edition,—The Children's Book of Old Testament Story, by Mrs. C. D. Francis,—Soldiers of the Cross in Zululand, by E. H. W.,—Harmony of the Proper Psalms with the Fasts and Festivals of the Church Year, by the Rev. M. Scott,—The Confessional, by Canon Meyrick,—Memory Work for all Standards, enlarged edition,—The Clergyman's Ready Reference Diary and Kalendar for 1906, edited by the Rev. T. Johnson, — The Southwell Diocesan Calendar, Clergy and General Almanack for 1906, — and other almanacs and monthly volumes.

MR. EVELEIGH NASH

promises: The Wives of Henry VIII. and the Parts they played in History, by Martin Hume, illustrated,—a new edition, in 16 vols., of Miss Strickland's Lives of the Queens of England, limited to 250 sets, with many illustrations,—The Love Affairs of Great Musicians, by Rupert Hughes, 2 vols., illustrated,—The Life of Sir Henry Vane the Younger, by W. W. Ireland,—and The Siege and Fall of Port Arthur, by W. Richmond Smith, special correspondent with the Japanese army besieging Port Arthur, illustrated. Six-Shilling Novels: He Loved but One, the story of Lord Byron and Mary Chaworth, by F. Frankfort Moore,—The Parson's Wood, by Violet A. Simpson,—Captain Maroon, by Robert Stuart,—Deborah's Life, by James Blyth,—The Third Kiss, by Herbert Flowerdew,—The Flight of Georgiana, by R. N. Stephens,—The Wind-Jammers, by T. Jenkins Hains,—The Web of the Past, by the Countess of Cromartie,—The Paradise of the Wild Apple, by R. Le Gallienne,—Outcasts of the East, by Florence Bailey,—Brothers of Peril, by Theodore Roberts,—The Seven Streams, by Warwick Deeping,—The Nunnery Wall, by Elizabeth Holland,—and a new edition of H. A. Vachell's The Procession of Life.

MESSRS. PUTNAM'S SONS

will issue: General Literature: Romance of the French Abbeys, by Elizabeth W. Champney,—The St. Lawrence River, by G. Waldo Browne,—The Voyageur, and other Poems, by W. H. Drummond, illustrated, — Pictures of Life and Character, by Leech, — Addresses of Frederic Réné Coudert,—Philippine Life in Town and Country, by J. A. Le Roy,—The Kaiser as He Is, by Henri de Noussanne, translated by Walter Littlefield,—a translation, by K. P. Wormeley and G. B. Ives, of Sainte-Beuve's Portraits of the Eighteenth Century,—the third series of Shelburne Essays, by P. E. More,—several additions to the "Ariel Booklets,"—in "French Classics for English Readers," Montaigne, from Florio's version, and Molière, with an introduction by Brander Matthews,—Classified Quotations, by Cuyler Reynolds, — The Choice of Books, by C. F. Richardson,—The Companionship of Books, and other Papers, by F. R. Marvin,—Tibet and Turkestan, by O. T. Crosby,—America to England, and other Poems, by Minot J. Savage,—the Handy-Volume Edition of Poe, 6 vols.,—The Essays of Elia, illustrated,—Gulliver's Travels, with a Prefatory Memoir by Prof. Saintsbury, 4 vols., illustrated,—The Jordan Valley and Petra, by W. Libbey and F. E. Hoskins,—and The Autobiography of a Tomboy, by Jeannette L. Gilder. History and Biography: The United States, 1607-1904, by W. E. Chancellor and F. W. Hewes, 10 vols.,—The Life of Goethe, by A. Bielschowsky, translated by W. A. Cooper, 3 vols., illustrated,—a translation of Arvède Barine's Louis XIV. and La Grande Mademoiselle,—American Political History, 1763-1876, by A. Johnston, edited by J. A. Woodburn, 2 vols.,—The Spanish Settlements within the Present Limits of the United States: Florida, 1562-74, by Woodbury Lowery,—Vol. VI. of The Writings of James Madison, edited by Gaillard Hunt,—The Constitutional Decisions of John Marshall, edited by J. P. Cotton, jun., 2 vols.,—Vol. II. of The Writings of Samuel Adams, edited by H. A. Cushing,—in "Heroes of the Reformation," John Knox, by H. Cowan, and Balthasar Hubmaier, by H. C. Vedder,—and the fourth and concluding part of Dr. Dix's History of the Parish of Trinity Church, New York. Fiction: At the Sign of the Jack-o'-Lantern, by Myrtle Reed,—Our Best Society,—Lady Bobs, her Brother, and I, by Jean Chamblin,—Under Guiding Stars, by Agnes B. Poor,—and A Bookful of Girls, by Anna Fuller. Religion and Theology: The Religion of the Ancient Egyptians, by G. Steindorff,—Irenic Theology, by C. M. Mead,—Man and the Incarnation, by S. J. Andrews,—Jesus and the Prophets, by C. S. Macfarland,—and Life's Dark Problems, by Minot J. Savage. Science, Economics, Art, &c.: The Complete Kano Jiu-jitsu, by H. Irving Hancock and Katsukuma Higashi, illustrated,—What to Have for Breakfast, by Olive Green,—The Principles of the Administrative Law of the United States, by F. J. Goodnow,—Money Inflation in the United States, by M. S. Wildman,—Diagnosis of Organic Nervous Diseases, by C. A. Herter, revised by L. P. Clark,—and Physical Regeneration, by J. Cantlie. New Editions: Ranch Verses, by W. L. Chittenden,—The Home Life of Wild Birds, by F. H. Herrick, illustrated,—and A. K. Green's The Leavenworth Case.

MESSRS. GAY & BIRD

announce: The Florence of Landor, by Lilian Whiting,—three volumes by the Rev. Walter Begley: 1. Francis Bacon: his Nova Resuscitatio; 2. Exit Shakspeare (but not without Honour); 3. Enter Bacon,—The Arab: the Horse of the Future, by Hon. Sir James Boucaut, with a preface by Sir Walter Gilbey,—Made in Heaven, a love story,—Kitty and the Viscount, by Mulvy Ouseley,—and My Lady Clancarty, by Mary Imlay Taylor. Poetry: In Bohemia, by Mrs. T. Sterry Hunt ('Canadienne'),—The Guarding of a Goddess, and other Poems, by J. D. Ware,—The Book of Legends, told over again by Horace E. Scudder,—A Trip to Santa Claus Land, by Vivian Phillipps,—and The Animal Alphabet, by L. Beatrice Thompson. They will also issue new editions of works by Kate Douglas Wiggin, Capt. Skinner, Lafcadio Hearn, Ella Wheeler Wilcox, and J. A. Myddleton.

Literary Gossip.

IN *The Cornhill Magazine* for October the centenary of Trafalgar is commemorated in two articles—'The Picturesque Side of Trafalgar,' by Dr. W. H. Fitchett, and 'Napoleon and Nelson,' by Mr. David Hannay, which throws curious light upon the Emperor's opinion of the admiral. 'Reminiscences of a Diplomatist' tell of life at St. Petersburg before the Crimean War. In 'The Peninsula of Gower' Mr. A. G. Bradley describes a little-known corner of Wales, with its Saxon population set like an island among the surrounding natives. In a third article on 'The New Chemistry' Mr. W. A. Shenstone, F.R.S., discusses the interpretation of radio-active changes.

AMONG the prominent articles in *Blackwood* for October are 'Naval Education, its Past and Future,' by the author of 'A Retrograde Admiralty'; 'My History Vindicated,' by Mr. Andrew Lang; and 'International Perils.' We note also a poem by Alfred Noyes, entitled 'The Cottage of the Kindly Light.' Various records of sporting experiences and 'A Study of the Russo-Japanese War' complete the number. The September issue of *Blackwood* is already out of print.

The Oxford University Press is about to publish 'The Bodleian MS. of Jerome's Version of the Chronicle of Eusebius,' reproduced in collotype, with an introduction by Mr. J. K. Fotheringham. The editor's researches have convinced him that all forms of the 'Chronica' are ultimately descended from one closely resembling that of the Fleury fragments, and that the differences of text between the best MSS. are far from serious. Mr. R. L. Poole and Mr. C. H. Turner each contribute an appendix, that by the latter dealing with Jean du Tillet, a neglected scholar of the sixteenth century.

Under the title of 'Twenty Years in Paris,' Mr. Robert Sherard has written a volume of reminiscences of a literary life in Paris, which Messrs. Hutchinson & Co. will publish during the autumn season. The author has had the advantage of close acquaintance with some of the most prominent of French contemporaries; he has numbered among his friends Victor Hugo, Ferdinand de Lesseps, Eiffel, General Boulanger, Baron Haussmann, Jules Verne, Renan, Daudet, and Zola, of whom and many others he has much to relate which is interesting. The volume will be fully illustrated with portraits and facsimiles.

Mr. Fisher Unwin will publish very soon a volume entitled 'The Siege of Port Arthur: Records of an Eye-Witness,' by Mr. David H. James, special war correspondent with the Third Japanese Army for *The Daily Telegraph*. Mr. James took the field at Dalny at the beginning of August, 1904, and remained with the headquarters of the Third Army until the end of January, 1905. Living under canvas in the actual centre of the besieging line, he saw every action of importance, was present at the capitulation, and witnessed the meeting of Stoessel and Nogi, the march out of the Russian garrison, and the entry of the Japanese. Mr. James's acquaintance with Japan dates from his childhood, and his intimate knowledge of the Japanese and their language should add authority to the book.

In Mr. Augustine Birrell's new book, which we recently announced, will be found an appreciation of Locker-Lampson, entitled 'A Connoisseur,' in which some interesting personal details of that eminent collector's life and pursuits will appear. The title of the new volume of essays will be 'In the Name of the Bodleian, and other Essays.'

The Rev. W. S. Crockett is to write the volume on 'The Tweed' for Messrs. Black's "Fascination of Scotland" series. A third edition of his book on 'The Scott Country' is in the press.

We are glad to hear that Mr. Gregory Smith, whose excellent edition of 'Pepys's Diary' we noticed last week, has been appointed to the Chair of English Literature at Queen's College, Belfast. He has a wide and sound knowledge of the subject, especially of the Elizabethan period.

We congratulate *The Daily Telegraph* on its jubilee, which was celebrated last Saturday. It has set itself to provide for the needs of a particular class, and has built up and retained a firm position by virtue of the admirable way in which it has carried out its programme. It has not now a monopoly of young lions, which roar as loudly, or, it may be, more loudly, elsewhere, but a long list of able correspondents has maintained its traditions of enterprise and descriptive journalism.

We are sorry to notice the death last week of L. F. Austin, who was well known as a critic on *The Daily Chronicle*, and took James Payn's place as the author of the humorous 'Note-book' of *The Illustrated London News*. He published only one book, 'In Haste and at Leisure,' a reprint of articles, and it seems a pity that his considerable powers and knowledge of literature were confined to journalism. However, he did a useful work there in adding to the amount of gaiety in print, which is never large.

Mr. F. Holderness Gale, who has for many years been associated with the editorial staff at La Belle Sauvage in connexion with *The Quiver* and *Cassell's Magazine*, has been selected by Messrs. S. W. Partridge & Co. to succeed Mr. J. A. Hammerton as editor of their magazines.

Temple Bar for October includes a paper by Mr. Edward Manson on 'Bacon's Married Life'; while Count Okuma writes on 'Japanese Problems,' pressing the point that the civilization of his native land is not the mushroom growth it is sometimes considered; and Lady Newdegate on 'Militia Life in Georgian Days,' quoting from a valuable series of unpublished family letters, 1759-64.

M. Eugène Veuillot, who died on Monday last at the age of eighty-seven, was one of the best-known and most able journalists on the Catholic side in France. During the last few years he had devoted much of his time to a work on the career of his brother Louis, whom he succeeded in the editorship of the *Univers* in 1883. He published when a young man a 'Histoire des Guerres de la Vendée et de la Bretagne, 1790-1832,' which is regarded as an important document from the point of view of the Catholics. His son, M. Pierre Veuillot, is the present editor in chief of the *Univers*.

An interesting and important discovery was announced by M. Léopold Delisle at last week's meeting of the French Académie des Inscriptions. The Bibliothèque Nationale possesses the first volume of the famous 'Antiquités de Josèphe,' copied by the Duc de Berry. The second volume was discovered some years ago by Mr. H. Yates Thompson, but the ten miniatures which served as frontispieces to the several "books" were wanting. On Wednesday in last week M. Delisle received a telegram announcing the discovery of the miniatures, which had been found at Windsor in an album presented to Queen Victoria. They are now in the British Museum. These ten superb illuminations are by the great French "primitive" Jehan Foucquet.

The famous municipal library of Strasburg is threatened with extinction, for a project for its suppression is before the Municipal Council. Founded in the eighteenth century, it possessed in 1870 over 400,000 volumes, which were destroyed during the terrible night of August 24th to 25th. Thanks to generous gifts from various parts of the world and to the efforts of M. Reuss, the librarian, the library was reconstituted in 1872, and contained over 100,000 volumes by 1895, in addition to a superb collection "d'alsatiques." It is now proposed to add the "alsatiques" to the municipal archives, to transfer the scientific books to the Imperial Library at the University, and the "récréative books" to the Public Library, and to sell the books "de valeur moindre." It is contended that the public utility of the library does not correspond to the cost of its maintenance, and that its organization leaves much to be desired. Whatever its defects may be, it is not conceivable that such a drastic change will be effected without a loud protest. It may be questioned, indeed, whether the Municipal Council has the legal right to hypothecate in the manner indicated the many handsome donations which the library has received at various times from private benefactors.

Recent Parliamentary Papers include Report on Education in Scotland, 1904–5, (4*s.* 11*d.*); Reports of Queen's Colleges, Cork and Galway (2½*d.* each); and Trinity College (Intermediate Scholarships), Correspondence between Trinity College, Dublin, and the Board of Intermediate Education (1*d.*). The Forty-Ninth Report of the Civil Service Commissioners (4*d.*) gives, as usual, a view of the various departments, and this year contains a full account of the recent changes as regards the Indian Civil Service. A Treaty Series paper, price ½*d.*, 'Declarations between the United Kingdom and Greece with respect to Commercial Matters,' forms a delightful exercise in modern Greek, the texts being given side by side. Two important Parliamentary Papers are named in our 'Science Gossip.'

SCIENCE

OUR LIBRARY TABLE.

British Rainfall, 1904: On the Distribution of Rain over the British Isles during the Year 1904, as observed at about 4,000 Stations in Great Britain and Ireland. Compiled by Hugh Robert Mill, D.Sc., LL.D. (Stanford.)—This is the forty-fifth year of these annual reports. We are glad to notice that the army of observers continues to increase. The exceptionally heavy rainfall of 1903 gave a great impetus to the interest felt in meteorological inquiries. Remarkable rainfalls, however, like remarkable eclipses, do not occur every year, and 1904 seems to have been rather commonplace in this respect. But it is the essence of scientific investigations that they should be regular and continuous; many important questions depend upon an accurate knowledge of the distribution of the rainfall in various parts of our islands; and the difference is often very striking between the general impression produced in a particular season and the result derived from actual measurement. The labour of collecting, tabulating, and editing the results must have been great; but the author, evidently from a feeling of its importance, desires to go further. It may be mentioned that when the late Mr. Symons began in 1860 to publish the statistics of rainfall, his records were obtained from 168 stations in England and Wales;

Dr. Mill receives similar accounts now from about twenty-four times that number, distributed over the British Islands. He greatly regrets the cessation last October of the observations which had been carried on for twenty years on the summit of Ben Nevis, and gives a view of the observatory as a frontispiece to this volume, the second which appears under his exclusive responsibility.

British Progress in Municipal Engineering: a Series of Three Lectures. By William H. Maxwell, Assoc.M.Inst.C.E. (Constable & Co.)—These interesting lectures form vol. i. of "National Engineering and Trade Lectures, assisted by the Board of Trade, Colonial and Foreign Offices, Colonial and Foreign Governments, and Leading Technical and Trade Institutions, edited by Ben. H. Morgan." The first deals with 'Road Engineering and Maintenance,' the second with 'Main Drainage, Sewage Disposal, and Destructors,' and the third with 'Water Supply.' Mr. Maxwell takes as his subject, it will be seen, only such kinds of works as come legitimately within the scope of municipal action. Considering that one lecture each is an absurdly small allowance for the due treatment of matters so important, we wonder that the author has managed so well. He has relied greatly on illustrations. These are admirably selected, and by their means the eye is made to take in innumerable details which it was impossible for the lecturer to do more than indicate in his allotted time. This copious use of diagrams, maps, and photographs has made the text much more readable and interesting to non-professional readers than could otherwise have been the case. Taking one of the lectures as an example — that on 'Water Supply'—we find first an excellent map showing the gravitation supplies of the large cities of Great Britain (including the great Welsh scheme proposed for London). Then come beautifully reproduced views of the Glasgow Corporation aqueducts near Culegarton and near Duntreath Castle, of the highly ornamental dam and tower of the Liverpool Vyrnwy Reservoir, of the mighty cataract overflowing from the Gouthwaite Reservoir of the Bradford Corporation, and of the "Venturi" Meter House at the East London Waterworks at Leyton. Besides these, there are over fifty elaborate scale diagrams of mechanical contrivances actually in use in connexion with the great systems of water supply referred to. Altogether, to any one wishing to find, in reasonable compass and in fairly non-technical language, an account of what the vast expenditure incurred in providing the people of our huge towns with water is doing efficiently at the present time, we could recommend nothing better than this lecture of Mr. Maxwell's, and the same may be said, *mutatis mutandis*, as to the two other lectures. Mr. Maxwell's style is clear, his statements are precise, and he appears to be as free from fads and prejudices as may be expected from any active member of a scientific profession. Long lists of British manufacturers of engineering plant and material are added to the lectures, but only serve, it seems to us, to give the work a character from which the lectures themselves are commendably free. The book is handsome in form, and exceptionally well got up in every way.

THE INTERNATIONAL CONGRESS OF RADIOLOGY.

THE First International Congress of Radiology and Ionization, at Liège, turned out to be a somewhat modest affair, no man of science of the first rank, save its prime mover, M. Henri Becquerel, being present. The absence of Prof. Arrhenius, Prof. Birkeland, Sir William Ramsay, and Prof. Righi, all of whom had hoped to attend, but were unable to do so, was especially felt. This was no doubt in part due to the lack of hotel accommodation in Belgium generally at this time of year, and in particular at Liège, where the crowds attending the Exhibition made it very difficult to depend on a bed beforehand. As, moreover, this was only one of sixty congresses held in connexion with the Exhibition, it did not, perhaps, appeal to men of science so forcibly as it might otherwise have done. The connexion in question seemed to be limited to the assumption that men of science would be coming to the Exhibition in any case, and to the provision of free passes there for its members. The Congress itself was held, as was fitting, in the buildings of the University.

Among the communications were a lecture by M. Becquerel on the analysis of the radiations of radio-active bodies, which contained nothing very new, and an excellent paper by Sir William Ramsay (read by Prof. Blanc, of Rome) arguing that the radio-activity of thorium was due to an element not yet isolated, which he proposes to call radio-thorium. Prof. Muncz del Castillo, the delegate of the Spanish Government, and Prof. Tommasina of Geneva, both contributed bold theories on the cause of radio-activity and the constitution of matter which seemed hardly convincing, and the last-named, who was very much to the fore throughout the Congress, detailed his experiments on the supposed radio-activity of living animals and plants. The deflections on which he relied for the proof of his theory seemed, as measured by the electroscope, to be so slight as to be either negligible or due to some cause other than that to which he would assign them. Prof. Himstedt, of Fribourg, read a valuable paper on the spectroscopy of the light emitted by radium, a subject which would probably repay further investigation. Prof. Guye, of Geneva, gave a discourse on the disruptive discharge in gases at high pressure, which was in effect a summary of his papers on that subject now appearing in the *Archives de Genève*. Prof. Hurzumescu, of Bucharest, also read a valuable paper, comparing the discharge of a charged body by the rays of Röntgen and those of radium respectively, and suggesting that in the last-named case some transformation of the rays occurs. Finally, Prof. Riecke, of Göttingen, described the researches of Profs. Retschinsky and Wegger into the rays of radium and polonium, and Prof. Piltschikoff, of Moscow, those of his countryman, Prof. Moser, into a species of secondary radiation which he wished to call the "Moser rays"; while Mr. Makower, of the Victoria University of Manchester, read a noteworthy paper on the transmission of excited activity to the cathode, which the breakdown of the lantern provided by the University prevented him from illustrating by slides.

On the biological side most of the papers appeared to be concerned with the therapeutic use of radium, and to be better suited for a medical congress than a purely scientific one. Prof. Lassar, of Berlin, however, gave a clear and impartial account of the usefulness in this respect of both the Röntgen and the radium rays; and the interesting devices described by M. Contremoulins, of Paris, for measuring the force of the rays, and localizing foreign bodies lodged within the organism, were certainly models of ingenuity. Mr. Butler Burke, who was to read a paper on molecular aggregation, did not appear, but M. Raphael Dubois, of Lyons, sent a paper on eobes and "radiobes," which will, no doubt, be printed in due course. The Congress in full session agreed that its successor should be held in five years' time, and that its organization should be entrusted to a committee composed of most of the leading men of science in Europe, including, among other names, Sir William Crookes, Sir William Ramsay, Lord Rayleigh, and Prof. J. J. Thomson. An address was also voted to the different Governments of the world praying them to adopt measures for the preservation for scientific uses of the raw materials from which the radio-active elements are extracted. This may have some effect in Austria, whence comes pitchblende, but so far as democratically governed countries are concerned, the prayer might as well have remained within the bosom of the Congress.

ANTHROPOLOGICAL NOTES.

PROF. MARCELLIN BOULE has contributed to *L'Anthropologie* an important memoir on the origin of the eoliths. In quarries near Mantes he found a vast heap of flints, washed out of the chalk by machinery, exhibiting the same features of apparent retouching which have been held to show intentional human workmanship. His conclusion is that while, as a palæontologist, he firmly believes in the existence of Tertiary man, and does not doubt that traces of that existence will be found some day in some part of the globe, those traces will require a greater validity than that of the eoliths if they are to be accepted as irrefutable evidence.

Lieut. R. Avelot presents a study of the musical instruments of the Pahouins and neighbouring tribes of the French Congo, comprising tom-toms, a harp of eight strings, a musical bow, a drum, a fetish trumpet, and other instruments. Their tunes consist of a single short phrase indefinitely repeated.

Dr. L. G. Seurat furnishes an account of the fishing tackle of the ancient Paumotu, of the islands now (since 1852) known as Tuamotu, in Polynesia.

Dr. Bouchet contributes a description of two skulls of the Bronze Age found in the cavern of Courchapon (Doubs), and compares them with two others previously found there. One was hyper-dolichocephalic, having an index o 68·39.

In a review of Dr. Munro's 'Archæology and False Antiquities,' Prof. Boule adheres to his belief in the genuineness of the drawings of the mammoth published by Louis Lartet in 1874, notwithstanding the scepticism of M. de Mortillet and Dr. Munro, and urges that the maxim of the latter, that objects belonging to types not already known in the same region must be viewed with suspicion, should be held with much qualification, or it would negative all progress.

M. Émile Cartailhac warmly appreciates the work of Mr. Clarence Bicknell on rock inscriptions in the Italian Maritime Alps, a *résumé* of which has been communicated to the Society of Literature, Science, and Arts at Nice.

Recent issues of the portion of the *Journal* of the Asiatic Society of Bengal devoted to anthropology and cognate subjects contain valuable contributions to knowledge. In a paper on 'Totemism among the Khonds,' Mr. J. E. Friend-Pereira adduces evidence to show, contrary to the belief hitherto held, that the system of totemism does greatly influence the social and religious life of these people. They are particularly reticent in all matters relating to it, but it enters largely into their prohibitions of marriage and of food. Major P. R. T. Gurdon, Superintendent of Ethnography in Assam, contributes a note on the Khasis, Syntegs, and allied tribes inhabiting the Khasi and Jaintia hills district in Assam, illustrated with views of some of their memorial stones. These exist in immense numbers on the hills, and are erected either by the family in accordance with the Khasi custom of ancestor-worship, or by children in honour of a deceased parent. Mr. N. Annandale notes the superstitions and folk-lore connected with hair-worms in the Malay peninsula, corresponding with the strange belief in Europe that they represent a stage in the development of a horsehair into

an eel, and asks for information as to the existence of similar beliefs among the native races of Asia.

In the last issue of the *Revue de l'Histoire des Religions* Mr. A. van Gennep furnishes a critical account, extending over fourteen pages, of the papers and other communications contained in the *Journal* of the Anthropological Institute and in *Man* during the years 1903 and 1904.

A Congrès International d'Expansion Économique Mondiale is to be held at Mons, under the patronage of King Leopold and the Belgian Government, from the 24th to the 28th of September. One of the subjects to be discussed is, What are the best methods of making ethnographic and sociological observations of uncivilized peoples?

Science Gossip.

WE regret to hear of the death of the Comte Pierre Savorgnan de Brazza, the explorer, who was born in Rome on January 26th, 1852, but became a naturalized Frenchman. Brazza was the pioneer of French expansion in the Congo, and in this respect he was Stanley's most powerful rival. He added a huge colonial empire to the dominion of the Republic in the course of his several expeditions. He was by instinct an explorer, and brought to a successful conclusion many treaties which, but for his great tact, might have resulted not only in failure, but also in disaster. His methods have been described as "humanitaire et persuasive." He was for some years "Honorary Governor" of the French Congo, but from January, 1901, until lately had retired into private life. A short time since the French Minister of the Colonies sent him on a commission of inspection to the Congo, and it was whilst engaged in this work that he contracted dysentery, to which he succumbed.

THE Report, just received, of the Government Astronomer of Natal (Mr. E. Nevill) for 1904, deals chiefly, as in previous years, with the meteorology of the colony, which does not show any remarkable features.

AMONG recent Parliamentary Papers are Supplement to the Thirty-Third Report of the Local Government Board (1903–4), containing the Report of the Medical Officer (4*s.* 9*d.*), in which plague and cholera are dealt with; and the Minutes of Evidence and Appendixes of the Committee on the Fruit Industry (4*s.* 2*d.*).

PROF. TODD, of Amherst College, reports great success in his observations of the total eclipse at Tripoli on the 30th ult. By permission of Mr. Dickson, Vice-Consul, the instruments were erected on the terrace of the British Consulate, as on the similar occasion in 1900. The sky was of the highest possible optical transparency, and the climatic conditions, except for the intense heat, almost perfect. Great attention was paid to the observation of the shadow-bands, which were seen as early as ten minutes before totality, wavering and narrow, waxing and waning five times in eight minutes, at right angles to the wind, their length with it. The coronal sketches revealed nothing out of the ordinary. The largest instrument was a photographically corrected lens by Clacey, of 12-inch full aperture. About twenty exposures were made, and Baily's beads were excellently shown. The large Clark cameras were mounted, and plates taken, on which are depicted a great number of stars, which have not yet been fully examined. A 3½-inch Görz doublet was also used, which had, after removing the back lens, a focal length of 33½ in. This was attached to one of the automatic movements used by Prof. Todd in previous expeditions; it was geared up to a rate of 265 photographs during the 189 seconds of totality, the exposure being about a quarter of a second for each, and most of the pictures obtained were very good. The general impression produced by the corona was thought to be less striking than on previous occasions.

THE small planet Urda seems to be subject to variations of brightness. At previous oppositions it has scarcely exceeded the thirteenth magnitude; but when refound on the 23rd ult. (as mentioned in our 'Science Gossip' on the 9th inst.) it was nearly of the eleventh, from which it had sunk to the twelfth on the 5th inst. The inclination and eccentricity of its orbit are both small.

FINE ARTS

NOTES ON THE CHURCHES OF BLYTHING HUNDRED.

II.

THE beautiful form of architecture that gradually developed throughout the reigns of the first three Edwards, to which the often inappropriate nickname of Rickman's—Decorated—so persistently clings, made a certain impression on the village churches of East Anglia, and was not wholly swept away by the rebuilding rage of the next century. So far as the Hundred of Blything is concerned, work of this period may be noticed in the chancel of Thorington, the south porch of Walpole, the priest's door of Theberton, the east window and other parts of Knodishall, the south chancel window of Cookley, the chancel and other parts of Blythford, and some parts (including the main features of the tower) of Heveningham. The great tower of Blythburgh is certainly a plain example towards the end of the fourteenth century, whilst the finer tower of the ruined church of Covehithe is probably of about the same date. At Bramfield, a church remarkable in other ways, it is clear that the whole fabric (save the isolated round tower) was rebuilt in the first half of the fourteenth century. Westleton is also a plain example of that date; and there is much work of the like period about the church of Uggeshall, and the chancels of Holton and Little Linstead, though rendered somewhat doubtful by careless restoration. But the one piece of really fine church work of the fourteenth century in the Hundred is the church of Westhall. The proportions and details of the chancel are so good that I am sure no ecclesiologist will be disappointed at my drawing attention to it. It is a distinctly striking piece of building, and this seldom-visited church is also noteworthy for various other reasons, such as the beautiful remnants of fourteenth-century glass.

The only "Decorated" font of this district is, I believe, the one at Bramfield.

The wave of church building that passed over England at large in the latter half of the fifteenth century more especially affected East Anglia and the West of England. It was due, doubtless, to a variety of causes, one of which was the rest after a long period of civil strife. But here, as in the West of England, the main action at work was that of commercial prosperity, and the rise of the burgess and merchant class over the noble or lord of the manor. About the truest of recent terse sayings as to England's Gothic architecture is that of Mr. Prior, who has remarked that the priest ruled the building in the thirteenth century, the noble in the fourteenth, but the craftsman in the fifteenth. The mason was then ready to work in accordance with the opinions of the wealthy traders, or of the strongly developed parochial gilds in the smaller parishes. Art had become democratized, the church was more than ever the great house of the parish, and a wholesome rivalry of development fell upon village after village as they tried to fall into line, according to their powers, with their bigger neighbours.

Older ports on the shifting, perishing eastern seaboard were silting up or disappearing under the waves, and a remarkable group of new ports, fed to a great extent by the thriving wool and woollen trade, sprang up on the margin of Blything Hundred. Within a few miles of each other, four splendid churches, of fine proportions, were built: Covehithe and Walberswick, now mostly in ruins, and Blythburgh and Southwold, still glorious in their dignity. As to Blythburgh, one or two writers, who ought to have known better, started the theory that the splendid features of that church, both within and without, were due to the "monks" of the adjoining priory, and the ordinary run of guide-books now ceaselessly perpetuate this foolish story. There were, however, no monks at Blythburgh; the priory was but a poor cell of the not very wealthy abbey of Austin Canons of St. Osyth, Essex. We know that the numbers at Blythburgh were very few, and their income exceedingly slender. Their priory, a little to the north-west of the great parish church, was but a small building, of which a few relics yet remain in a cottage and a garden. Not only was the income of Blythburgh Priory very slender, but it was heavily burdened with debt. There were only four canons there, in addition to the prior, in the fifteenth century, and only three at the time of the last visitation. They were not able even to have a sung mass in their own church, and they had no chapter-house, so that when the bishop came to hold a visitation, they had to meet in a chapel of their church which they irregularly used for that purpose. It thus is highly improbable that the canons of either the distant mother-house or of the local cell put a penny piece into the magnificent work of the great parish church, the very roof of which, as well as the few remains of coloured glass and the bench-ends, is still stamped with the arms of the families who gave of their best to the worship of God. So, too, it is with Southwold; even the noble screen, the best example of old gesso work left in England, bears the merchants' marks of donors; whilst the great grave-slabs at the east end of the portion of a single aisle which is all that remains in use of the once vast church of Walberswick are similarly stamped with the trade-marks of wealthy benefactors, mariners, and merchants who died (as two of them state) "in ye rayn of Kyng Harry the 8."

Considering that the material is in the main mere flint and pebbles, there are no finer churches as examples of the later Perpendicular work than those of Blythburgh and Southwold. And yet there is sufficient left to enable us to judge that their two almost destroyed neighbours of Walberswick and Covehithe were finer as well as larger. The length of Blythburgh church is about 127 ft., and Southwold a little less; but Walberswick was 130 ft., and Covehithe 150 ft.

The passion for rings of bells, at that time almost peculiar to England, took strong hold in this well-to-do part of our country in the same way as it did in the West, and there were capable local bell-founders only too anxious to foster the desire. Hence it came to pass that strong well-built towers, of flint with imported stone quoins and flush-work on the battlements, and sometimes on the base-courses and buttresses, sprang up in every direction. Fifteenth-century west towers are to be seen at Benacre, Blythford, Brampton, Chediston, Cookley, Cratfield, Darsham, Henstead, Halesworth, Huntingfield, Knodishall, Leiston, Middleton, Peasenhall, Reydon, Sibton, Southwold, Walberswick, Wenhaston, Wrentham, and Yoxford; and they have been rebuilt in two or three other parishes. Those of Uggeshall and Westleton, of the same date, are ruined. The towers of Middleton and

Yoxford are crowned by lead-covered spires, the former of some height and grace.

Wrentham has a singularly fine tower, with good "sound holes," a usual characteristic of the best Norfolk towers, but uncommon in Suffolk; its height is said to be 75 ft., but it looks higher. The summit of Wrentham tower commands an exceptionally wide prospect. At the time when the country was alarmed at the idea of a French invasion, our Government used this tower for the erection of a semaphore telegraph apparatus. It is named in some MS. church notes of the year 1809.

Southwold tower is magnificent, and by far the best feature of the whole church; the great south porch is also specially noteworthy. The tower is about 100 ft. high. There is a somewhat peculiar look about the top stage, and it will be found on closer observation that the great bell-chamber windows are divided down the centre by narrow buttresses, which reach from the coping to the string-course below the highest stage. So curious an arrangement might be expected to yield a top-heavy look; but the proportions of the whole tower are so good that it is able to carry off this daring innovation. The flint and flush-work of the west face of the tower is particularly rich, and yet not overcrowded in its ornamentation. Over the large west window is a bold inscription, each letter surmounted by a crown, and carved in stone filled in with dressed flints; it runs—*Sce Edmond ora pro nobis.*

Evidently the same hands that were at work in this large lettering and in the monograms of the Blessed Virgin produced the long line of inscription, in great crowned letters, *temp.* Edward IV., below the large east window of the chancel of Blythburgh. This latter inscription has so far proved a puzzle. The most ingenious attempt at solution is that of Sir W. R. Gowers, as elaborated in a paper in the *Proceedings* of the Suffolk Archæological Institute. But this solution is obviously faulty in several respects. I am bold enough to attempt one of my own, but the subject is too intricate to permit of explanation in these columns. Below the west window of the mutilated tower of Uggeshall church is an inscription cut in black letter on the freestone of the sill. The letters are of unusual and somewhat ornamental shape, and not easy to read. The rector assured me that it had hitherto defied interpretation; but after taking a rough rubbing it came out with fair clearness as—"Orate pro aiab' Johis Hoile et Mariane ux' ejus." I have some doubts about the first letter of the surname, which is of exceptional shape. Doubtless these are the names of the builders or chief benefactors of the tower. Had they merely provided the glazing of the window, the inscription would have been inside. Immediately after the end of the inscription are two small shields, within which are incised certain emblems that seem to be intended for a set of masons' tools. They are certainly not armorial bearings, neither are they merchants' marks. The suggestion that they are the marks of a gild of working freemasons is probably correct. The noble tower of All Saints', Derby, was chiefly constructed by "John Otes fremason fonde of charite."

East Anglia is somewhat noted for its mediæval church inscriptions, apart from monuments. When the fifteenth-century fonts of this Hundred are considered, it will be found that three of them have inscriptions on the steps, in each case hard to decipher.

Though there is not so much church brickwork of the end of the fifteenth century and beginning of the sixteenth to be seen in Suffolk as in Essex, the use of the local clay for such a purpose is by no means unknown. In this district a really handsome west tower and a south porch of good red brick may be noticed at Ubbeston, *c.* 1500. Brick battlements and general repairs are to be noticed, of a like period, on several of the towers, round and otherwise. Occasionally windows were inserted in the bodies of the churches, with brick mullions and casings. There is a sixteenth-century brick clerestory to the nave of Heveningham church, and the east gables of the chancels of Spexhall and Brampton are of later brickwork.

The same features are often found reduplicated in fifteenth-century architecture in any given group of churches, testifying to the employment of the same band of masons or designers. In Blything Hundred, in addition to the remarkable similarity of many of the fonts, one of the striking points of resemblance is in the finely developed doorways of about the time of Edward IV. or somewhat later. These doorways have well-designed squared hood-moulds over them, with ornamented spandrels, and with terminals, usually of lions sejant, carried down exceptionally low. These are to be noted at the western entrances to several of the best towers. They may also be seen at the porches of Wisset, Blythburgh, and Westhall, and at the north entrance to Benacre church. In most of these examples the two shields of the spandrels bear, respectively, symbols of the Passion and the ordinary design indicative of the Trinity.

The churches of Suffolk, as well as Norfolk, are notable for their unrivalled roofs, usually of hammer-beam design. Contrary to the practice in most parts of the country, the beautifying of the ordinary village church of East Anglia did not include a clerestory, doubtless from the scarcity of stone; but the frequency of oak enabled the inhabitants to reroof their churches after an enriched steep-pitched fashion. It is only in the greater churches of this Hundred that clerestories and comparatively flat roofs are to be found. At Bramfield the tie-beams and king-posts of a fourteenth-century roof can still be noticed; but, for the most part, the roofs, when unrenewed, are of the next century. Good examples of East Anglian village church roofs, with well-carved wall-plates, may be noticed at Chediston, Cookley, and Ubbeston. The nave of Heveningham has a good double-hammer-beam roof. Huntingfield is worth visiting to form an idea of the beauty of the old Suffolk roofs when the hammer-beams were enriched with angels bright with paint and gilding. The decorating of this roof, on the old lines, was a patient labour of love to the wife of a late rector for a period of many years. The wonderful painted roof of Blythburgh, beautiful even in its decay, glowed with the armorial bearings of its benefactors, shining among the outstretched wings of the angel host; whilst Southwold's roof is still magnifical over the great rood-loft, with subject paintings illustrative of St. Ambrose's triumphant Christian hymn, the 'Te Deum.'

As to the outer coverings of East Anglian roofs, it may be noticed that thatched church roofs still linger, I am glad to say, in some of the villages of Suffolk, as well as of Norfolk. It is stated that fifteen such roofs remain in this county. If this is the case, the Hundred of Blything possesses more than half of the number, for thatch is to be noted on the churches of Bramfield, Covehithe, Henstead, Middleton, South Cove, Theberton, Uggeshall, and Westleton. There are several cases in which thatch has disappeared from churches within the last half century, as at Leiston, Blythford, and Sibton. It was pleasant to notice, in connexion with some contemplated repairs at Uggeshall, that it was intended to renew the thatch.

J. CHARLES COX.

HOPPNER'S PORTRAIT OF MISS MERCER.

I AM without the necessary acquaintance with the portrait of 'Master Mercier,' now in the Sprague Collection in America, to say whether it is identical with that of 'The Honble. Miss Mercier,' exhibited at the Royal Academy in 1805. Mr. Skipton, however, may be well excused for altering the name to "Mercer." At that time there was in existence, aged seventeen, the Hon. Margaret Mercer, who, a few years later, was to make a reputation in the world of fashion. She was the daughter and heiress of Lord Keith, of Stonehaven Marishal, by his first wife Jane, daughter and coheir of William Mercer, formerly Nairne. Miss Mercer was born in 1788, married in 1817 the Comte de Flahault de la Billardrie (whose mother was the celebrated Madame de Souza), and in 1837 became *jure suo* Baroness Nairne. Her only daughter, Emily Jane, who succeeded to the title, married, in 1843, Henry, fourth Marquess of Lansdowne. If Hoppner's picture be of the first-named Baroness Nairne, it would possess, beside the artistic, a considerable historical value. Possibly some of your readers may be able to clear up this point.

L. G. R.

Fine-Art Gossip.

WE receive the announcement of the formation of a new body, "The Society of Twenty-Five English Painters," which includes the following members amongst others: Mr. D. Y. Cameron, Mr. J. Charles, Mr. Melton Fisher, Mr. Lee Hankey, Mr. Dudley Hardy, Mr. J. L. Henry, and Mr. Alfred Withers, who is the honorary secretary. The object of the Society is to hold exhibitions of cabinet pictures inside and outside London, and abroad. The first exhibition is to be held during October at Messrs. Dowdeswell's Galleries. Two distinctive features of the Society are embodied in the following rules: "The works of all members are subject to the approval of the Council," and "Every three years all members must stand for re-election." The second exhibition of the Society will be held in Berlin during January.

MR. JOHN BAILLIE writes from 1, Princes Terrace, Palace Court, W.:—

"It is my intention to hold an exhibition of the earlier work of the late Simeon Solomon, and I should be glad if any of your readers could give me any information of the whereabouts of any pictures, and to know if owners are willing to lend them for exhibition."

MR. C. F. HARDY is preparing an exhaustive account of the animal painter Jacques Laurent Agasse (1767–1849), who came from Geneva to London in 1800, and remained in this country until his death. He exhibited at the Royal Academy from 1801 to 1845, and appears to have enjoyed considerable popularity in his own special line of art; but the story of his life is a blank. A biographical and critical account of Agasse appeared some months ago in the second series of 'Peintres Génevois' by M. D. B. Bory, in which work Mr. Hardy collaborated, collecting all the English materials for it. Since then Mr. Hardy has obtained additional information direct from one of the very few intimate friends (still living and in full possession of his faculties) of Agasse. Perhaps the most important discovery is the artist's chronological catalogue of his own works from 1800 to the time of his death. The work will be illustrated with reproductions of some of Agasse's best paintings, many of which are in private hands in Geneva.

THE October number of *The Antiquary* will include, among others, the following articles: 'British Historical Numismatics,' by Mr. P. W. Carlyon-Britton (President of the British Numismatic Society); the conclusion of 'Notre Dame de Brou,' by Miss E. C. Vansittart (illustrated); 'Letters from a Westmorland Man in London, 1719-34,' by Mr. L. H. Scott; 'Roman Remains at Harpham,' by the Rev. C. V. Collier; 'Master John Skelton, Laureate,

Parson of Disse, 1504,' by the Rev. C. N. Manning (illustrated); and 'The Monastery of Subiaco.'

MUSIC

THE WEEK.

THE WORCESTER FESTIVAL.

Of the evening concert given in the Public Hall last Wednesday week little need be said. With the exception of two songs, the programme included no novelties. The first of these was a tuneful ballad, 'In the Wood,' by Mr. Alban Claughton, and a vigorous song, 'Comrades,' by Mr. Thomas F. Dunhill, each with an orchestral accompaniment in keeping with the spirit of the poem. They were both well sung by Mr. Frederick Austin. Sir Edward Elgar's 'Introduction and Allegro for Strings,' Op. 47, produced last March at a London Symphony Concert, was performed under the composer's direction. The subject-matter is delightful, and the treatment thereof clever, and yet, at the second hearing, we felt, as we did with the composer's 'Alassio,' that, in spite of much that was clever and attractive, the work was not thoroughly organic.

On the following morning 'The Apostles' was performed in the cathedral, under the direction of the composer. Since its production at Birmingham, two years ago, we have heard it several times, but cannot say that each time we feel more and more impressed. The first part of 'Gerontius' is inspired from first note to last; in 'The Apostles' the glow is intermittent. This, we believe, is caused to a large extent by the fragmentary character of the text. But the rendering here of the work was fine, and it certainly makes a stronger appeal in a cathedral than it would in a concert-room. Palestrina's music in the latter place appears cold to musicians, because they listen to it under totally wrong conditions; so is it, we believe, with 'The Apostles.' The Rev. H. C. Shuttleworth, in a sermon preached at a festival of choirs in King's College, Cambridge, described music "as foremost among means and helps to devotion." To listen in the right spirit to 'The Apostles' the music must thus be regarded. While speaking of music suitable for performance in a cathedral, we may say that the selection at the festival in question was in this respect admirable. The name of Richard Strauss is not readily associated with sacred art, and, so far as we are aware, he has not set any Bible words to music. But the very title of 'Tod und Verklärung,' the work given on the opening day of the festival, deals with a solemn subject. There is a nobility in the latter part of the tone-poem capable of touching the hearts of men who might listen coldly to the most eloquent sermon. The soloists in 'The Apostles' were Madame Albani, Miss Muriel Foster, and Messrs. John Coates, William Higley, Dalton Baker, and Plunket Greene, all of whom sang with feeling and fervour. The choir was at its best.

Thursday evening was devoted to 'Elijah,' and Friday morning to 'The Messiah.' The festival was one of interest, if not musically of great importance. The prominence given to the works of Sir Edward Elgar was natural—his native city has good reason to make much of him. It may be noted that his two oratorios attracted the largest audiences of the week—'Gerontius,' 3,053, and 'The Apostles,' 2,933. By the side of these figures those for 'Elijah' and 'The Messiah' made a poor show. But the circumstances were exceptional; the success of 'Gerontius' has been world-wide, so that, apart from its merits, it would draw, while the same may be said of 'The Apostles.'

Musical Gossip.

A symphonic poem, 'Sir William Wallace,' by a namesake, Mr. William Wallace, was produced at the Promenade Concert on Tuesday evening. There is clever writing and good scoring in the work, but it is an uncomfortable specimen of programme music without a programme. The third section, a slow movement, proved the most poetical.—On the following evening there was no novelty, but the able performance of the solo part of Brahms's Pianoforte Concerto in D minor by Mr. Howard-Jones deserves recognition. His technique was irreproachable, and the rendering of the music was not only intellectual, but also sympathetic.

Numerous violin recitals by new-comers are announced. Miss Norah Thomsen, a pupil of Dr. Joachim, will make her *début* at Bechstein Hall on October 16th; Miss Edith A'Vard, who has studied with Prof. Sevcik, will appear at the Æolian Hall on October 18th; while on November 10th Miss Lilian Crow, a violinist from Yorkshire, also a pupil of the Bohemian teacher, comes forward at Bechstein Hall. Mr. Goldsborough, an American violinist who has studied in Germany, announces a recital on October 23rd; and Herr Carl Klein, a German artist, has arranged an orchestral concert at Queen's Hall on November 14th.

Miss Grace Sunderland and Mr. Frank Thistleton announce another series of concerts of Old Chamber Music. They will take place, as usual, at Messrs. Broadwood's, and on the following dates: October 24th, November 21st, December 19th, January 23rd, February 20th, March 20th, and April 17th; the first two and the last in the evening, the others in the afternoon. On November 21st, the anniversary of Purcell's death, the programme will be entirely devoted to his music.

The Sunday Orchestral Society has been formed to provide high-class afternoon symphony concerts at the Coronet Theatre, Notting Hill. There will be an orchestra of sixty performers, and the first six concerts will be under the management of Mr. E. Howard-Jones. Popular prices will be charged, but there will be a certain number of free seats. The profits of the concerts will be distributed among local charities.

A Hambourg Conservatoire of Music and School of Modern Interpretation and Virtuosity has just been established at 2, Clifton Gardens, Maida Vale, under the direction of Prof. Michael Hambourg, who will personally supervise all preparatory classes for children and beginners. Of Prof. Hambourg it is sufficient to say that he was the sole teacher of his son, Mark Hambourg, until the latter went to Prof. Leschetizky at Vienna for final tuition. MM. Paderewski, Leschetizky, Mark Hambourg, and Eugène Ysaye are patrons and honorary examiners.

The Royal Choral Society commences its thirty-fifth season at the Albert Hall on November 9th with 'Elijah.' The other dates are December 7th, January 1st and 25th, February 28th, March 22nd, April 13th, and May 3rd. The performance of 'The Messiah' on Good Friday (April 13th) does not form part of the subscription series. Three works will be given for the first time by this Society: Brahms's 'Requiem,' Sir E. Elgar's 'Dream of Gerontius,' and Sir Hubert Parry's 'Blest Pair of Sirens.' The programme of the second concert will consist of Sir Charles V. Stanford's 'The Revenge' and Sullivan's 'Golden Legend.' Sir Frederick Bridge will, as usual, be the conductor.

A volume of poems by Richard Wagner, mostly of lyrical character, will shortly be published. They have been collected by the composer's biographer, Herr Glasenapp.

The competition for the two scholarships, one for female, one for male voice, offered by Messrs. Elkin & Co., Limited, will take place at the Bechstein Hall next Wednesday. The scholarships consist of one year's free tuition.

The British Symphony Orchestra has been formed to provide artists and societies with a body of players accustomed to accompany. Mr. W. Sewell is the conductor. Detailed information can be obtained from the secretary, care of Messrs. Rudall, Carte & Co., 23, Berners Street, W.

The seventieth anniversary (October 9th) of the birthday of Dr. Camille Saint-Saëns will be duly celebrated at Paris. Three grand concerts are to be given, also a *réunion* at the Académie, and a banquet. Hector Berlioz died at the age of sixty-six, but even had his life been prolonged four years no such notice would have then been taken of him and his art work. It is therefore a satisfaction to find that Paris intends to pay due honour to the most prominent of living French composers.

The hundredth anniversary (November 20th) of the production of Beethoven's one opera, known as 'Fidelio,' will be celebrated at Berlin in a most interesting manner. The composer was persuaded to make various cuts and alterations in the work after its production at the Theater an der Wien in 1805. It is now to be given in the original version, and under the title 'Leonore,' as desired by Beethoven.

In the number of *Die Musik* for September 2nd, in an article entitled 'Fünf ungedruckte Briefe an die Fürstin Carolyne Sayn-Wittgenstein,' there is a letter from Berlioz, of the year 1857, in which E. Silas, the well-known composer, is mentioned. The passage runs thus:—

"Two years ago a young Dutch pianist (Silas) was commanded to play before the King of Holland, and he selected a Beethoven sonata. After a few bars the king interrupted him. 'Stop! stop! What the devil are you playing?' 'A Beethoven sonata, sire!' 'I thought as much, it is hideous. An old fool! For me there are only two composers: Donizetti and Thomas.'"

The King of Holland, by the way, was not the only monarch who preferred Italian to German music. The last of the five letters is from Minna, Wagner's first wife. It is dated Dresden, January 11th, 1859, and in it occurs the following interesting and also pathetic passage:—

"I listen to the Wagner operas 'Rienzi' and 'Tannhäuser' with great delight and with mixed feelings. I cannot suppress a certain pride, as these operas, together with 'The Flying Dutchman' and 'Lohengrin,' which have made his name famous, were written during our early wedded life. For me there are two periods in Wagner's art-work. The first, which belongs to me, comprises the four operas just named. But in the second—the 'Ring,' and especially 'Tristan and Isolde'—I was unfortunately not able or allowed to influence him."

PERFORMANCES NEXT WEEK.

Sun. National Sunday League, 7, Queen's Hall.
Mon. to Sat. Promenade Concerts, 8, Queen's Hall.
Sat. Herr Kreisler's Violin Recital, 3, Queen's Hall.

DRAMA

THE WEEK.

DUKE OF YORK'S.—*Clarice: a Comedy in Four Acts.* By William Gillette.

IN itself 'Clarice,' in which Mr. Gillette reappears in London, is a simple, primitive, and pleasing love story of no particular significance, credibility, or point. Acted in customary fashion, it might make an hour's agreeable entertainment. By processes which we hesitate to describe as American, and hope never to have to accept as English, it is made to stretch over something approaching to three hours. The processes in question are simpler even than the piece. They consist first in lighting up the stage piecemeal. Lamps flicker in and out as if in fairyland, and objects are submitted to a partial, but augmenting illumination. Characters then show themselves, do little, and say less. A domestic enters, picks up a paper or two, and places them aside. What follows is, to use Hamlet's not too easily comprehensible words, "as swift as meditation or the thoughts of love," and almost as reposeful. Towards the close some action is managed, and it may be gains by contrast with the listlessness of what has gone before. That things in real life may sometimes occur in similar fashion we concede. When they do so, however, they do not constitute drama. Pretty, accordingly, as are some little touches which are introduced, and delicately flavoured as is the acting, the general effect is somnolent and in the main depressing. We heard much at one time of the teacup-and-saucer drama. Compared with the present, this now all-but-forgotten style of work may be regarded as madly exhilarating.

Living in the same house with a young, pretty, and fascinating ward, Dr. Carrington has fallen in love with her. Under the influence of some strangely and inexplicably malignant motive, the girl's aunt tries to separate her from her lover, and brings on the scene another suitor, also a physician. When Clarice refuses to part from her guardian, the aunt, an Iago in petticoats, induces her ally to bring about a fraudulent consultation, the result of which is to persuade a man —himself, be it remembered, a physician— that he is in the last stages of consumption, and that marriage with him would be dangerous, perhaps fatal, to the girl. With more ingenuity than is elsewhere displayed, the author makes his hero meet craft by craft, and by counterfeiting suicide extort from his rival an avowal of his baseness. Slight and wildly improbable is this. It leads, however, to some pretty scenes of love-making, presents an agreeable though rather fantastical view of an interior in Virginia, supplies one or two good types of character, chiefly subsidiary, and permits of some very artistic acting. Though too reposeful in style, Mr. Gillette plays capably and even inspiredly; Miss Marie Doro, the Clarice, is specially winsome; Miss Lucille la Verne shows a picturesque type of mulatto servant; and Mr. Thomas H. Burns exhibits genuine humour in a species of bourgeois part. The acting generally has attributes by the study of which our stage might profit, and the entertainment, though it stands in need of quickening, is a thing to be seen.

ST. JAMES'S.—*Dick Hope: a Play in Three Acts.* By Ernest Hendrie.

IN reappearing at the St. James's, the autumnal management of which has almost lapsed into their hands, Mr. and Mrs. Kendal have opened their season with 'Dick Hope,' a piece in which, during the past two years, they have been seen in the country, and in which they made a short appearance at the Coronet, Notting Hill. Written by a member of their own company, with a close knowledge of their potentialities, 'Dick Hope' supplies Mr. and Mrs. Kendal with parts thoroughly suited to their respective styles. This is its chief—it may almost be said its only—merit. A moderately sympathetic central interest is surrounded with comic scenes which miss fire and serve little purpose but that of delaying the action. Desire of wine, which Milton tells us

> Many a famous warrior overturns,

may count among its distinguished victims Major Richard Hope, a veritable Rip van Winkle in his helplessness to resist temptation. He has maintained a rather maundering attachment to Marjorie Lyall, who has, naturally, declined to link her fate with a drunkard. On her birthday he renews his advances, and at length extorts from her a promise that if he can abstain from drink for twelve months she will be his wife. So soon as she has thus compromised herself, the Vicar, whom she really loves, proposes to her. Not without difficulty, she persuades the new-comer that it is his duty not to press his own suit, but to aid her in reclaiming the penitent. Thus helped and supported, Dick accomplishes the promised feat. When the time is all but up he learns the true state of affairs. He naturally will not exact from Marjorie what he sees will be a penalty. Fortunately this discovery, instead of blowing to the winds his resolution, as at one time seems likely, proves fortifying, enabling him to walk alone and unaided on the path he determines henceforward to tread. That he will persist in his virtuous resolution the spectator is encouraged to hope. All this is not only sympathetic, but even edifying. The fact that it moves us less than it ought we attribute to inexperienced workmanship rather than to inherent weakness of theme, though something may be urged in favour of the view that the kind of incapacity from which Dick Hope has suffered is of the nature of a physical or mental infirmity, and not too well suited to dramatic exposition. At any rate, move us it does not, and the whole, in spite of a very fine performance by Mr. Kendal, is depressing. Mrs. Kendal displays once more her superb method, and Mr. Bassett Roe gives a realistic picture of the self-denying vicar. In what is intended to be comic relief the author and other actors take part. In this case also the result is disproportionate to the effort that is made.

Dramatic Criticism.—Vol. V. *1903.* By J. T. Grein. (Nash.)—Mr. Grein, the fifth volume of whose reprinted criticisms has appeared, stands alone in his endeavour to supply the English reader with something like a continuous chronicle of current theatrical events. Since the days of Diderot and of Lessing, France and Germany, the former country especially, have devoted constant attention to the acted drama. In France newspaper reports have frequently been reprinted, and there is scarcely a French critic of eminence, from Geoffroy to Catulle Mendès, whose reprinted *feuilletons* or commentaries have not taken a place in literature. Of Geoffroy, earliest in date, who goes back to pre-revolutionary days, it was unkindly said in a dialogued epitaph on his death in 1814:—

> Nous venons de perdre Geoffroy.
> —Il est mort?—Ce soir on l'inhume.
> —De quel mal?—Je ne sais.—Je le devine, moi.
> L'imprudent, par mégarde, aura sucé sa plume!

In England reprinted criticisms, though not unknown, have rarely met with much encouragement, and Mr. Archer and Mr. Grein stand alone in seeing their revived comments reach a fifth volume. As chronicle Mr. Grein's successive volumes leave much to be desired in respect of completeness. In this regard, however, the present is an advance upon previous issues, and we have nothing to urge against the book except Mr. Grein's rooted disinclination to narrate the plot. Accepting the work from the author's own standpoint, the critical, we are struck with the superiority of the judgments passed upon foreign works as compared with those uttered concerning English. The reason for this is little flattering to national vanity. Of the original English plays with which Mr. Grein deals, not one in a dozen approaches mediocrity. 'Whitewashing Julia,' by Mr. Henry Arthur Jones, and 'Letty,' by Mr. Pinero, represent as best they may the output of our leading dramatists; 'Mrs. Gorringe's Necklace' and 'Cousin Kate' constitute the accomplishment of Mr. Hubert Henry Davies, who, having soared out of obscurity, seems to have retired with wearied wing; Mr. George Bernard Shaw is represented only by 'The Admirable Bashville; or, Constancy Unrewarded.' To these plays may perhaps be added 'The Light that Failed,' 'Little Mary,' and 'The Man who Was,' the whole constituting a very moderate year's harvest. Against these may be pitted, in the original or in translations, works such as 'When We Dead Awaken,' 'Glück im Winkel,' 'Resurrection,' 'Sunken Bell,' 'Es Lebe das Leben,' 'Old Heidelberg,' 'Der Sturmgeselle Sokrates,' 'College Crampton,' 'Zwillingsschwester,' 'The Lower Depths,' 'The Man and his Picture' ('Sodom's Ende'), 'La Robe Rouge,' 'Francesca da Rimini,' and many others. In the judgments he pronounces upon these works we are not seldom at disaccord with Mr. Grein. Nothing could, indeed, be wider apart than the estimate he expresses of the 'Francesca da Rimini' of Gabriele d'Annunzio and that we have ourselves formed. Mr. Grein seems, indeed, more accessible to dramatic than to poetical influences, to say which, in regard to the functions he discharges, is eulogy rather than censure. Some of his utterances concerning actresses — notably Duse as Hedda Gabler and Paula Tanqueray, and Bernhardt as Andromaque — are models in their line, leaving little to be added, and nothing to be excised. In dealing with English artists he is, like all of his craft, too lenient. It is to be trusted that the series will be continued. If we should prefer a more sustained chronicle such as is now rather fitfully supplied in 'Les Annales du Théâtre et de la Musique' of M. Edmond Stoullig, a work which has enjoyed an existence of twenty-one years, we are asking for what Mr. Grein does not undertake nor seek to supply. Taking 'Dramatic Criticism' for what it claims to be—which is, after all, the only just way of treatment—we welcome it as fulfilling the modest promise of its title.

ELIZABETHAN DRAMA.

Of the large output of reprints and editions of "Elizabethan" books Ben Jonson continues to have the lion's share. The most important of recent publications are the first instalment of Dr. Bang's reprint of the folio of 1616 and his and Mr. W. W. Greg's reprint of the 1601 quarto of *Every Man in his Humour*, being Vols. VII. and X. of "Materialien zur Kunde des älteren englischen Dramas" (Louvain). In both, as in all the contributions to this useful series, the intention of the editors has been to reproduce the originals in the most faithful manner, even to the details of "turned letters and wrong founts." The volumes are intended as "material" for editors and students of Ben Jonson who may not have access to the originals. Both have been printed with all scholarly care. As the edition is limited to three hundred copies, and as some effort has been made to reproduce the originals in facsimile, it is a pity that better paper and ink have not been used. The quarto is pleasing, but the folio has been printed on a cold blue-white paper which jars with the antique lettering, especially with the photo-typed portrait and title-page; and the large dull-red letters of the general title-page suggest a weather-beaten theatre-poster rather than a thirty-franc reprint.

To the "Yale Studies in English" (New York, Holt & Co.) have been added editions of *Bartholomew Fair* and *The Poetaster*, the former by Dr. C. S. Alden, Instructor in English in the U.S. Naval Academy; the latter by Dr. Herbert Mallory, Instructor in English at Yale. Though much labour has been spent on both, they are but university theses, constructed and printed according to the pattern of the series to which they belong. They will be useful to American students as trustworthy texts and as guides to the bibliography of the subjects. Dr. Alden supplies an introduction on the editions of his text, on Bartholomew Fair and on Jonson's attitude to the Puritans; and Dr. Mallory has some interesting observations on the quarrel and the personages involved. The introductions are fair restatements of familiar matter.

It is difficult to understand the purpose which Mr. W. H. Williams and the Clarendon Press had in issuing *Specimens of the Elizabethan Drama from Lyly to Shirley*. There are always objections against anthologies, even the best of them; but the selection of poems, each complete in itself, from a series of authors, is a reasonable exercise compared with the compilation of isolated scenes from two dozen dramatists. Had the collection been made for purely linguistic purposes, it might have proved useful. We may be reminded of Lamb's well-known volumes. They served a good purpose in their day, by introducing and popularizing the study of the Elizabethan drama, and where that purpose is still valid, Lamb's editorial labours may be of use. Nor may we forget that the older venture owed more of its success to Lamb's critical insight than to the mere plan of the book. Mr. Williams at once invites us to make comparisons when he writes: "It seemed unnecessary to include.....extracts contained in Lamb's 'Specimens.'" The text of the volume does not exceed 400 pages, if we exclude the head-notes from the actual total of 441. Within these limits we have twenty-four dramatists and eighty-nine plays represented. Thus from Ben Jonson we have one scene from 'Every Man in his Humour,' 'Volpone,' 'Epicœne,' 'Bartholomew Fair,' and 'The Sad Shepherd,' and two from 'Sejanus' and 'The Alchemist'; from Shirley, one from 'The Brothers,' 'The Traitor,' 'Hyde Park,' 'The Lady of Pleasure,' and 'The Cardinal.' Mr. Williams must know, and the learned Press should know, that plays cannot be sampled by one scene, and that four-and-twenty of Shakspeare's contemporaries, if baked together in this way, will make but printers' pie. The production is a regrettable waste of editorial zeal.

Mr. R. B. McKerrow's edition of Barnabe Barnes's *Devil's Charter* (another of the "Materialien" series above mentioned) is a welcome contribution. The text is carefully edited from four different copies of the only known edition. Much trouble has been spent on the notes, a task of exceptional difficulty. Towards the end of the introduction Mr. McKerrow discusses in a fresh way the general bibliographical problem of the variants found in copies of early seventeenth-century books bearing the same title-page and date, and he makes some valuable observations on the treatment of these differences in absolute reprints. Most editors have had a notion, more or less hazy, that corrections were made as a book passed through the press; but they have too often assumed that one copy of the extant set was in every respect superior to its fellows. Mr. McKerrow points out that correction was not made merely sheet by sheet, but that it was sometimes made between the drying of one side of the sheet (outer forme) and the printing of the other (inner forme); that the printer was often liberal in "overs," generally first pulls or trial sheets cast off before the number limited by the Stationers' Company; and that the binder, with a pretty indifference to the author's interests, made up the copies indiscriminately. The modern editor has, therefore, a new task before him. He must go over every sheet and the pages of the inner and outer forme of each, and judge between the "most corrected," the "intermediate," and the "least correct," and piece together all the "most corrected" portions as the true representatives of the "author's" edition. This is a nice issue for the bibliographers, for such a text, though called an accurate reprint, represents no known edition, and does not give us the author's edition at any stage. But it has much to commend it from the critic's point of view, and it offers all that is necessary for practical purposes, unless we are prepared to have half a dozen texts representing the actual state of the MS. in the printing office at each successive visit of the troublesome author. Mr. McKerrow has followed out his plan with excellent results.

Mr. Moore Smith has printed, in the same series, the Trinity College comedy of *Pedantius*. His knowledge of Gabriel Harvey and his associates has been turned to good account in unravelling the problem of authorship and date of this interesting play. Four Cambridge men have been credited with the authorship—Edward Forsett, Anthony Wingfield, Thomas Beard (of 'The Theatre of God's Judgments'), and Walter Hawkesworth. Mr. Smith reviews all the available evidence, and inclines, with some reason, to the first, who is named on the authority of the Caius MS. Mr. Smith dates the production of the play "between the winter of 1580 and July, 1581." In the concluding section on '"Pedantius" and Gabriel Harvey,' he makes out a good case for Nash's statement that Gabriel's character was drawn, with little reserve, in the "concise and firking finicaldo fine schoole master." The critical apparatus and notes are full and accurate.

SOME MARLOWE RIDDLES.

Early editions of the various works attributed to Christopher Marlowe are met with so infrequently that the Shakspearean quartos may fairly be described as common by comparison. During the past twenty years, twenty-three copies of old, though in most instances late, editions of Marlowe's works are chronicled as having been sold by auction. 'The Jew of Malta,' 1633, appeared nine times; 'Ovid's Elegies,' 1596 or 1598, five times; 'Hero and Leander,' 1622 or 1637, also five times; 'Edward II.,' 1598 or 1612, twice; 'Lust's Dominion' (perhaps by Marlowe), 1657, and 'Tamburlaine the Greate,' 1605-6, once each. Such is the tale. Nothing has been seen or heard of 'Dido, Queene of Carthage'; 'Doctor Faustus'; 'The Massacre at Paris,' ascribed sometimes to this author; 'The Rape of Helen,' from the Greek of Coluthus, stated by Wharton, Lowndes, and Watt to have been printed in 1587; 'The Atheist's Tragedy,' apparently a spurious publication; and 'Edward III.' Of 'The True History of George Scanderbage,' which was entered in the books of the Stationers' Company in July, 1601, not a trace remains; no copy is known of 'The Rape of Helen' above mentioned. It seems at least probable that Marlowe's beautiful song 'Come, live with me and be my Love,' was in print before it partly appeared in 'The Passionate Pilgrim' of 1599, and if so not a trace of that remains. It is also probable that Marlowe wrote more than is attributed to him, and on the whole the book-lover has here a magnificent field of enterprise, partly in searches for fresh pieces and partly in checking the statements of the bibliographers and others who have from time to time applied themselves to an extremely difficult series of problems.

Mr. John H. Ingram's bibliography appended to his recently published work, 'Christopher Marlowe and his Associates,' is the only one of any note, and, like the proverbial ladder, it is full of holes. This is not the fault of Mr. Ingram, but of time and circumstance, which have together played havoc with remembrance as though to blot the record out. According to this authority and others, Marlowe's first play is supposed to have been 'Tamburlaine the Great,' first presented on stages about 1587, entered in the Stationers' books on August 14th, 1590, and published the same year. At the Duke of Roxburghe's sale in 1812 a copy of this edition, described as "very rare," was sold to Richard Heber (not to Kemble, as invariably stated) for nearly 6*l*. This is now in the Devonshire collection. The authorship of this play is ascribed to Marlowe on the authority of Gabriel Harvey, the same who wrote a furious funeral invitation to poor Robin Greene; but then Harvey's evidence is confined to a mere reference to the title. Some authorities have it that Nash collaborated with Marlowe in its production, others that it was entirely the work of Marston, though this can hardly be. On the whole, however, 'Tamburlaine' stands on a tolerably sound foundation, the very reverse being the case with regard to 'Doctor Faustus.' That play, undoubtedly by Marlowe, was entered in the Stationers' books on January 7th, 1601. The earliest edition yet traced is that of 1604 (Bodleian Library), but it is more than questionable whether it is the first. The real first edition appears to have been printed without date, probably in 1601, but here lurks a very difficult riddle, set first of all by Graf in his 'Studii Drammatici' and never solved.

'The Rich Jew of Malta' was licensed for printing on May 17th, 1594. Yet the earliest known edition is that of 1633, often described as "the first and only edition." That it is not the only edition is certain, for another appeared in 1780, nor is it at all likely to be the first. That a book should be licensed for printing in 1594 and not make its appearance till 1633 is apocryphal. The unique copy of 'The Troublesome Raigne.....of Edward the Second,' 1594, in the library at Cassel, may belong to the original edition, though the point is doubtful, as the work was entered in the Stationers' books

in July, 1593. So, also, it is quite likely that the two "sestiads" of 'Hero and Leander' were printed prior to 1598, the date usually given as that of the first edition, since the entry of registration was made in September, 1593. The complete work as finished by Chapman has sometimes been confounded with Marlowe's fragmentary portion, which, as a matter of fact, was printed separately. The copies sold by auction of 'Hero and Leander' have, during recent years at all events, generally been dated 1637, but there are several other editions. Only the other day a hitherto unknown edition, dated 1622, was sold by auction for 30*l.*, the highest price paid publicly for one of Marlowe's works for many years, though not a record price by any means.

Marlowe is supposed to have written a play called 'The True Tragedie of Richarde Duke of York and the Death of good King Henrie the Sixt,' printed in 1595. 'The True Tragedie of Richard the Third,' a quarto printed in 1594, which Shakspeare used for his tragedy, may or may not be by Marlowe. He could hardly, one would think, have written both, though I have heard them described as one and the same, "with variations." He is also supposed to have written 'The Massacre at Paris, with the Death of the Duke of Guise,' which Henslowe says was played for the first time on January 3rd, 1593; and 'Lust's Dominion; or, the Lascivious Queen,' printed in 1657, and described on the title as being by "Cristofer Marloe, Gent." Whether he really wrote either or both of these or neither is another riddle. So also the question whether the book burnt by order of Archbishop Whitgift was the "Epigrammes and Elegies, by J. D. and C. M.," printed at Middlebourgh, without date, or "All Ovid's Elegies, 3 books by C. M. and J. D.," also printed at Middlebourgh, without date, is by no means clear. The first contains a portion of the elegies only; the latter has them all, as the title discloses. Perhaps Whitgift burnt both, but the order dated June 1st, 1599, might well apply to either. At one time Shakspeare's 'King John' was put to the credit of Marlowe, but that must have been on the strength of a play bearing that title, printed anonymously in 1591, and described as "a poor spiritless chronicle play." If this description of its merits approximates to the truth, then Marlowe was and perhaps is a scapegoat.

A play entitled 'A Pleasant Conceited Historie called the Taming of a Shrew,' printed in 1594, and supposed to be the foundation or "precursor" of Shakspeare's comedy, has also been assigned to Marlowe, who, if he really was the author, must have borrowed very extensively from his own 'Tamburlaine,' a very improbable circumstance. 'Edward III.' too has been ascribed to the same author "on a question of style," Shakspeare being sometimes credited with one of the scenes. But then Shakspeare's earlier style bears such a close resemblance to that of Marlowe that he may very well have written the whole play or none of it. The question of style can only be half answered, like the riddle of the Sphinx, and it is further complicated by the fact that imitation was a literary vice even in 1596, and that Marlowe had his imitators.

There is a bibliography of 'Doctor Faustus' extant, but so far as I know a serious attempt to extend the principle to the whole of Marlowe's acknowledged or reputed works has only been made by Mr. Ingram. Some day, perhaps, further material in the form of the early quartos, which appear to have almost entirely vanished, may be discovered, but until that time arrives the substance of these and some other riddles seems likely to do duty as the bases of probabilities, supplemented by conjectures and a profound appreciation of "style" as it is supposed to have been in Marlowe.

J. HERBERT SLATER.

Dramatic Gossip.

THE Scala opens this evening with 'The Conqueror,' the four-act dramatic fantasy of Mr. R. E. Fyffe. In addition to the parts of Mr. Forbes-Robertson and Miss Gertrude Elliott, the play has twenty speaking characters.

'THE TEMPEST' will be revived on Thursday afternoon for a solitary occasion at His Majesty's, with Mr. Tree as Caliban and Miss Tree as Ariel. One or two changes will be made in the cast. Ibsen's 'An Enemy of the People,' given at the Haymarket on June 14th, 1893, will be revived at His Majesty's on the afternoon of October 12th.

THE promised production of 'Lights Out,' an English rendering of 'Zapfenstreich,' is now fixed at the Waldorf for October 2nd.

'A LOYAL REBEL,' a four-act play by Mr. Edward Knoblauch, a dramatist untried as yet, is in the hands of Mr. H. B. Irving for production when required in London, presumably at the Waldorf.

'WHAT THE BUTLER SAW' is to be removed to the Savoy early in next month.

ON October 5th a new comedy by R. C. Carton will be produced at Wyndham's with a cast comprising Miss Compton, Miss Annie Hughes, Mr. Henry Kemble, Mr. George Giddens, Mr. Athol Stuart, and Mr. Fred Kerr.

SOMETHING has been said about the possibility that 'The Prodigal Son' may in the pantomime season be transferred to the St. James's.

THE reappearance at the Comedy of Mr. William Collier in 'On the Quiet,' by Mr. Augustus Thomas, will take place on Wednesday next under the management of Mr. Arthur Chudleigh. The company seems to be wholly American.

MUCH interest is inspired in France by the forthcoming production at the Théâtre Sarah Bernhardt of 'Le Masque d'Amour' of M. Daniel Lesueur.

UNDER the title of 'Julius Sterne' Mr. Hare is playing on tour a revised version of Mr. Sydney Grundy's 'An Old Jew.'

'MAN AND SUPERMAN' has been given at the Hudson Theatre, New York, with Mr. Robert Loraine as John Tanner, and Miss Fay Davis as Ann Whitefield.

MR. W. L. COURTNEY will, it is said, visit New York next month to superintend the production by Miss Olga Nethersole of his rendering of 'Le Dédale' of M. Paul Hervieu.

TO CORRESPONDENTS.—G. G. S.—H. B.—H. M.—H. A. L. D.—B. D.—received.

T. A.—Not suitable for us.

W. P.—Many thanks: you are right.

No notice can be taken of anonymous communications.

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SATURDAY, SEPTEMBER 30, 1905.

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LITERATURE

The Life of Charles Dickens as revealed in his Writings. By Percy Fitzgerald. 2 vols. (Chatto & Windus.)

A LITERARY critic of some importance gave utterance at the beginning of this century to the opinion that for him the years had "robbed Dickens of any shred of interest." Such is not the general view; and he must be somewhat amazed and overwhelmed by the flood of Dickensian literature which continues to pour from the press. We had a new life of Dickens by F. G. Kitton in 1902; Forster's 'Life,' revised by George Gissing, in 1903; 'Synopses of Dickens's Novels' in 1904; and only a week or two ago a new solution of 'The Mystery of Edwin Drood,' which is the cause of another, duly announced, from the pen of Mr. Andrew Lang. The public which buys picture-postcards has now facsimiles of the original title-pages of Dickens's novels within its reach, thanks to Messrs. Chapman & Hall; and recently even millionaires have been supposed to take a keen interest in Dickens, for have they not their edition with every possible kind of illustration and comment at the wonderful price of 14,000*l.*? *The Dickensian* reached its ninth number this month, and appears to be already in vigorous life. The London County Council have named various streets in the Borough after Dickens's characters, such as Dorrit Lane and Quilp Street; and last, not least, admirers can join both the Dickens Fellowship and the Boz Club.

Mr. Fitzgerald alone and unaided founded this last organization, and reached the "proudest moment of his life" when, in 1903, a memorial tablet to Dickens was unveiled at Bath, and he was the guest of the night at

> "the banquet in the long card-room of the Assembly Rooms, lined from end to end with the flower of Bath society—a flattering show."

He is almost the last of the friends and pupils of Dickens who survive, now that John Hollingshead is gone, and this certainly gives him a claim to tell us what he knows of his subject. He has already made 'Pickwick' the occasion of a good deal of writing. He comes, in fact, to his task with heartfelt admiration for his subject, and considerable experience as a writer on Dickens and other great men.

But we regret to say that we find very little that is new in these volumes, a good deal that is borrowed or trivial, and much that is merely irritating. We have been obliged, in noticing previous books by Mr. Fitzgerald, to call attention to his inaccuracy, and cannot say that on this occasion he alters our general opinion of his work. Like all readers of long experience, we are, we hope, not easily irritated; but we must protest against the extraordinary amount of repetition which inflates this book. There is no index; but if Mr. Fitzgerald or his publishers had only begun to make one, they might, we think, have detected extensive doses of *crambe repetita*, and much other carelessness. Our author, speaking of some of Dickens's mistakes, wonders "that the corrector of the press did not 'query' them." What, we wonder, was that useful functionary doing when the pages before us were prepared for the press? Why did he not add to the paltry list of errata, or—even before that latest form of apology was reached—point out that such names as Pumblechock, Lang (for Laing), Lamport, Madaleine Bray, Cradock, Mayling, Fox (for Tox), Lovell the Widower, Tuppins, Woodlock, Sir *Herbert* Stanley, are all wrongly spelt or sadly distorted; that necessary words are missing and grammar is defied; that an absent comma has turned two of Dickens's sons into one; and that the quotation from Shakspeare on the title-page is repeated in i. 206 with two errata, only one of which has been noted? Facsimiles can be obtained of Dickens's last letter to Charles Kent, now deposited in the British Museum. It includes a happy Shakspearean quotation which is tolerably familiar; but of this Mr. Fitzgerald gets a word wrong, and Dickens's prose which introduces it is wrongly copied out too.

Mr. Fitzgerald, in spite of all his work on 'Pickwick,' has not learnt the details of the book accurately yet. In chap. x. he writes: "Sooner or later, as Mr. Whiffers said, 'a showy servant's uniform must tell on the ladies.'" This is stupidly wrong; it is not likely that the fine world of the "Swarry" would tolerate the word "servant," any more than the word "mississes," which was cried down. The real sentiment was, "A good uniform must work its way with the women, sooner or later"; and it was due not to Mr. Whiffers, who wore orange, but to a gentleman in blue.

It is nothing, we suppose, to Mr. Fitzgerald that Lamb says of Munden, "He understands a leg of mutton in its quiddity," not, "He sees a leg of mutton in its quiddits."

Such points may be regarded as trifling, since few people nowadays take the trouble to verify their references. But we are sorry to see that our author is so determined to praise Dickens that he must credit him with an encyclopædic eminence over other authors which he did not possess. One would imagine that Boz had a monopoly among authors of fervent piety and the description of field sports. But expression is not to our English ideas a safe proof of striking piety, nor taciturnity in such matters of its absence. We remember Chadband, Stiggins, and Schiller's epigram:—

> *Spricht* die Seele, so spricht ach! schon die *Seele* nicht mehr.

As for field sports, a backwoodsman who had never seen a gun could with a little imagination have written the scene of shooting in 'Pickwick'; an intelligent Australian, new to ice, might have similarly sketched the skating; and the cricket match in 'Pickwick' is so badly done that we do not see how Dickens could at that time have grasped the game at all.

To depreciate other men in order to heighten the repute of your hero is, we think, an error in tactics. Mr. Fitzgerald does this with Scott. There was, he points out, a connexion between Scott and Dickens, as "a clever Scottish solicitor named George Hogarth" gave advice to Scott in his embarrassments, and "gave the young Dickens employment and finally one of his daughters." The connexion is pleasant. Not so pleasant is the suggestion that Scott was hard in business matters; we see no grounds for such an accusation, and we think that Scott's limitations, as suggested by our author, indicate that it is some time since he looked up the Waverley novels. We do not think that Dickens's letters are better than Scott's, nor do we think that all modern authors refuse to write what would be "good copy" in a letter. Mr. Fitzgerald has about forty of Dickens's letters, and remarks of them that they

> "overflow with good humour and pleasant conceits. It might almost be said that he [Dickens] did his best to please."

Surely an anticlimax that, since letters worth keeping are written to friends, and to please friends is hardly a merit, being one of the chief pleasures of life. To give of your best in this way to the bore and the stranger would be a feat deserving special notice.

In stating that of Scott's novels there are "only two or three modern editions," Mr. Fitzgerald is absurdly below the mark. We recall ten, as we write, and there are doubtless more. It is possible to claim for Dickens that he invented "the novel with a purpose" in 'Oliver Twist.' But the terrible progeny of preachers with lop-sided views who have succeeded him have made such fiction a byword. How complicated and unsatisfactory, from the craftsman's point of view, the plot of 'Oliver Twist' is, may be discovered in the dramatized version at the Waldorf, where the necessary explanations are tedious beyond belief. We do not regard 'Oliver Twist' as "compact," and, unlike some fervent admirers, we detect a distinct advance in Dickens's style as he went on, an advance that was needed to correct his clumsy exposition of facetious paraphrase. Dickens, we learn, imparted to dogs almost human feelings and sym-

pathies, and Mr. Fitzgerald has called him in a paper "the Landseer of fiction," a title that, if it is meant for a compliment, belongs with better right, we think, to Dr. John Brown. But Mr. Fitzgerald, for all his keenness about Dickens's dogs, is slack, as usual, when it comes to detail. He speaks of Sikes's dog as "unnamed, I think." It is called Bullseye twice in a few lines in chap. xvi. of 'Oliver Twist.'

Gissing, in his revised edition of the 'Life' by Forster mentioned above, and his excellent little 'Charles Dickens: a Critical Study,' indicates the changes which mark the competent opinion of later generations concerning Dickens. But let no such iconoclasts hope to prevail with our author. He does, it is true, virtually admit that Boz was a Philistine as regards art, but he prints in regular lines as verse some of the blank verse into which Boz's prose fell at great moments, and calls the result "a noble poem." Similarly the blank verse at the death of Little Nell is likened to "an awful religious service." We get a very pleasant idea of the master's geniality and kindliness, though the author somewhat discounts his effect by repetition of adjectives; for instance, it conveys to us a somewhat feeble effect when we find Dickens called "amiable" twice within a few lines. It is certain, however, that Mr. Fitzgerald's enthusiasm has led him to some conclusions which are novel. Thus:—

"This adoption of the Cheerybles, two charitable merchants, as the heroes of a story could only have occurred to one of Boz's tender feelings and sympathies. There could be nothing suitable for fiction in the description of persons aiding and relieving others in distress; it is simply a page from real life or from a newspaper."

What does the shade of Henry Fielding or the immense army of modern novelists say to that? Have not heroes come through innumerable distresses and been wondrously aided by the benevolent time out of mind? As at solo whist, so in fiction misery is much more interesting than affluence, and we must apologize for repeating so banal a commonplace.

Mr. Fitzgerald thinks that "most novelists find their material in themselves, in their invention and fancy." That is not our experience of them. We find that they take hints and corners, so to speak, from living people, though generally they do not go so near the *roman à clef* as Dickens did. Their method is similar, but their practice less personal, the difference being in their favour, for to put recognizable characters into fiction is now generally admitted to be both bad taste and bad art.

Our author brings Jane Austen, as a lover of Bath, into connexion with Dickens. He praises the latter for "improving the occasion" with sermons at deathbed scenes. We praise the former for leaving her characters to the discretion of the reader, for not supplying comment, laudatory, depreciatory, or "improving." Perhaps the present age is a little more nimble-witted than the early Victorians were. At any rate, it has been taught by its best novelists to make its own judgments on the characters presented.

Though, as we have hinted, Mr. Fitzgerald's personal reminiscences convey a pleasant odour of goodwill, they are throughout more ecstatic than informative. His wife was, it appears, like the Dora of 'David Copperfield,' and much appreciated by Dickens, also by Forster, whose elephantine style descended to lightness when he spoke of her. Our author, too, was a favourite with Dickens we are told twice, and often went to Gadshill:—

"Gadshill! At this moment the name works with the potency of a charm. It has become a shrine, known all over England and America. Yet I recall the time when it was hardly at all familiar; and I also remember well the mystic enchantment of my first visit, which afforded me one of the prettiest, most entrancing pictures of a literary man's domestic life—golden and glittering and almost fascinating."

It is a fine example of bathos to begin with "mystic enchantment" and end by hardly admitting fascination! Much writing in this vein gets wearisome, and there is a great deal of it here.

Equally attractive to the enthusiast and more tolerable to the average reader is the game of identifying places and persons in Dickens's wondrously populated world. Mr. Fitzgerald tells us that a model of the White Horse Inn at Ipswich, which was as large as the original, was sent all the way to the Chicago Exhibition. It is certain from the text of the master that "The Old Curiosity Shop" near Lincoln's Inn Fields is spurious, though we heard a party of Americans eagerly asking for it a few days ago as the veritable prototype of Little Nell's home. We do not believe that Dickens had any special building in his mind, whatever Mr. Fitzgerald or anybody else says. Our author has made some fortunate discoveries in this way—in particular the house at Chertsey where the burglary was attempted with the help of Oliver Twist—but we do not agree with all his conclusions, though we cannot afford space to dispute them. We think enthusiasts for such research should remember that Dickens, like Lamb, may well have confused his trail purposely. To expect details to correspond pretty closely is to have a poor idea of the novelist's imagination.

Perhaps Dickensians share their discoveries more readily than the average specialist. Anyway, most of the identifications of characters here supplied are familiar to us already. We know all about Micawber, and Rose Maylie, and Harold Skimpole. Still, we are pleased to see the connexion of Forster with Podsnap. There is a chapter included on the "harbitrary gent," which would be of high interest if it were new. Unfortunately, an anonymous writer, who was without question Mr. Fitzgerald, produced in 1903 a little book we were able to praise, 'John Forster, by one of his Friends.' We now find paragraph after paragraph of this book reproduced here without a word of alteration, a proceeding which is hardly fair to the reading public.

We will give as a specimen of Mr. Fitzgerald's manner some of his remarks on Dickens's Christmas writings:—

"There was a regular series of these graceful little books. 'A Christmas Carol,' 'The Cricket on the Hearth,' 'The Chimes,' 'The Haunted Man,' and 'The Battle of Life.' The four last were decorated with exquisitely fanciful illustrations by Doyle, Maclise, and others, some delicately intermingled with the text. But it was noted that the Christmas flavour gradually evaporated, the last two stories rather flagged, and lacked inspiration. Still, allowing for this exhaustion, they are tender, elegant trifles—unique in their way—and which we would not part with. All were dramatized. One regards these little Christmas volumes with a wonderfully tender affection. The very look of them in their genial, crimson binding—elegant-looking little things—sets all the Christmas flowers aglow. Boz puts his whole self, his faith, his enthusiasm, into each."

Now hear what Ruskin has to say, in a letter to Charles Eliot Norton, about Dickens:—

"I knew you would feel deeply the death of Dickens. It is very frightful to me—among the blows struck by the fates at worthy men, while all mischievous ones have ceaseless strength. The literary loss is infinite, the political one I care less for than you do. Dickens was a pure modernist—a leader of the steam-whistle party *par excellence*, and he had no understanding of any power of antiquity except a sort of jackdaw sentiment for cathedral towers. He knew nothing of the nobler power of superstition—was essentially a stage manager, and used everything for effect on the pit. His Christmas meant mistletoe and pudding—neither resurrection from the dead, nor rising of new stars, nor teaching of wise men, nor shepherds. His hero is essentially the ironmaster; in spite of 'Hard Times,' he has advanced by his influence every principle that makes them harder—the love of excitement in all classes and the fury of business competition, and the distrust both of the nobility and clergy, which, wide enough and fatal enough, and too justly founded, needed no apostle to the mob, but a grave teacher of priests and nobles themselves, for whom Dickens had essentially no word."

It is a severe indictment, somewhat overcoloured, we think, but the book before us does not encourage us to believe that critical discussion of it would be advisable.

In pointing out various mistakes and oddities of Dickens, Mr. Fitzgerald is ingenious and amusing. Here and there, too, we come across interesting notes such as this:—

"Mrs. Nickleby wished Nicholas to have strings to his nightcap, 'and wear it like a Christian, instead of sticking it on the very top of your head like a Bluecoat Boy.' We have long been accustomed to seeing Bluecoat boys going about capless; but in the old pictures they are shown with a very small tam-o'-shanter perched on their heads in the way described by Mrs. Nickleby."

One trifle we do not remember to have seen mentioned was new to so great an expert on 'Pickwick' as Walter Wren, and may therefore be noted here, though we dare say Mr. Fitzgerald knows it. It will be remembered that Mr. Pickwick ordered "chops and tomata sauce" of Mrs. Bardell, and this order was discussed at the trial. Dickens always regretted that he had not made much of the fact that the tomato was known in his day as a "love apple." It was a great chance missed.

Osborne's Adelphi Hotel, where Wardle and his party stayed in town after Mr. Pickwick's release, has, Mr. Fitzgerald says, "a faded, old-fashioned look of respectability—rather dingy, in short, and dark within." We knew the place well a few years ago, when this description was correct, but now a modern bar has been added, which disturbs the Georgian air of the place, an air irresistibly

conveyed to us before we knew of its Pickwickian associations.

We must add a word or two as to our author's style and arrangement of his matter. We have mentioned his repetitions, and it is only fair to support our censure by instances. Mr. Hammond Hall is mentioned twice as the author of a Pickwickian volume; twice we hear of Mr. Pickwick's lighting his candle before reading a story, and then lighting it again, as if he had never lit it (a well-known error in the book); twice we are told that the house of Watts's Charity has been refaced with new stone, and that Gadshill did not, on being revisited, look so big as it used to do when Dickens was there to brighten it with his magic touch. We are asked in the 'Errata' to remove a statement in vol. i. p. 92 that Dickens expressed a wish in his will to be buried in Rochester Cathedral, but a similar statement flourishes untouched on vol. i. p. 14.

Of the style of the book specimens have been given. It is impossible to view it with favour. *Clichés* are introduced everywhere, sentences are left in the air without verbs, and distressing instances of "and which" abound. Our author talks of people being "niched" into "temples of fame" by Dickens, and lacks everywhere the restraint which marks the artist. Mr. Fitzgerald's favourite adjectives are not forcible. He characterizes Ainger, for instance, as "Master of the Temple; genial, amiable being, clever and brilliant also." A note on the same page calls him "a cultured, interesting man," and adds, "there was something really engaging in his ways, and he was truly amiable." The whole book is so discursive and lacking in arrangement as to be hardly intelligible without some previous knowledge of Dickens's life.

We notice two facsimiles of letters. One, by John Dickens, the novelist's father, somewhat in Micawber's vein, has appeared before, both in *The Illustrated London News* and in F. G. Kitton's 'Life of Dickens' (1902). The transcription here teems with error. The facsimile of a letter by Dickens himself is characteristic, including the writing out of the date, "Friday Second," in his usual manner, and some graceful words on Mr. Fitzgerald's book on Lamb. The frontispieces to the volumes—a portrait of John Dickens, and another of the novelist, by Uwins—are of distinct interest.

Altogether, we think an enthusiast who is tolerably new to the subject is needed to appreciate this book, with its verbosity and sentiment. It cannot be called a critical work, or a revelation of any importance, and to find such a rambling performance without an index is a real annoyance.

From the Cape to the Zambesi. By G. T. Hutchinson. (Murray.)

MR. HUTCHINSON'S book is the fruit of a trip to South Africa. We will not call the trip hasty, nor its fruit premature: the author has evidently spared no trouble in observing, or in collecting information, and is almost painfully anxious to do justice to all the various points of view which have been pressed on his attention in the course of his travels. The man who starts with a strong bias has a decided advantage—at any rate, as far as his own peace and comfort are concerned. Equally to be envied, though not more so, is he of encyclopædic memory and penetrating intellect, who not only knows everything that has been said or written on his subject, but also has so mastered his materials as to come to a clear and reasoned conclusion of his own.

Mr. Hutchinson conscientiously sets down what he has been told on behalf both of the Rhodesian settlers and the Chartered Company—the fluttering hesitation noticeable in these chapters affects the reader who has been through something of the same experience with sympathetic discomfort—but he abstains from coming to a decision on his own account. Elsewhere he is less afraid of dogmatism, notably in the latter part of his work — a circumstance which perhaps suggests some approach to unity of inspiration. The discussion of economic problems does not come within the province of the present notice; yet we can hardly think it of good omen for the future of a colony — especially considering how the energy, enterprise, and adventurous character of the Rhodesians are lauded in chap. iv.—that its settlers should be continually crying out for Government help, without which they can do nothing. A careful analysis of this and the following chapters leaves a curiously contradictory impression. The people cannot develope self-reliance, for want of an autocratic head! Again, after a description of the magnificent public buildings, offices, suburban residences, &c., of the capital, we read:—

"In a word, Bulawayo is the 'boom city' familiar to our American cousins—it has the same mixture of barbarism and civilization..... And the fact that it has its counterpart in the land of the best business men in the world at once disposes of the statement that all this is useless extravagance."

The pages which follow, however, suggest that, in his heart, Mr. Hutchinson is by no means sure that the statement is "disposed of." Something of the same uneasily apologetic frame of mind comes out in his reiterated assurances (see pp. 40, 41, 75, 196) that the mining industry is a necessity in order to provide a market for agricultural produce. At the same time it is admitted that in Cape Colony butter, meat, eggs, corn, and timber are largely imported (pp. 15, 16), though the country is perfectly capable of producing them; and (p. 76) that "the most permanent of all sources of wealth, the land," has been neglected "in favour of the possibilities of the mines." From any but a violently partial standpoint, the assertion that "the first care of the Government must be the mining industry, for the strength of South Africa is Johannesburg, and the strength of Johannesburg is the gold," seems strong. The rashness of premature prophecy is illustrated by a passage which we cannot refrain from quoting (p. 189):—

"It would be unwise in this connection to say anything of a controversial nature about Chinese labour, *for happily the controversy is at an end.* Up to now the much-criticized experiment has been completely successful, the men, if carefully handled, proving to be good and willing workers. In the compounds they appear to be surprisingly happy under their 'conditions of slavery'.....they are very comfortable in their new quarters, and certainly have no cause to complain of their food."

As if slavery and material well-being were necessarily incompatible! Apart from the more effectual criticism subsequently supplied by facts, we may remark that no notice is taken of the objections to the system of contract labour *per se*. An industry which cannot afford to engage its labour in the open market does not possess the means of adequately remunerating both the capitalist and the worker.

The chapter on 'The Native Question' contains a great deal of amiable and sympathetic commonplace, and some time-honoured fallacies. One passage may be considered in detail, because, strange as it may seem, we are continually meeting with its arguments in the daily and weekly press, and seldom see a reference to some obvious facts which would considerably modify the conclusions drawn:—

"It is fortunate for those concerned with the native question in South Africa that they are not altogether without a precedent, for they have before their eyes the example afforded by America, and should be able to draw their own conclusions from it. The native there, when first imported as a slave, inherited a character which in many respects resembles that of his cousin in South Africa, though he did not belong to the Bantu race."

This, though not affecting the sense of the passage, is not quite accurate. Many of the slaves imported into Louisiana, at any rate, came from the Lower Congo, and this can be traced in Bantu personal names and some few words preserved in their patois.

"He was in his own country an opportunist: it was easy to live from day to day, and the future could well be left to look after itself. Such a life increased the laziness and irresponsibility which civilized races believe to be inborn in the native. Thus the period of slavery was a school in which the master—the astute, enterprising American—was in every way the antithesis of his pupil. The school was a hard one, but it at least taught the pupil the primary lessons of civilization. Then came emancipation ..... But what he really required was discipline, and the period of discipline had not been long enough: he had no sense of responsibility, and was like a child in questions where money was concerned. Indeed, it is often said that since he obtained his freedom he is economically in a worse position than before. Morally, too, he has no progress to record, for the controlling power was removed before he had developed the quality of self-control."—Pp. 159–61.

We wonder how long it takes for slavery to develope a sense of responsibility and self-control. As for morality, we need go no further than the elementary and notorious fact that, under slavery, family life was not merely disregarded, but deliberately destroyed. When we remember that native African tribal law and custom do and did, in however rough and primitive a way, recognize the sanctity of marriage and the rights of parents, while United States law made the marriage of slaves impossible, and the relation between parents and children entirely dependent on the personal character of the slave-owner, it is hard to see where the beneficent discipline comes in. Another fact which is

insufficiently recognized is that a large number—if not the bulk—of the slave population consisted of "undesirables," deported by their own people—so that it is unfair to take them as a standard of comparison for Africans in Africa, or to leave this circumstance out of account in estimating the progress made since emancipation. Of course, this must not be applied too sweepingly; a certain number were supplied by the tribal wars and raids encouraged by the slave-dealers, and these probably included all whose names have emerged from obscurity—Toussaint l'Ouverture, Christophe, Phillis Wheatley, and others. When all adverse circumstances are allowed their due weight, we cannot think that an unbiassed observer will concur in Mr. Hutchinson's conclusion that the American negroes "can only be regarded as a deteriorating race." We recommend to his perusal that remarkable book 'The Souls of Black Folk,' the author of which, though no doubt he holds a brief on behalf of his own people, does not shrink from recognizing their weak points.

We hardly think the somewhat patronizing sketch of what is supposed to be "the average Boer," contained in the last chapter, is likely to make for inter-racial cordiality; in fact, it contains one or two sentences which would have been better omitted. The best of the volume, to our mind, is to be found in the two chapters headed 'The Victoria Falls' and 'On the Veldt'—they are freshly and pleasantly written, and free from thorny problems. The photographs, too, are interesting, though not on a sufficiently large scale to give details clearly.

TWO SAINT CATHERINES.

St. Catherine of Siena as seen in her Letters. Translated and edited, with Introduction, by Vida D. Scudder. (New York, Dutton & Co.; London, Dent & Co.)

St. Catherine de' Ricci: her Life, her Letters, her Community. By F. M. Capes. With a Treatise on the Mystical Life by Father Bertrand Wilberforce. With Portrait of the Saint, a Facsimile Letter, and other Illustrations. (Burns & Oates.)

THE American editor and translator merits unalloyed thanks for the selection from the correspondence of St. Catherine of Siena. Those who cannot read Italian, or are unacquainted with the original correspondence in its entirety, could not wish a better introduction to it than these specimens. For once we are in the pleasant position of finding nothing to blame; and this because the editor has not only done what was needful, but also (a rarer thing in editors) refrained from doing what was unneedful. The translation is good, and the selection made with excellent judgment to illustrate the several sides of Catherine's epistolary activity and of her mind and character. Besides the introduction, each letter has a very useful account of the circumstances that evoked it—an account brief and clear. In place of an intrusive memoir, Mr. Scudder supplies a chronological table of the leading incidents in the saint's life. These aids furnished, he leaves the letters free from the fretting commentary of notes. His introduction, in matter and manner, has the stamp of a cultivated mind; it presents a view of Catherine sanely sympathetic, admiring with measure and restraint. He has, in fine, performed his own part well and without obtrusion.

It is impossible to read the book without admiration and sometimes marvel. It is not necessary to know Catherine's life, beyond the bare facts set down in the volume; if we are aware that this was no Lady Jane Grey, no highly cultivated woman of the age, but a mere untrained recluse, cloistered in her own home till she went forth about her Father's business, the letters themselves are matter for admiration enough. They are to all conditions of men, and each hears in his own tongue. To each she speaks after his own kind, while behind, and breaking by flashes through all, is *her* tongue, something—"all a wonder and a wild desire"—which we discern as very Catherine. The letters to her two Popes are striking merely as exhibitions of practical secular and political wisdom, no less than by their adroit appeal to the diverse natures of the two men. The timidity of the first she does not fear to rebuke with bitter satire—the sole bitterness in these letters. He has been warned against the removal from Avignon, which she was ever urging, because poison is prepared for him in Rome. She exposes, with clear sense, the character of the adviser, and then tells the Pontiff plainly that the man is practising on his cowardice. Poison, doubtless, can be found at Rome—nay, in the Vatican itself—and just as well on the table of Avignon. Fear, she hints, can anywhere find matter for fear. Yet to the same man she writes with charming child-like coaxing: "Then, sweet my Babbo, you will fulfil your holy desire and the will of God by making the holy Crusade." It is the petting Italian diminutive for "father," this "Babbo." Of like almost lisping innocence and *naïveté* is the delightful letter which persuades Sir John Hawkwood, since he loves fighting so much, to fight the infidels instead of his brother-Christians. So well did she gauge him, this innocently cunning Catherine, that the terrible Free Companion made what he considered a reformation in his warlike courses, though it was probably more satisfactory to himself than to his admonitress.

But it was to her fellow-religious that Catherine unreined the ardour of her very self, in language which it needs the numbers of a Crashaw to reconcile with the ear of our staid North. Thus she bids her director, Fra Raimondo of Capua, lock himself in the side of Christ:—

"There rests the sweet Bride on the bed of fire and blood. There is seen and shown the secret of the heart of the Son of God. O flowing Source, which givest to drink and excitest every loving desire, and givest gladness, and enlightenest every mind and fillest every memory which fixes itself thereon!.....Blood and fire, immeasurable love!"

Do you startle at this? Yet it is not so new to you, nor is it after all so irreconcilable with English ears. For have we not here the source of those "Blood and Fire" proclamations which have flared from the wall of every Salvation Army meeting-house?

But there is one expression of Catherine's self, at least, which needs no reconciling. In that most exquisitely touching letter on the death of Niccolo Tuldo her love for God and man meets in one beautiful flame. Other letters may show her intellect; this is the whole heart of the virgin of Siena. It happened thus. A young gentleman of Perugia, Niccolo Tuldo, had uttered hasty criticism of the *Riformatori* who ruled Siena. He was tried and sentenced to death. In bitter and resentful revolt against the tyrannical sentence, he was out of tune with all religious ministrations, when Catherine learnt his case and condition. Tuldo was one of many victims: the tyrants had put a man to death for not asking a member of the *Riformatori* to a feast. But Catherine visited Niccolo, and his rebellious resentment gave place to submission: he confessed, and for the first time in his life received the Sacrament—a fact that shows how indifferent to religion his life had been. He forgave his judges, and prepared for death. That death Catherine relates to Fra Raimondo, with the youth's blood wet upon her. The reader will surely pardon us for much quotation, where our compelled omissions are a regrettable loss.

"Only one fear was left, that of not being strong at the moment. But the measureless and glowing goodness of God deceived him, creating in him such affection and love in the desire of God that he did not know how to abide without Him, and said: 'Stay with me, and do not abandon me. So shall it not be otherwise than well with me. And I die content.' And he held his head upon my breast. I heard then the rejoicing, and breathed the fragrance of his blood; and it was not without the fragrance of mine, which I desire to shed for my sweet Bridegroom Jesus. And, desire waxing in my soul, feeling his fear, I said: 'Comfort thee, sweet my brother; since we shall soon arrive at the Wedding Feast. Thou shalt go there bathed in the sweet Blood of the Son of God, with the sweet Name of Jesus, which I will never to leave thy memory. And I await thee at the place of justice.' Now think, father and son, his heart then lost all fear, and his face changed from sorrow to gladness; and he rejoiced, he exulted, and said: 'Whence comes such grace to me, that the sweetness of my soul will await me at the holy place of justice?' See, that he had come to so much light that he called the place of justice holy! And he said: 'I shall go wholly joyous and strong, and it will seem to me a thousand years before I arrive, thinking that you are awaiting me there.'"

That was their parting; but at the place of blood, when the condemned man reached it, the "sweetness of his soul," true to her promise, awaited him with the headsman. She tells the end:—

"Then he came like a gentle lamb; and seeing me, he began to smile, and wanted me to make the sign of the Cross. When he had received the sign, I said: 'Down! To the Bridal, sweetest my brother! For soon shalt thou be in the enduring life.' He prostrated him with great gentleness, and I stretched out his neck; and bowed me down, and recalled to him the Blood of the Lamb. His lips said naught save Jesus! and, Catherine! And so saying, I received his head in my hands, closing my eyes to the Divine Goodness, and saying, 'I will!'"

After that unimaginable narrative, words of reviewer are mere intrusion. Let us leave the last word with Catherine herself.

St. Catherine de' Ricci's life, Miss Capes tells us, is taken mainly from the French life by Père Hyacinthe Bayonne, published in 1873. The letters are a selection from the latest and fullest edition published by the Dominican nuns of Oullins in 1900, translated, however, direct from the Italian. Miss Capes says that she has abridged the *longueurs* and floridities of the French life. But while floridities are happily absent, her own Life would have profited by more succinctness, a less diffuse and malleable style. Not observably copious, she nevertheless does not always know when a sentence has said all it needed to say, and tends to say a thing in many words rather than few. Otherwise the book is written in a common-sense manner, with but rare deficiencies. Once, for example, a sentence grammatically hangs in the air. Once, also, she uses the journalese "wended her way," instead of "went"—the true preterite of the verb "to wend." But these things are few in a biography mainly well-written, if without actual distinction of style.

Father Bertrand Wilberforce's introductory treatise sets forth the Roman Catholic view of the mystical life with great practical clearness and precision, though without imaginative or emotional insight. It does not, of course, attempt the subject from any but the Catholic standpoint, nor discriminate between the various conceptions of mysticism; but in regard to the life of a Roman Catholic saint no more was requisite.

Catherine de' Ricci belonged to an enclosed community of Dominican Tertiaries, who (unlike the ordinary Tertiary) held intercourse with the world only through the *grille*, and led an entirely cloistered life. A daughter of Tuscany, the child of a man of ancient and noble family, who held an official position which obliged him to take a considerable part in public affairs, she was of those few who seem born to sanctity:—

> A happy soul, that all the way
> To heaven has a summer's day.

Not, indeed, that she lacked her trials; but they never interfered with her spiritual sweetness. She spent her life in one convent, honourably distinguished amidst the religious laxity of the sixteenth century, and her outward life was quiet and undistinguished enough.

The phenomena which made her extraordinary, and her convent a focus of power, even as they form the leading feature of the present book, belong to that class which various minds will view variously. But those best acquainted with modern experiment on the influence of mind over body will be least disposed to the vulgar wisdom of incredulity. Constantly meditating on the Passion, she—like the Assisian and others since him—exhibited on her own body the Stigmata, the marks of Christ's wounds, even to the traces of the thorny crown, and the long bruise of the cross on shoulder and back. But this was the least striking of her manifestations. The most extraordinary was that she began regularly and periodically to fall into ecstasy on the day and at the hour of the Saviour's Passion, and during this state followed in vision the whole sequence of His sufferings, from the Last Supper to the giving up of the ghost. She not only accompanied everything with the spontaneous words and exclamations of an eyewitness, with moving and appropriate prayers often drawn from Scripture, but also in her own person showed the reflex signs and tokens of the agonies she spiritually witnessed. At the close she exhibited a corpse-like pallor and exanimation, appearing more dead than alive. It was, in effect, a kind of Passion Play, so vivid that the beholders seemed to have before them the suffering Christ, and were moved to impassioned devotion and tears. She even at times addressed those present in the person of our Lord, with whom she became identified. This extraordinary drama soon brought down on her the Church authorities, but, summoned before them, she answered with a humble and submissive prudence beyond her years and sex, which confounded their suspicions. They came to judge, and ended by admiring approval. The highest and noblest from all parts of Italy flocked to witness the phenomenon—incredulity went away converted and moved to reformation of life. The obscure nun became, single-handed, an incalculable force against the Reformation which was secretly undermining Catholicism in its centre and stronghold, Italy. One illustrious Tuscan only held aloof, the Duke Cosmo, and it is the most potent witness to Catherine's efficacy that he did so because he feared lest he should be subdued to reformation of life against his will.

Catherine herself ended the manifestation. When she assumed rule over the convent, she considered that the influx of visitors was marring the spirit of recollection and solitude in the community, and, after the united prayers of herself and her nuns, the ecstasy no longer came. In harmony with the clear, good sense that dictated this action, her letters and private life display a side of her which will appeal to those who might be merely repelled by singular phenomena. The letters are very attractive. Without the elevated sagacity, the political and public breadth, of the Sienese Catherine's, they have a homely wisdom, a domestic and tender practicality; while the style reflects the matter. As with that other Catherine, religion is so vital a thing to her that it informs every sentence; yet asceticism nowise prevents the letters to her father from being as full of daughterly and family love as of tact and wisdom in the difficult position of a child counselling a headstrong parent. Nor does it prevent her from scolding Filippo Salviati for wilful neglect of health: "We are not to aim at dying, but at living to do good." Nor yet did it withhold the saintly religious from energetically forwarding the love affair of Maddalena Vettori with young Ludovico Capponi against the legal court which opposed it; and the good match-maker was successful. One trait her letters sometimes have in common with Catherine of Siena's; perhaps it is a national trait, for we find a kindred character in more than one Italian saint: a certain divine childlikeness, a playful innocence. To her convert Filippo Salviati, whom she called and regarded as a father, she sends a basket of chestnuts, that he may "eat at least four every evening," since she fears "no one now will think of giving you bread and biscuit for supper." When he is put to unforeseen cost over a religious erection, she explains that she had feared it might be too easy a charity, and had wished him to secure the merit of the widow's mite. Now, she is delighted to hear, he has been put to real inconvenience:

> "O my dear little widow! how delighted was I to see that Jesus had not suffered my father, like the rest, to place his superfluities in the treasury, but, in order that his work should not be vain, had allowed him, with the widow, to give of his necessity! Thus, my dear little widow, you will share the reward of the widow in the Gospel," &c.

Could there be a more charmingly unexpected and *naïf* way of consoling a man for the loss of money? While people were flocking to see the all-talked-of religious, she absconded from them as a clever child hides with shame from the parade of its gifts to strangers. In one desperate emergency she climbed into the hen-coop, where, after the baffled visitor's departure, she was found in ecstasy, with the hens perched on her head and shoulders. "Did you see those dear birds?" she asked, when they brought her to consciousness of earth and hen-coops. Of her wise rule and wide influence, her power over others, her friendship with men like Philip Neri; of the convent as she made it, where the death-day was a *festa* with singing of canticles, as others joy over the coming into the world; of these things and much else must be read in the book—a book which will have interest for all religious minds, whatever their attitude towards those features which it shares with the life of the friar of Assisi.

The Civil War in the United States. By W. B. Wood and Major Edmonds. (Methuen & Co.)

To the large and closely printed volume before us Mr. Spenser Wilkinson contributes an introduction of six pages. Although he has written elsewhere on the Civil War, we wish that his contribution had been longer and also that the authors had done their work in the spirit of his preliminary remarks. We agree with him in what he says here of military history, and of the value of that of the Civil War in particular. We do not find the text of Mr. Wood and Major Edmonds so clear or so striking as it would have been if Mr. Spenser Wilkinson's principles had been thoroughly applied. Moreover, we note much difference of tone between the introduction and the contents, not only in respect of how military history should be written, but also in regard to the view taken of the war selected for treatment. To Mr. Spenser Wilkinson, as to most recent writers on the Civil War, Lincoln is the great figure, and Grant, Sherman, and Sheridan the fit executants of the firm purpose. To Mr. Wood and Major Edmonds seem, in some degree, applicable the words Mr. Spenser Wilkinson has used of others: "The brilliant personalities of Lee and Stonewall Jackson have been the magnets which have biassed judgment."

The story is told by our authors with

exact and scrupulous care; but the work seems to us to have been done, though excellently, rather from books than from the original authorities to be found in the official records of the armies of both sides as now completed under the direction of Congress. At the same time we admit that perusal of the memoirs of the leading actors continues to be essential, as the habits of General Lee and the absence of the method of a German or Austrian army often deprive us, in the case of the Confederacy, of the essential guidance afforded by written orders.

Whatever may be the cause of the want of clearness which we have named, it deprives the book of some of that value which, given its accuracy, would otherwise have attached to it as a text-book. The strategy is there; but it is overlaid by masses of confused fighting which do not even convey any tactical lesson.

Lee, Stonewall Jackson, and Stuart are the heroes, as they were in all the earlier books upon the Civil War. Justice is done to Sherman and to Sheridan; somewhat less than justice to Grant. By extracts from this very volume we could, we think, make out a case against the authors' statement that

"in Lee, more than in any other general on either side, was to be found that happy combination of qualities which go to make up a great commander."

The human interest which eloquence of style and also little details of biography give to some other writings upon the Civil War is somewhat lacking in this volume. If we compare, for example, Henderson's account of the death of Jackson or Capt. Battine's account of the death of Stuart with the rendering of the same episodes in the book before us we find how much is lost. When we recently reviewed Capt. Battine's book 'The Crisis of the Confederacy,' we pointed to evident signs of haste in execution; but in Henderson throughout, and in Capt. Battine occasionally, to name English writers only, there is a certain dignity of style which relieves the pages of mere fighting, and holds the interest of the reader.

Another example of the manner in which such a work as that before us may be lightened is afforded by an examination of the references to certain generals who have had a distinguished career since the termination of the war. When we consider many of the details of doubtful value with which both text and notes are crowded, we cannot but think that it would have been permissible to give one or two lines to the life of such a man as "Lew Wallace." This would have been wise not only in the interest of the general reader, but even in that of those who have regard to the bearing of the facts of the Civil War upon high politics and upon our own Volunteer force, pointed out in Mr. Spenser Wilkinson's introduction. "Lew Wallace" is only named (usually in this American fashion) as commanding a division, but it was worth recording the fact that he became both a considerable diplomatist and the writer, first of the best historical novel of modern times, and afterwards of one of the worst, but altogether the most popular. So, too, with Sheridan: even if the volume is to be used chiefly for lecture and for examination purposes, we should have liked to see an allusion to his subsequent career in the Franco-German war as Bismarck's chosen friend. In the summary of later American history which the authors rightly add at the end of their book, it would have been well to record the noteworthy fact of the employment of ex-Confederate officers as generals in the United States army during the war with Spain.

We notice in this, as in most books on the Civil War, some peculiarities of style, caused, we think, by the use of the work of others. It is difficult, for example, to defend the phrases "details largely unfit for active service," and "the best officer of his grade in the army." We suppose that "corduroyed" is intelligible in the sense of crossed by tree-trunks used as "sleepers," but are certain that a "turnpike" is not yet English for a main road.

We have to congratulate our authors upon their index, the compilation of which has evidently been most careful, to the great advantage of the volume. The result of this labour is that the book will be permanently useful for rapid consultation.

NEW NOVELS.

The Hundred Days. By Max Pemberton. (Cassell & Co.)

The last effort of Napoleon has not been exhausted as a topic for historical romance. This story of 'The Hundred Days' is but the setting of a love-tale, yet the glimpses of Napoleon are vivid. Perhaps less like the "fat and talkative" penitent reverting to Liberal ideas than the lean champion of Revolution, the Man of Destiny shows himself but incidentally, though the acclamation of his name forms the burden of all speech and action, until silenced by the guns of Waterloo. The story tells how Yvonne de Feyrolles, in spite of her kindred of the faubourg, "kilts her coats," as the Scotch say, for very love of the Corsican, and how she and Bernard de St. Armand, English exile of French extraction, forgather in the woodland chalet near Grasse; how Bertrand saves Yvonne (in her saucy uniform) from Royalist hussars; how they are involved in the flood that sweeps to Paris in those days; how thence, after a pause, in which the Englishman becomes director of the artillery factory at Vincennes, they drift together to the crowning scene which settles all public and private difficulties. It is a stirring tale, and the characterization is skilful. Occasionally the author's style fails him. We do not think a suggested landing at Nice would have suited Napoleon, as that place had just been restored to Sardinia; and we are sure that St. Armand's engagement at Vincennes would have exposed him to the penalties of treason. But we will not cavil at details in a lively story.

Helena. By Mrs. H. O. Forbes. (Blackwood & Sons.)

New Zealand is not by any means hackneyed material for a *mise en scène*, and Mrs. Forbes has a good eye for its possibilities. Her scenic references do not always bear so directly upon the situations of the narrative as to form that refrain with which the elect few have sometimes delighted us; but the snowstorm is an apposite instance of the right use of nature in fiction. The author handles well, too, the characters in her very domestic drama. Her style is generally good, as it had need be when so much turns upon dialogue and social detail. Jane Austen was no excessive purist; yet she, "after" whom the chronicler of 'Helena' seems to have drawn her study, would never, we think, have penned "'Where is she?' '*Whom?*'" But the patient reader (this is no book for the runner) will condone some slips for the clear presentment of the heroine and the two men who love her in sincere and manly fashion. Helena, since her orphanhood in infancy, has been brought up in England by maiden aunts, being their brother's daughter by a Maori wife. When she returns to the colony the decadence of her mother's race affects her painfully. She dreams of living for them, and attempts to live her dream, and the result complicates her relations with the two men, who fail, in spite of their love, to fathom her inborn sentiment. Though rather prolix, the story is well told and was worth telling.

The Coming of Billy. By Margaret Westrup. (Harper & Brothers.)

For those who like studies of child life in which sentiment plays a leading part, this is the very book. It tells how a family of four or five spinster ladies received and cared for the little son of a brother in India. The scene is laid in England, we are to suppose, but the colouring, atmosphere, and treatment are American. The youngest of the spinster aunts, Miss Primrose, has an affair—leading to an irreproachable and happy ending—with the local curate; and this is relied on to supply the grown-up interest. Yet, apart from this, the reviewer fancies that the whole book is much more likely to interest mature, and even elderly readers, than children—a quality it shares with very many of our modern studies of child life. The cynically inclined will find the sentiment, as the walrus found the butter, "spread too thick"; Little Billy of the title is a lovable creation, and true enough to life to be pretty intolerant of sentimental demonstration himself. The little girl who is his playmate is also well drawn and realized. The author has made no great effort to sustain the interest of her story, or to connect in a natural sequence the various episodes which divide it into chapters. But the whole thing has a pleasant, domestic flavour.

A Maker of History. By E. Phillips Oppenheim. (Ward, Lock & Co.)

Mr. Oppenheim is ingenious as ever as a weaver of webs. The mysterious doings of an amateur political police in France, aided by the regular civil power, sufficiently obscure the convoluted threads of narrative. By a clever irony the maker of history is an ingenuous English youth, of the well-dressed, well-nourished, unsuspicious kind, who all unconsciously becomes the witness

of a dramatic meeting between the Kaiser and the Tsar, in the early dawn, upon a frontier line of railway. As he has also become the involuntary custodian of a leaf of the secret treaty there arranged, he is soon the object of the best attentions of all the detective sleuth-hounds of Europe. His adventures lead to an alliance between France and Britain, and the course of them is marked by kidnapping, murder, poison, assault, and ingenious violence by motor. It is an amazing medley, highly characteristic of the author. Without trenching on politics, one may be permitted to doubt the wisdom just now of accentuating the jealousies of nations.

At the Sign of the Jack o' Lanthorn. By Myrtle Reed. (Putnam's Sons.)

THE irresponsibility of youth and high spirits may have something to do with this story. It is at least one of its characteristics. The American sense of humour also prevails, likewise the American language. The book is not without a wayward attraction of its own. The manner and matter are original and unequal. If it were not for unexpected and irrelevant sentiment it would be a sheer extravaganza. It is a disconcerting, but not displeasing blend of folly and shrewdness. The idea is to get together under one roof (more or less ingeniously) a band of eccentric and incongruous human beings. Their presence gives the author an opportunity for rollicking fun and good-humoured horse-play. The link that binds the oddities together serves also as a disintegrating influence. All are poor relations, come to sponge on a dead man, as they did when he was alive. Hence every man or woman's hand is against his or her neighbour. The scene of action is an extraordinary house, where all these people have been accustomed to come, if not to go, at their own good pleasure, to the great disgust of the late proprietor, who, though dead, yet is heard in a manner by means of posthumous letters. Some readers will think the book a mere tissue of nonsense, others may take a fleeting pleasure in its very absurdity.

A London Girl. (Alston Rivers.)

THIS little book appears anonymously, though it is indicated that its author has already achieved some success. One is not unnaturally mistrustful of such notices as this. There follows an author's introductory note, in which 'A London Girl' is described as being the first of a series called "Tales from the Great City," which is to inaugurate "a return to that wholesome and robust realism of English literature which began with Chaucer and disappeared with Fielding," it being held by the author that

> "signs are not wanting to prove that English people have become of late restless under the miserable and cramping affectation which Wesley, and those who followed him, unconsciously laid upon our imaginations. The Victorian age is dead, and the land revives. The romance without passion, the novel without criticism of life, no longer command the public admiration."

One is naturally chary of anything in the way of destructive or discouraging comment where an avowed attempt at the founding of a new literary school is concerned. Movement is good, and we have seen, perhaps, too much literary stagnation of late. Yet we cannot help resenting somewhat the position taken up by the anonymous author of this not very well-considered story of a London prostitute's life. If he aims sincerely at a new and worthy departure in the fiction of the day, his manner of introducing it to the public is unfortunate. He begins with a sneer at the great writers of the generation which produced his own, and he puts forward as the first of his "Tales from the Great City"—his first sample of the "wholesome and robust realism" which he holds to have disappeared with Fielding, and which he hopes to recreate for twentieth-century readers — a short, rather melodramatic story of a London barmaid who deliberately chooses prostitution as a means of having a "good time," and ends miserably and drunkenly in a fifth-rate lodging-house. We would not say that the picture is fundamentally untrue to life; but we do say that its title, considered in the light of the author's portentous preface regarding his intentions to depict the real daily life of the great city, is something of an insult to the girls of London, and shows a faulty vision, a want of the sanest kind of sense of proportion. The vicious, shallow girl who forms the central figure in this tale of London bars and restaurants is no more worthy to be called a typical London girl than the loafing, parasitical men who make her career possible are typical. Is Piccadilly Circus fairly typical of London's streets? Let us have honest realism by all means; let us even have harlotry in our fiction, because, and in just the proportion that, harlotry unfortunately enters into the life of our cities. But that a series of tales which aims at introducing a new departure in the form of realistic study should open with this melodramatic story of a prostitute's life, with all the form and ceremony of an attempt to set forth typical London life in fiction, is, we think, to be regretted. The key-note struck is not noble or inspiring; it is not Browning's "c major" of life, but a minor key, made the less wholesome by the author's apparently marked sympathy with the ill-digested hedonistic theories which influence his heroine in her choice of the squalid career referred to with bitter irony as a life of pleasure. The telling of the tale is tolerably workmanlike, but not distinguished, and its style rather suggests that of the writer of a recently published book of London impressions. If the series is continued, we hope it will show realism of a more truly "wholesome and robust," and less exotic character than this story. The working side of London is far larger and more typical, as well as far more wholesome and sane, than the life of its bars and second-rate restaurants.

ANTHOLOGIES.

ANTHOLOGY-MAKING is a pleasing and not too laborious diversion, more especially when it is confined to the literature of a single subject. So much has been written, both in verse and in prose, about mountains that it is rather surprising that no more has been done in the way of compiling snippets therefrom. The idea of doing so has now, however, occurred, it would seem, simultaneously to Messrs. E. A. Baker and F. E. Ross, of the Climbers' Club, and to Signor Salvatore Besso of the Club Alpino Italiano. The two books serve to show the various manners in which the idea can be worked out. The English compilation, under the title of *The Voice of the Mountains* (Routledge), contains mainly poetry, with a few fragments interspersed of prose, descriptive either of scenes or the moods evoked by them. All is sentimental and serious. The note is given by Wordsworth, Byron, Tennyson, for the verse, Ruskin or Goethe for the prose. Leslie Stephen, indeed, is drawn upon once or twice; but it is Stephen in his less esoteric mood. The same may be said of the contributions levied on Moore and Mummery, not to mention living Alpinists. Of course there is no fault to be found with this. The most flippant of climbers has his serious moments—if, indeed, his flippancy be not nine times out of ten the guard of an emotion too sacred to be flung about at random. Here the poet has the advantage. Sentiment is expected of him. Unfortunately, he is rarely a climber; he does not really "enter into the treasures of the snow," and so what to many is the most quickening inspiration of the mountains has to find its expression, perhaps a little shamefacedly, in prose. On the whole, the selection, both prose and verse, has been well made. We should, if we had been making it, have included "All along the valley, stream that flashest white," and "Ueber allen Gipfeln ist Ruh'," both of which pieces bring to us certain moods of the hills as vividly as any. On the other hand, among the less obvious things, the compilers deserve great credit for including Keble's "Where is thy favoured haunt?" and perhaps even more for a delightful letter of Lamb's, expressing, as no other could have done, the feelings of the rambler returned to the city from the mountains. We do not quite see why Victor Hugo and Lucretius should be given in their own proper tongues, while Dante, Heine, and Goethe have to put up with more or less inadequate translations. The growing practice of acknowledging (with due parade of publishers' names) every scrap taken from any work of which the copyright has not expired is here carried to a degree which we have not noticed before. It becomes ludicrous when it reaches the point of thanking Mr. A. B. for permission to use a translation of a dozen lines of a sixteenth-century author "appearing in his —— published by Mr. Y. Z." The pieces are all duly asterisked in the table of contents. Surely it would have been enough to return general thanks to the authors or owners of the copyright of all so marked.

Signor Besso's collection *Alpes* (Milan, Treves) is of a very different character. The prose largely predominates, and of the poetry a good deal, we venture to say, is less poetical than the English prose. The prose extracts are of greater length—mostly complete stories or narratives—herein recalling a recent work of Mrs. Le Blond. Many of them are interesting and well told, one or two are facetious. With the exception of a translation of Petrarch's well-known letter describing his ascent of Mont Ventoux, none of the authors drawn upon is earlier than Manzoni, while foreign talent is represented only by Mr. Whymper's story of the first ascent of the Matterhorn, and this appears in an Italian dress. For the rest, the publishers tell us, in a ready-made review which they are good enough, after the modern Italian fashion, to circulate with the book, that it is "all air and light, all pervaded with the most elevated sense of nature," and that it has been brought out by them in the most elegant style (the copy that has reached us is worse stitched than usual), so we had better leave it at that.

XUM

Beaconsfield: Maxims is published by Mr. A. L. Humphreys in the luxurious style we have learnt to expect from him. We do not, however, find divisions as to subjects, or index of any kind giving a clue to the contents. But the ordinary reader knows that Disraeli was a master of the art of saying clever things, and will not be disappointed wherever he opens this collection. Disraeli is neither original in thought, nor philosophic in outlook, nor concerned with higher ideals. But his cultured cynicism and his *savoir vivre* are, perhaps, more to the point nowadays. And does not Mr. Humphreys provide an "Ethical Series" as well as that to which this volume belongs, which, we presume, is the "Belles - Lettres" section? Marcus Aurelius, we notice, is commended both to the philosopher and the drawing-room, but that is a privilege given to few. Much of Disraeli's thought is derivative, though he always puts it into new and effective form. One might imagine La Rochefoucauld saying,

> Something unpleasant is coming when men are anxious to tell the truth.

The following contains a truth which many literary people cannot see. They have heard of Johnson's obsolete 'Dictionary,' and wonder why this made him the man of his time, forgetting that

> A great thing is a great book, but greater than all is the talk of a great man.

Society has, we believe, much the same standards from age to age, though hypocrisy and moral indignation vary, the latter being expected on the part of the great-hearted British public every five years or so. Consequently these maxims are mostly as applicable to-day as they were forty years since. But in the prescription,

> A canter is a cure for everything,

we must now read *motor* for "canter." It looks as if the horse would soon become, as in the days of Æschylus, an ornament of luxury, and give way to mechanical traction, unless its long and treasured association with swindling keeps it enshrined in human affection; for man, alas! as Beaconsfield says, is "a predatory animal."

Messrs. Methuen promise a series of "Day Books," derived from the works of Emerson, Dante, St. Francis, Keats, Lamb, Montaigne, Shelley, &c. Uniform in style with these volumes is *A Golden Dial: a Day Book of Prose and Verse*, compiled by Ethel M. Hewitt for the same publishers. Two or three quotations in verse and prose are supplied for each day, and the collection can certainly claim to be more "up to date" than any, since it includes select passages from novels by Mrs. Frances Harrod, Miss Iza Duffus Hardy, Mr. Rider Haggard, Father Sheehan, Ellen Thorneycroft Fowler, Ella Wheeler Wilcox, and Mrs. Humphry Ward. That all these authors have that combination of form and spirit which makes writing fit for daily contemplation we cannot affirm. Still they do not occupy much space in the book, and the compiler has cast her net wide among religious writers with good results. We are glad, in particular, to see much of Whittier, who is far superior to Longfellow. The compiler herself supplies several pieces of verse which show a true devotional spirit, but inadequate grasp of expression. Foreign writers, in translations, figure to advantage—Marcus Aurelius of course, the mystic Tauler, and Fénelon.

EGYPTOLOGICAL BOOKS.

A History of Egypt from the XIXth to the XXXth Dynasties. By W. M. Flinders Petrie. (Methuen.)—The concluding volume of Prof. Petrie's part of this history of Egypt is out at last, and certainly does not err on the side of verbosity. The complaint that has been brought against it by foreign critics, to the effect that it is not so much a history as a catalogue of monuments, is here more justified than ever, a period of more than a thousand years—neither the least eventful nor the worst documented in Egypt's history—being jammed into a small volume of 400 pages. The delay in its appearance is, we are told in the text, almost entirely due to the great quantity of monuments remaining to us from the reign of Rameses II., which apparently made it necessary for Prof. Petrie to go carefully through the list, and to throw out such as he considered either appropriations of the works of earlier kings, or for some other reason unworthy of note. In this, as in some other matters, he apparently thinks that his *ipse dixit* must be taken as settling the question.

The same feature is noticeable in his preface, where he tells us that

> "as some persons still continue to quote Dr. Brugsch's chronology, I ought, perhaps, to point out that it entirely rests on two certainly false assumptions, and [that] it is only rendered possible by freely making any number of arbitrary omissions. In short it is no system and has no reason";

while, after discussing the two assumptions in question, he concludes that "no one who uses it can be supposed to know of [!] the facts of the history which are stated in this volume." There have been nearly as many systems of chronology in Egyptian history as historians, and Brugsch's system is, like all the others, in great measure a system of inferences from rather slender foundations. But Brugsch was a man of deep and wide learning, as well as an Egyptologist who had spent his life in the study of his subject; and as the founder of demotic studies he possessed a knowledge of the language of the monuments far greater than any of which Prof. Petrie can boast. We think, therefore, that his theories should be treated with respect, and that it will require something more than Prof. Petrie's pronouncements *ex cathedrâ* to dispossess a system which still has much to recommend it. This apart, Prof. Petrie is, in other respects, unusually tolerant of the opinions of others in this volume, and it is good to find him actually referring with courtesy and even with approbation to the works of those whom he is pleased to consider his rivals. Thus he not only speaks with approval of certain work of Mr. H. R. Hall, but also says, with regard to the supposed route of the Exodus, that "the result of Naville's discussion of it is reasonable and generally accepted." We think, however, that he might have devoted a little more space to Dr. Breasted's very clear and careful account of the battle of Kadesh.

From its extremely condensed form it is impossible to review the book in detail, but it may be said that the evidence quoted is fairly up to date, although Prof. Petrie does not seem to have examined M. Legrain's discoveries at Karnak. Had he done so, we fancy he would have found it necessary to make a considerable change in his genealogy of the Sheshonkide kings. Yet, on the whole, he seems to have chosen the facts recorded with care, and we are glad to see that he will have nothing to do with Prof. Winckler's Musri theory. He takes, perhaps, too professional a view of ethics when he tells us that Seti I.'s character was one of the best in history, because, apparently, he left monuments in honour of his predecessors, and usurped no monuments without recording the name of the king under whom they were originally inscribed. Later, he characteristically uses the reputation with which Seti is thus generously presented in favour of his own arguments, saying that "the general character of this king is so honourable in his works, that we are bound to credit his statements if we cannot show them to be wrong." We do not think that Prof. Petrie's identification of place and other names shows much acquaintance with the Semitic, or, for that matter, with the Aryan languages, and we have noticed some mistakes, such as "cieling" for ceiling, "Revillont" for Revillout, and a Greek *pi* for an *eta*. His English is still slipshod. The lists of the monuments of every king, with provenance and abiding place, that he gives will be extremely useful to students; and for the care and pains that he has bestowed on their compilation all Egyptologists should be grateful.

The Rock Tombs of El Amarna. Part II. By N. de G. Davies. (Egypt Exploration Fund.)—In this, the fourteenth volume of the Archæological Survey, Mr. Davies continues his researches into the curious city left by the heretic king Khuenaten. The frescoes here copied are little different from those given in the preceding volume, and represent for the most part Khuenaten seated on a throne for the adoration of a crowd, who are in some cases actually tumbling over one another to do him homage. Mr. Davies draws attention to the fact that the number of his daughters gradually increases in these pictures until at last we have no fewer than seven royal princesses shown as taking part in the public ceremonies of the Court. He also notices that about ten years formed the limit of Khuenaten's activity as a builder in his new capital, and that of all the splendid tombs here figured none is entirely finished, while in some the artists have contented themselves with painting on the walls designs which were intended to be, but were never, executed in relief. Otherwise they are full of information concerning the life at this strange Court, the occupants of which seem to have deliberately set themselves to break with all the traditions of the seventeen previous dynasties. Mr. Davies thinks it likely, from the later inscriptions, that "the doctrine," as the new religion was called, underwent a change during the latter part of its career; that it became more a worship of the visible sun, and that it gave greater prominence to the deification of Khuenaten himself as the sun's vicegerent on earth. This is very likely, but we see nothing to justify his description of it as "a strange anticipation of Christian Trinitarian worship in its most popular form." At any rate, Khuenaten appears to have avoided the error of persecuting as a means of spreading the new faith, and one of the frescoes shows his sister Nezemut-mut (the pleasant one of the goddess Mut) looking coldly on at the worship in which she declines to share. The tombs here given are those of Panehesy, "Chief Servitor of Aten," and the younger Mery-ra, apparently the royal chamberlain. We are sorry to hear that this is the last work that Mr. Davies will do for the Fund.

The Inscription of Mes. By Alan H. Gardiner. (Leipsic, Hinrichs.)—This is the reproduction in autotype, together with a translation and commentary, of the inscription on a tomb discovered some years ago by M. Victor Loret at Saqqara. The text was published by its discoverer, and a translation and commentary by M. Moret followed close upon it. Mr. Gardiner, one of the most painstaking of our younger Egyptologists, who has attached himself to the Berlin School, thinks that M. Moret's work can be improved, and to this we owe this publication. The subject of the text is a lawsuit, in which one Mes succeeded in establishing on appeal his title to lands of which he had been deprived at a former trial by forged evidence and the falsification of official registers. As the chief point of difference between M. Moret and Mr. Gardiner is whether the evidence is to be taken as given in the first person, or in the form of a recital in the mouth of one of the parties, it does not seem of much importance,

but Mr. Gardiner manages to make out an excellent case for the correctness of his reading, which perhaps makes better sense than the other. Otherwise, the main interest of the inscription lies in the insight it affords into the forms of Egyptian judicial procedure, which has been already exemplified by the Papyrus Lee and Rollin and the researches of M. Revillout. It is amusing to note that while the male witnesses in the "Great Qenbet," which appears to have been a court presided over by the chancellor or vizier in person, swear under the penalty of becoming "slaves in Kush"—*i.e.*, Ethiopia—the women imprecate that, if perjured, they may be "sent to the back of the house"—that is, may become servants where they are now mistresses. A reference to Khuenaten as "the enemy of El Amarna" is also noticeable.

The Religion of the Ancient Egyptians. By Georg Steindorff. (New York, Putnam.)—This small book is a reprint of a series of lectures delivered by Prof. Steindorff during the winter of 1903-4 in America under a trust formed in imitation of the Hibbert Lectures in England. Although it is somewhat slight, no fault can be found with Prof. Steindorff's general arrangement of his subject or with the way he has treated it. He seems, indeed, to have avoided, as far as possible, all contentious matter, and almost the only piece of dogmatism that he allows himself is when he states that in primitive ages Egypt "was peopled with African negroes," and that in pre-dynastic times "there burst upon the land a flood of Bedouins, streaming across the Isthmus of Suez from Arabia." No evidence is supplied in support of this assertion, the first part of which is disproved—so far as can be done—by M. Zaborowski's late declaration that the series of pre-dynastic Egyptian skulls which he has examined present no negroid characteristics; while the rest is plainly dictated by the necessity of supporting the strange theory of the Berlin Egyptologists that the language, culture, and other characteristics of the ancient Egyptians were Semitic. We do not think such statements should be made to a popular audience without a warning that they are matters of controversy, not of generally accepted fact.

OUR LIBRARY TABLE.

MR. FISHER UNWIN publishes *Russia and its Crisis*, an important volume of the Chicago University Press, containing lectures by a thoughtful Russian, who will prefer that we should style him "Mr." Milyoukov. We differ from the author—as we do from those, with the exception of Sir D. Mackenzie Wallace, who have recently given us the best books on Russia—on the main point, that they believe, while we do not, in peaceful reform. As to the value of the central chapters of the book before us, which deal with the religious tradition and the political tradition of Russia, there can be no doubt, and we heartily commend to our readers these historical disquisitions. With regard to the next chapter, entitled 'The Socialistic Idea,' there may be more difference of opinion. Our author holds that in English-speaking countries Socialism is only at "the threshold," and finds before it organized Liberal and even democratic opinion in which it has no part. In Germany and in Russia Socialism has, he thinks, no rivals, while the machine of centralization is "ready. The only task remaining was to take possession of the steering-wheel." In Russia, moreover, the peasantry have been prepared, by a past which the author explains, for a ready reception of a kind of Socialism. We do not agree with his opening words, in which he declares of "the movement known outside of Russia under the nickname of 'Nihilism'" that "this really was never its party title." Later, however, he himself points out how the name, after its invention and its explanation in the novel 'Fathers and Sons,' came to be adopted by the youthful representatives of the crudest form of the old pessimism of Russia. Here, again, we differ as regards the suggestion that "'Nihilism,' though peculiar to Russia as a psychological disposition of mind," is "of foreign extraction."

Our pleasure at the thought and learning displayed in the lectures of which this volume is composed is marred by the extraordinary fancies of its author on the transliteration of names. In his preface he declares that he has a "system":—

> "For instance, I write Keeyev, where an English writer is accustomed to find the spelling Kiev..... An English reader is justly entitled to his own transliteration founded on the English pronunciation."

He proposes to adopt "a merely phonetic method." Our complaint is that he has no "system" and no "method"; that he disfigures well-known names which have a settled place in literature and history, and renders them sometimes unintelligible—invariably ridiculous. If he were able to carry out his "system," it would be reactionary. The geographers of the English world have long since rejected every vestige of his theory, and, pointing out that we assign in English no regular value to our vowels, have adopted the Italian sounds.

Our author sometimes goes even outside Russian. In Japanese he puts "oo" for "u," though "bushido" is now at home in the British and American press. We find also "spahee" for spahi or sepoy. But he continues to write "Mr. Bunge," which, on his "system," his readers will rhyme with a bath-sponge, when the "method" would require "Boongay." He will reply that the final "e" is not rendered by our "ay." We admit it, and do but apply his "system." He renders the Russian final "i" by "ee"—sometimes. Thus we find "skoptsee" and "Dookhobortsee," "Minister Veeshnegradskee," and "Zemskee Sobor." In another passage the author has "Zemsky," in defiance of himself. "Novekov" and "Noveekov" are both used. "Mr. Svyatopolk-Mirskee" is grotesque. "Old Count Orloff" would have wondered to find his other name written "Daveedov," while the adjective European appears as "Yevropee." The reforming patriarch and saint becomes "Neekon," and, with still less wisdom, the well-known Grand Duke appears as "Vladeemir." Why not "Vladeemeer"? After such examples we can hardly wonder at "Pooshkin" for the poet, or at the rebel "Poogachov." The "system" is violated in "Leontiev" and "Pobedonostsev."

The Russian *Tch* is rejected—we know not why. Thus we have "Prince Cherkassky." The famous Mayor of Moscow, Governor of Great Bulgaria, wrote his name in French and English as we should write it. But here we admit that it is the same word which we also write Circassian.

What are we to make of "Hoodyakov"? There is no aspirated *h* in Russian proper, and the *kh* of the south cannot be represented by any English letter. In Northern Russia Dr. Hopkins is called "Gopkin," and Mr. Hope becomes "Gospodin Guppy," for the untrained Russian tongue can get no nearer.

The "system" can only be meant to help the schoolboy, and will mislead him. Perhaps it has suffered in printing, for we find "Lord Redstock" for the peer whose prayers and preaching had so extraordinary an influence on Petersburg society thirty or more years ago.

WE noticed some time ago a preliminary publication by Miss Mona Wilson and others on behalf of the Social Enquiry Committee of the Dundee Social Union. We have now received their *Reports on Housing and Industrial Conditions* (Dundee, John Leng & Co.). The medical reports, chiefly on the working children, confirm the views set forward in recent reports on physical deterioration. The Committee in their preface point out that Dundee is a town which employs women and children rather than men. Miss Mary Walker and Miss Mona Wilson deal in the present volume chiefly with the women workers, and their most important conclusions are those on the connexion between the work of mothers and infant mortality. These Dundee papers are, of course, brief as compared with the well-known York inquiry or with the Charles Booth volumes on London, but they are clearer and better arranged.

The Brassworkers of Berlin and of Birmingham (King & Son) is a joint report by Mr. Best, an employer in the brass trade, Mr. W. J. Davis, the well-known Secretary of the Brassworkers, and a third gentleman, who has to do with Birmingham hospitals. They have visited Berlin, and with a view, no doubt, to procuring reforms in their own city and country, enumerate many points in which we are behind. There is little in their volume which is peculiar to the brass trade or to Birmingham, or even to Berlin. The superiorities in Berlin to which they call attention are all of them such as may be matched in almost all the principal countries of the Continent except Belgium, and the greater part of Italy. That we have fallen behind as regards the condition of our labouring population there can be no doubt. The interested reader will find confirmation of this opinion in a photograph of Berlin brassworkers at the beginning of the book—unless, indeed, these men and boys were "picked." Those portrayed represent a high level of intelligence, and, with the exception of three obvious Jews, also of weight and comfort. We may add that from examination of the types we should set them down as Social Democrats—to a man or boy we should have written, but for the fact that our certainty applies only to twenty out of the twenty-one.

WE have before us the second volume of *Wild Flowers Month by Month in their Natural Haunts* (Warne & Co.), by Mr. Edward Step, the first instalment of which we noticed on July 1st. The illustrations are again of great beauty, and are particularly successful in the case of the various orchids which abound on the chalk. The present instalment, which completes the book, takes the reader from June to September. Mr. Step includes a great many interesting pictures of insects. Occasionally he deals with flowers which are to be seen in favoured districts only, and there are, as he says, more left unnoticed of equal interest, if not beauty. We hope he may give us a winter volume of fungi and mosses and trees, but he seems to doubt if sufficient popular interest will be aroused to justify a hunt with the camera after these. We expect a great success for his present volumes, and that may, perhaps, induce him and his publishers to continue the tale of the colder months.

John Wesley, Evangelist. By the Rev. Richard Green. (Religious Tract Society.)—Mr. Green modestly states in his preface that "with the recollection of the many 'Lives' of Wesley already before the public, I should not have presumed to add another. This, however, is not designed to be in any true sense a life." Mr. Green's aim is to present two aspects of Wesley's life-history. The first embraces his earlier career, in which prominence is given "to those events and

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circumstances which in so remarkable a way prepared him for his great work." The second object has been to set forth "his evangelistic appeal to the heart and conscience of this nation." In this volume of five hundred pages the author has with much care fulfilled his object, and has added a valuable contribution to the history of the Wesleys. He renders just tribute to Tyerman's monumental work; at the same time he disagrees with him as to his "hasty conclusion" that "Wesley entered the Charterhouse a saint, and left it a sinner." Wesley in his journal pronounces a severe judgment on himself as to the years he spent at the school, where, "outward restraints being removed, I was much more negligent than before, even of outward duties, and almost continually guilty of outward sins, which I knew to be such, though they were not scandalous in the eyes of the world." What he hoped to be saved by was "not being so bad as other people; having still a fondness for religion, and reading the Bible, going to church and saying my prayers." Dr. James H. Rigg, in his work 'The Living Wesley,' says, in reference to Wesley's sentence on himself, "It was at a time when all Wesley's judgments as to such cases were far more severe than they became as revised, after many years' experience, in his later life." Wesley left the Charterhouse with a school exhibition of 40*l.* per annum, and entered Christ Church, Oxford, as a commoner on July 13th, 1720. Mr. Green contends against Tyerman's "pessimistic view of Wesley's religious state during his early years at Oxford. But Tyerman was better at collecting facts than at drawing inferences from them," for Wesley's "heart was held too firmly in his mother's hand for him to have been easily dragged downwards," and "he probably walked on the highest plane of Oxford life, far above the depth of immorality which characterized many of those around him." Wesley took his Master's degree on February 14th, 1727. On leaving Oxford he went to assist his father at Epworth; but at the close of 1729 Dr. Morley, the Rector of Lincoln, summoned him back to take pupils. Here he found that his brother Charles and two companions had formed a society, which he immediately joined. Under his guidance the little community gradually increased in number and influence. In 1735 Whitefield joined them. The practice of all the members was for those who had no family to keep, after having provided for themselves, to give away all that remained. Wesley began with thirty pounds a year; he lived on twenty-eight, and gave away forty shillings. In the fourth year his income had increased to one hundred and twenty pounds; his personal expenses remained the same, and he gave to the poor ninety-two.

On May 1st, 1738, the Methodists founded their first home in London. This was in Fetter Lane. It was here that Lord and Lady Huntingdon first attended the Society's meetings. It was the custom of the members to go to St. Paul's to receive the Sacrament as a testimony that they adhered to the Church of England. Mr. Green gives an account of the marvellous activity of Wesley at this period. His Sunday's work began at five in the morning, when he would preach at Fetter Lane; afterwards he would preach at Moorfields, where some ten thousand persons would be assembled; in the afternoon he would preach on Kennington Common to twice that number; and there were other services in the evening. Being asked at this time by a clergyman in what points the Methodists differed from the Church of England, Wesley answered: "To the best of my knowledge in none; the doctrines we preach are the fundamental doctrines of the Church, clearly laid down in her Prayers, Articles, and Homilies." But he pointed out in what respects they differed from "that part of the clergy who dissent from the Church, though they own it not."

The volume contains many interesting portraits and other illustrations, and a good index, for which Mr. Green accords his thanks to Mr. Francis M. Jackson.

THE large-type, fine-paper edition of *St. Ives*, by R. L. Stevenson (Heinemann), has reached us, and we have been tempted by the handiness of the form and the excellence of the print to re-read that capital romance. We have done so with much satisfaction, both in the author—or rather authors, for Mr. Quiller-Couch's share in the story must not be forgotten—and the publisher.

MR. FROWDE has sent us a new edition of *The Complete Works of Shakespeare*, edited, with a glossary, by Mr. W. J. Craig. As it is printed in large type, on Oxford India paper, and neatly bound in limp cloth, we expect that it will become a favourite among the editions in one volume.

MESSRS. MACMILLAN have sent us an excellent edition of *Harry Lorrequer*, with twenty-two illustrations by H. K. Browne, whose work is too well known to need commendation.

THE same firm are likely to have a large return for their enterprise in publishing Mr. Morley's *Life of Gladstone* in fifteen monthly parts. The first of these is before us, and, though it costs only sixpence net, is well printed.

MR. LANE has added to his neat set of Beaconsfield's novels in his "New Pocket Library" *Henrietta Temple*, a book which always pleases us in spite of its extravagance, as it represents perfectly "the silly sooth of love."

WE have on our table *The Representative Men of the New Testament*, by George Matheson (Hodder & Stoughton),—*Sermons at Gloucester*, by the Right Rev. C. J. Ellicott (Nisbet),—*Echoes and Pictures from the Life of Christ*, by R. H. Thomas (Headley),—*The Church and the Times*, by the Rev. R. F. Coyle (Hodder & Stoughton),—*Service of the Synagogue: Day of Atonement*, Part II. (Routledge),—*A Dictionary of Saintly Women*, Vols. I. and II., by Agnes B. C. Dunbar (Bell),—*Richard H. Thomas, M.D., Life and Letters*, by his Wife (Headley),—*Gustaf Adolf, the Father of Modern War*, by Lieut.-Col. Hon. E. Noel (Bale, Sons & Danielsson),—*The Chief of the Clan Donald, who is He?* by Angus R. Macdonald (Privately printed),—*From the Yalu to Port Arthur*, by O. E. Wood (Kegan Paul),—*The Apsley Cookery Book*, by Mrs. J. J. Webster and Mrs. F. W. Jessop (Churchill),—*Wagner*, by John F. Runciman (Bell),—*Jewellery*, by C. Davenport (Methuen),—*Macmillan's New Globe Readers*, Book VI. (Macmillan),—*The Junior Geography*, by A. J. Herbertson (Oxford, Clarendon Press),—*Plato: Crito*, edited by A. F. Watt (Clive),—*Some Fruits of Solitude*, by W. Penn (Headley),—*The Shrine of St. Cuthbert, and other Poems*, by F. A. Judd (Kegan Paul),—*A Cumberland Vendetta*, by J. Fox, jun. (Constable),—*Jock and I and the Hydra*, by M. Ellen Thonger (Digby & Long),—*"Noreen," a Romance*, by Galloway Douglas (Drane),—*The Doom of the House of Marsaniac*, by Winefride Trafford-Taunton (Digby & Long),—*The Romance of the Fountain*, by E. Lee-Hamilton (Unwin),—*The Dreamer*, by Lucas Cleeve (Digby, Long),—*A Heart of Stone*, by Gertrude Warden (Digby & Long),—*Bess of Delany's*, by L. T. Meade (Digby & Long),—*Six Months of Hell; being Extracts from my Diary*, by G. Fauvel George (Drane),—*The Sin of Laban Routh*, by Adeline Sergeant (Digby & Long),—*Six Heroic Men*, by D. Alcock, W. G. Blaikie, E. Paxton Hood, and S. S. Pugh (R.T.S.),—*Verses, Wise and Otherwise*, by Ellen Thorneycroft Fowler (Cassell),—and *I Giuochi della Vita*, by Grazia Deledda (Milan, Treves). Among New Editions we have *The Resultant Greek Testament*, by the late R. F. Weymouth (Clarke),—*Supernatural Religion, an Inquiry into the Reality of Divine Revelation* (Watts),—*Walks in Rome*, by Augustus J. C. Hare (Kegan Paul),—*Indigestion*, by George Herschell (H. J. Glaisher),—and *La Fatica*, by Angelo Mosso (Milan, Treves).

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GEORGE HENRY OVEREND, F.S.A.

MR. G. H. OVEREND, F.S.A., of the Public Record Office, whose death on September 12th has been already mentioned in *The Athenæum*, was not only deeply versed in the contents of that vast collection of MSS. of which he was one of the Assistant-Keepers, but was also a man of extensive knowledge in comparatively untrodden fields of research, historical and genealogical. For the past twenty years he had found scope for utilizing his astonishing mastery of details in his work for the Huguenot Society of London. Appointed assistant-secretary of the Society at its foundation in 1885, he did an immense amount for it in many ways, including the contribution to its *Proceedings* of papers on such little-known subjects as 'The Field Preachings at Antwerp in 1566,' 'The First Thirty Years of the Foreign Settlement in Axholme, 1626-56,' and 'Strangers at Dover, 1558-1661.' Besides these more elaborate essays, Mr. Overend was continually able to bring to the Society's notice particulars bearing on the history of the foreign refugees in England, drawn from the stores of the Record Office and elsewhere. But beyond all this, he was, perhaps, chiefly distinguished by the ever-ready help he gave to all who had occasion to ask it in the course of their researches. The most reserved and modest of men, he was always willing to impart to others, without a thought of winning credit for himself, every possible piece of information he could, and many will feel keenly the loss they have sustained by his death. None will do so more than the members of the Society he served so long and so devotedly.

R. S. F.

'A CURIOUS DANCE ROUND A CURIOUS TREE.'

43, Marlborough Hill, N.W., Sept. 18th, 1905.

IT is a very curious dance indeed that has for the last few years been danced about that curious bifurcated tree which is known to bibliographers as a pink-wrappered pamphlet bearing the title "A Curious Dance round a Curious Tree by Charles Dickens." While one authority repeats the statement made in *The Athenæum* on September 11th, 1897, that it is "not the work of Dickens at all, but was written by W. H. Wills for *Household Words* of January 17th, 1852," a second (who, by-the-by, describes an exceptional copy of a common book as "unique" because he does not chance to know of another example in the same state—though there may be many) states roundly that the 'Curious Dance' "*was* written by Charles Dickens" and that he has "seen the original MS.....now in the possession of Mr. Wise"; a third lays down that "either Wills claimed the authorship of what he had not written or Dickens copied the MS. out in his own hand"; and a fourth points to Wills's statement that, of his 'Old Leaves gathered from *Household Words*,' "portions are by another hand," and says it is "inconceivable that Wills would have printed the 'Curious Dance' as his own had it been by Dickens."

Quite inconceivable! Any one who knew Wills will admit that at once. And yet the choice does not lie between misrepresentation by Wills and transcription of Wills by Dickens, although, paradoxical as it may seem to say so, it is absolutely certain that no collection which does not include either the pink pamphlet or the paper from *Household Words*, reprinted in it with one from *The Times*, can properly claim to be a complete collection of the writings of Dickens.

It is as obvious from internal evidence as it is certain from external that the case is one of joint authorship, and that all that is worth reading in the little pamphlet is, in fact, from the "Other Hand"—the hand of Dickens, whose name it bears. The 'Curious Dance' occupies the first twelve pages of the twenty composing the pamphlet; and about half of the twelve may be safely attributed to Dickens, the rest having, perhaps—only perhaps—a touch from his hand here and there. The dry data were doubtless compiled by Wills, and set out skilfully enough in sub-editorial fashion. Two men, one of whom was Dickens and the other Wills, appear to have visited St. Luke's Hospital together at Christmas, 1852, to see the festivities of the lunatic inmates, including their Christmas tree. The paper shows a more minute examination of the whole place than one man would have been likely to get through in an evening; and the inference is that Wills and Dickens divided the actual labour of examination and note-taking. Once or twice in the first seven pages the dry data and journalistic setting are irradiated by a subtle presence—once you seem to see Dickens for almost a page—and at last there is a sudden burst of sunshine, and for the rest of the time the narrator is Dickens.

If "the original MS.," held to fix the whole work on Dickens, were really in Mr. Wise's collection, I am quite sure that any lover of letters and truth would be welcome to go and see it for himself; but as a matter of fact it passed, not into his collection, but some other, although it was to his kindness that I was indebted, when the MS. was discovered, for an opportunity to do what I am doing now, but was interrupted in performing then—the duty of settling this question of authorship. The MS. which Mr. Wise brought to show me—and, indeed, left with me for some days—was not a MS. of this pamphlet, but only of something like a half of it. It represented the burst of sunshine. It was wholly in Dickens's autograph; it was not a transcript of anything; it *was* the printer's copy of that part of the paper; and it showed the author in the act of composition. Erasures and corrections abounded; and no one could see it, knowing anything at all about literature and handwriting, and doubt for one moment that the relative pages of 'A Curious Dance round a Curious Tree' were the work of Dickens, and Dickens only. The important point is, Where is the MS. now? It is supposed to be in some American collection. I regret that I did not even preserve (or cannot find that I did) a note of the exact words with which it began; but I believe they corresponded with the first new paragraph on p. 8 of the pink pamphlet.

It is no disparagement of Wills's gratitude or his integrity to assume that he knew perfectly well that he was rather more indebted to Dickens in this paper than in others. He may easily have forgotten, after a lapse of some years, precisely how much more. The proportion of Dickens's work in the mass of the 'Old Leaves' which he had touched up was probably not very large, including these few pages of 'A Curious Dance.' Had Wills known how inquisitive posterity would be, he would doubtless have been obliging enough to mark the passages, if he knew them for certain. But after all how could it affect the fame of him whose vast gallery of inimitable full-length portraits is for all time, if a few exquisite thumb-nail sketches of inmates of St. Luke's, bathed as they are in the sunshine of his great sympathetic soul, escaped that identification which the master had not decreed for them? No, no! Wills was all right; and, if Dickens could have been asked, he would assuredly have made his esteemed colleague heartily welcome to what this pamphlet had from the "Other Hand."

H. BUXTON FORMAN.

ENGLISH PRONUNCIATION.

9, Whitehouse Terrace, Edinburgh.

I VENTURE to offer a correction to Mr. Byrne's ingenious observation regarding the placing of the accent in certain words used incessantly by Catholics. It may interest Mr. Byrne to know that Catholics distinguish "cónfessor," a man having faculties from the Ordinary to hear confessions, and "conféssor," a species of (male) saint. To confess one's sins, however, is invariably "confession." Whoever lives to hear "cónfession" will find, no doubt, the martyr's tomb and the altar above it still called a "confession."

I suspect "Deúteronomy" to come from the same place as "Jérusalem." "Pólis" is dialectic.

JOHN GRAY.

THE LATE MR. L. F. AUSTIN.

16, Norfolk Square, Brighton.

IN your record of the death of Mr. Louis Austin it is stated that he published one book only, 'In Haste and at Leisure.' I was not aware of the existence of this volume; but in my former capacity—or incapacity—of literary adviser to Messrs. Ward, Lock & Co. I had the pleasure of very warmly recommending to Mr. James Bowden, who was then managing director of that firm, a volume by Mr. Austin. It was entitled 'At Random,' and was accepted and published, I think in 1896. I ought to add that it was my friend Mr. Clement Shorter who

first suggested that a selection of Mr. Austin's essays and papers would make an acceptable volume. It is invariably among the files of *The Athenæum* that one looks for literary data, so you will, I am sure, pardon me for putting the facts on record. COULSON KERNAHAN.

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Literary Gossip.

CAPT. ROBERT F. SCOTT'S account of his voyage towards the South Pole in the Discovery has been anticipated with considerable interest. Messrs. Smith, Elder & Co. will have the book ready on October 12th, in two volumes, with 260 full-page and smaller illustrations by Dr. E. A. Wilson and other members of the expedition, twelve coloured plates in facsimile from Dr. Wilson's sketches, panoramas, and maps. The writer's main object has been to produce material for the guidance of future voyagers. But he has endeavoured as far as possible to avoid technicalities, and his volumes, notably the portion describing the extended sledge journeys, are full of adventure.

MR. JOSEPH JOHNSON has written a critical and biographical appreciation of George Mac Donald, the proof-sheets of which he was passing through the press at the time of the poet's death. Sir Isaac Pitman & Sons are the publishers, and announce that a new crayon portrait of Dr. Mac Donald, reproduced in photogravure, will form the frontispiece to the memoir. It is written from personal knowledge, indeed, is the outcome of long friendship.

MR. UNWIN will publish before long a volume by Lord Hindlip, entitled 'British East Africa: Past, Present, and Future.' In this work, which contains a criticism of the administration of our Protectorate and a survey of its present conditions and prospects, the writer deals at length with the conditions of settlement that have hitherto obtained, and contends that they have been obstructive. The demands of colonists, the problems of the native, labour, and taxation, are discussed, and the country is described. There is also a chapter on the preservation of the fauna of British East Africa.

LUCAS MALET (Mrs. St. Leger Harrison), who is now residing at Eversley, where her father, Charles Kingsley, wrote some of his best-known works, is at present engaged on a new novel, which is to be issued by Messrs. Hutchinson & Co. early in the spring of next year.

THE new volume of 'Book-Prices Current,' which is the nineteenth, will be published immediately by Mr. Elliot Stock. This issue is notable as containing the record of an unusually large number of scarce and valuable books, as compared with recent years, which have been noteworthy for large rather than intrinsically valuable sales.

MR. UNWIN will announce the name of the winner of the prize in his "First Novel Competition" next Saturday, October 7th. The prize story will be published almost immediately.

MESSRS. ELLIS have in the press a bibliography of the writings of Rossetti, by his brother, Mr. W. M. Rossetti. The edition is limited to 250 copies.

NEXT week we shall insert an article dealing with the yearly output of books in Spain.

MISS WILLIS-SWAN is compiling a history of the quaint parish church of Chaldon, Surrey, with chapters on the families and rectors that have been connected with it from its foundation, about the year 800 A.D. The volume contains illustrations, and a description of the curious wall-picture called 'The Ladder of the Salvation of the Human Soul and the Road to Heaven.' This picture was painted in tempera, and was discovered in 1870 during the execution of some repairs. As an appendix, complete copies of the registers of Chaldon, copies of the clerks' accounts, and a valuable map of the parish will be given.

MR. R. K. WEEKES writes:—

"In your kind notice of my book 'The Fall of the Cards,' on the 16th inst., you say that the story 'is apparently American in its origin.' May I be allowed to say that the publisher's name is the only thing American about it? I myself am entirely English, and have never even set foot in the States."

C. D. writes as to Capt. William Symson's 'A New Voyage to the East-Indies,' 1715:—

"Mr. E. D. Ross is mistaken in supposing (*ante*, p. 211) that this book is not in the British Museum Library. A copy of this first edition is to be found there, and also one of the second edition, 1720, which is identical with the first excepting the title-page."

THE Cambridge University Press announce the publication, under the editorship of Mr. John G. Robertson, of *The Modern Language Review*. This will appear four times a year, in October, January, April, and July. An "Advisory Board" of sixteen names is attached to the scheme, which guarantees the best possible work. The first number, due in October, will include: 'Some Notes on the Comparative Study of Literature,' by Mr. Gregory Smith; 'English Translations of Dante in the Eighteenth Century,' by Dr. Paget Toynbee; 'Notes on Passages in Shelley,' by Prof. A. C. Bradley; 'The Authorship of the Songs in Lyly's Plays,' by Mr. W. W. Greg; 'Shakspeariana,' by Prof. G. C. Moore Smith; and 'A German Version of the Thief-Legend,' by Mr. J. Crosland. The paper will be open to short notes by contributors, and all longer reviews will be signed. We wish the scheme every success, and are glad to notice that "English language and literature will receive a large share of attention." A section on 'What is Believed' concerning this last little-studied subject might be both useful and entertaining.

THE Ven. George Hans Hamilton, Archdeacon of Northumberland and Canon of Durham, died last Saturday. He was educated at Shrewsbury School and Dublin University, and was successively curate of Sunderland, vicar of Berwick-on-Tweed, and Archdeacon of Lindisfarne. His 'Church of Ireland' had reached a twenty-fifth edition in 1868.

AMONG the lectures announced by University College, London, are a course on 'Advanced Psychology,' by Prof. G. D. Hicks, beginning on October 10th; a laboratory course in experimental psychology, by Mr. W. McDougall, beginning on October 11th; and 'Comparative Law,' by Sir John Macdonell, who begins his course on October 31st, and will deal with some recent changes in international law.

Macmillan's Magazine, which is the oldest of the shilling monthlies, will join the ranks of the "sixpennies" in the November number. The new series will contain as many pages as the old, but the type will be larger and clearer, and the double-column page will be discarded. Each number will be printed on thin paper, so as to be within the penny postage, and will contain a list of the recent and forthcoming publications of Messrs. Macmillan with notes.

THE demise of *Longman's Magazine*, which is announced in the October number, is a sign of the times. An 'Editorial Note' explains that

"the reproduction of drawings and photographs has called into existence a number of magazines and papers depending largely upon their illustrations. Competition for the patronage of the sixpenny public has become very severe, and the mere endeavour to keep up a high literary standard is nowadays not sufficient."

LAST Sunday died at his rectory of Wootton Rivers, which he had held since 1860, the Rev. William Jackson Brodribb. He was sixth classic in 1852, and did a considerable amount of learned journalism. He will be chiefly remembered for the translation of the works of Tacitus which he published in collaboration with the Rev. A. J. Church. This is, on the whole, a satisfactory performance of a task of extreme difficulty.

PROF. ARMINIUS VAMBÉRY contributes an article on the projected Parsi Colony to the September number of *The Parsi*. We have more than once referred to this magazine, which has already made for itself a prominent place among the periodicals of India.

COL. COLOMB, author of 'The Cardinal Archbishop of Granada (1588) and the Spanish Armada' and 'For King and Kent (1648), a Romantic History,' is completing a prehistoric Egyptian romance, which he laid aside a few years ago.

THE compiler of the index to 'Book-Auction Records' should have been called Groves, not Grove, as it was printed in our last number.

AT the monthly meeting of the Board of Directors of the Booksellers' Provident Institution held on Thursday week last the sum of 104*l.* was voted to fifty-eight members and widows of members. Two

members were elected and one fresh application for membership was received.

THE death is announced, at the age of eighty-one years, of M. Amédée de Margerie, the *doyen* of the Faculté Catholique des Lettres of Lille, and at one time a professor at Nancy. He was the author of numerous books on philosophical and literary subjects, including 'La Philosophie Contemporaine' and 'La Fontaine Moraliste,' and also on religious history. His last work was a notice of one of his old friends, the Comte de Lambel. He was a great student of Dante, and translated the 'Divine Comedy' into French verse.

THE poet Ernst Scherenberg, whose death in his sixty-seventh year is announced from Eisenach, was best known as a writer of fine lyrics, but his political verses, collected under the titles 'Gegen Rom,' 'Dem Fürsten Bismarck,' &c., exercised considerable influence in their time, and went through numerous editions. Scherenberg was for many years engaged in journalistic work, and was editor of the *Braunschweiger Tageblatt* and of the *National-liberale Elberfelder Zeitung*.

THE death in his seventy-fourth year is also reported of Dr. Lamping, one of the most prominent Dutch journalists and politicians, and for many years chief editor of the *Nieuwe Rotterdamsche Courant*.

AMONG recent Parliamentary Papers is An Appendix to the Report of the Trinity College, Dublin, Estates Commission, containing the Evidence and Maps (*5s. 5d.*); also an important publication named under 'Science Gossip.'

SCIENCE

Electromagnetic Theory of Light. By Charles Emerson Curry, Ph.D. Part I. (Macmillan & Co.)

THE history of that theory of the nature of light which at present meets with general acceptance affords so admirable an example of scientific progress that it cannot be retold too often.

The electromagnetic theory originally appeared as a by-product of the researches of Clerk Maxwell on the electric field. The distinctive feature of the hypothesis put forward by that most brilliant of physicists consisted in the assumption that all circuits through which electric currents can flow must be closed—that a current cannot flow in one direction between two points without a precisely similar current flowing in the opposite direction through some other path; if the circuit cannot be completed in a conductor, it must be completed in the dielectric. From this simple and apparently obvious assumption followed, as a natural consequence, the proposition that it must be possible for periodic variations of electric and magnetic force to be propagated with a finite velocity through all non-conducting media. In regions free from matter this velocity would be the same as that already found experimentally for light in similar conditions; but the velocity in material media calculated for these electric disturbances did not invariably agree with those found for light in the same media. Moreover, these periodic variations or waves would be polarized, reflected, or refracted according to well-known optical laws. Maxwell had no hesitation in identifying the electric waves with light waves, but his work did not become widely known immediately, and his views received little support outside England until the publication of the famous researches of Hertz—in which the existence of the electromagnetic waves predicted by Maxwell was demonstrated experimentally—established them beyond reasonable doubt.

So remarkable a confirmation gave an impulse almost too violent to the new ideas, and since 1887 discussion has been less concerned with proving the validity of the theory than with reconciling experimental facts with it. A difficulty arose at once with regard to the discrepancy between the observed and the calculated values of the velocity in material media. An explanation was soon found in the properties of the molecules, each of which can absorb and emit rays of a particular frequency of vibration. This natural frequency differs for the molecules of different substances, and modifies profoundly the passage of light through a space containing them. Indeed, we find it surprising nowadays that there should be an approximate agreement in so many cases between the velocity of such very long waves as those to which Maxwell's calculations apply directly and that of the much shorter waves of visible light.

The study of these natural frequencies, which are those of the chief lines in the spectra of the molecule to which they belong, has led to many interesting results in the hands of Zeeman, Rubens, Drude, and others. It is now evident not only that all the phenomena may be explained by the electromagnetic theory, but also that it will aid us in determining the internal structure of atoms, and in breaking down the barrier that separated chemistry from physics.

Dr. Curry proposes to treat this theory in two portions; the first of these is before us, and deals with those parts that can be adequately described by the simple Maxwellian theory. Much of it is excellent, but the author has fallen into the error, only too common, of not confining himself within any definite limits. There is certainly need for a complete treatise on modern optical theory: the work of Drude is beyond all praise, but does not pretend to give more than the outlines of the subject, and much has been done since it was published. We hope that this need will be supplied by the second volume of Dr. Curry's work, but we fail to see what useful purpose the first can serve. All that is "electromagnetic" in it could be compressed into fifteen pages; no larger space is required to deduce the equations of wave motion from those of the electromagnetic field, and to prove the simple laws of reflection, refraction, and polarization. When these results have been established, the development of the laws of optics consists in the application of the theory of wave motion; electromagnetism has nothing to do with it. The work of Fresnel and McCullagh is as valuable as ever, though the assumptions from which their fundamental equations are deduced have been changed. Opening ten pages of Dr. Curry's book at random, on none of them did we find anything that might not have been written in pre-Maxwellian days.

Now there is no need for a treatise on what is improperly known as "physical optics." The works of Preston and Schuster treat the subject from the experimental side, and the recent work of Walker supplies the mathematical developments. Any justification for a new treatise on a branch of science so amply described could only be found in the addition of much new and valuable matter, or in the adoption of a wholly new treatment. The author himself suggests that the new portion may be irrelevant, and his treatment seems based almost entirely on that of Drude.

The first chapter is introductory; the second deals with spherical wave motion, and includes a considerable discussion of "secondary waves." Then follow polarization and interference, Huyghens's principle, treated exactly as in Drude, and diffraction. Here the author is unfortunately prevented by considerations of space from giving a full account of Sommerfeld's work. Reflection and refraction come next, and lastly, crystalline media. The discussion is entirely mathematical; only the briefest references are made to experimental results, and none at all to experimental arrangements.

The author's treatment is adequate for the most part, but we are not much impressed by it; his mathematics are heavy, of the "sledge-hammer" order, but they are stronger than his physics. Thus it is stated that the emission theory is discredited by the absence of a large quantity of momentum in a beam of light: the quantity of momentum would depend entirely upon the mass attributed to the particles; it might be as small as desirable. We are plunged into the usual confusion of explaining mechanics by ether, and then ether by mechanics. The distinction perpetually drawn between light and Hertzian waves is misleading; the longest "Reststrahlen" of Rubens and the shortest waves excited electrically only differ in wave-length by a factor of 10. The identification of Röntgen rays with secondary rays is very fanciful. It seems chiefly to rest on the remarkable statement that the intensity of the former rays decreases more rapidly than the inverse square law would predict; we can only imagine that the author is confusing the wholly different phenomenon of the absorption of Röntgen rays in air. Moreover, the laws of reflection, refraction, and polarization are wholly different for the two kinds of disturbances that Dr. Curry would connect. On p. 349 the author points out that the term "ray" is introduced to render conception easier, and then supplies a definition of a ray that can be of no value for this purpose.

On the other hand, we are glad to see that Dr. Curry recognizes that there are limits to the useful application of mathematics to physics; he refuses to investigate analytically the vanishing of the light vector at the origin, on the ground that a natural phenomenon occurring at a mathematical point is meaningless.

There is one department of physics in

which originality is certainly not desirable, and that is nomenclature. The book is not overburdened with novelty, yet we regret to see that the author thinks fit to give to what is generally known as "electric displacement," "induction," or "polarization," and to "magnetic induction" the names "electric" and "magnetic moments." Surely there are enough words in use for these vectors already. It is at least desirable that a scientific term should be used in a sense analogous in some degree to that of ordinary language; but what resemblance can there be between electric displacement and "moment," as the word is used in mechanics or in non-technical writings? Similarly, it is unfortunate to use the letters *D* and *M* for the constants always known in England as *K* and μ.

The examples are a useful feature of the work, and are mostly half worked out at the end of each chapter. The volume is well produced, and we have noticed only a few harmless misprints. But there is one damning fault—the absence of an index.

RESEARCH NOTES.

The note which M. Raphael Dubois has addressed to the Académie des Sciences (see the *Comptes Rendus*, 3 July, 1905) disposes effectually of Mr. Butler Burke's so-called "radiobes." In a summary of it—communicated to the *Revue des Idées*, and copied into *Le Radium* of the 15th of last month—M. Dubois tells us that

"les faits signalés en Angleterre, en ce qu'ils ont de fondamental, ont été annoncés par moi l'année dernière dans deux communications à la Société de Biologie. Dans une des séances de la Société, j'ai même présenté des photographies des corps organisés que M. Burke appelle 'radiobes' à divers degrés de leur évolution. J'ai développé mes idées dans le discours que j'ai prononcé le 3 Novembre dernier.....et aussi, un peu plus tard, dans la *Revue des Idées* (15 Mars, 1905)."

M. Dubois further says that he has tried the same experiment with chloride of barium, which is *not* "radiferous"—at least that is the way I read his words—and that it has produced exactly the same bodies, which he prefers to call "éobes." This announcement destroys Mr. Burke's pretensions to priority either of discovery or of publication, and makes it clear that radio-activity has nothing to do with the phenomenon. One would be glad to think that Mr. Burke had not this note before his eyes when he so cavalierly alluded in his *Fortnightly* article to the remarks made by M. Raphael Dubois "in abstracting my work for the *Revue des Idées*." In any case, it is to be hoped that we have heard enough of "radiobes." The ignorant clamour raised about them in the press, with, at any rate, the approval of their self-styled discoverer, has been most deplorable for the credit alike of British science and of the Cavendish Laboratory, of which more than one foreign journal has hailed Mr. Burke as "Director."

Meanwhile, researches into the nature and cause of cytogenesis have been proceeding under the care of trustworthy investigators, and everything seems to point to the conclusion that it is the union of some mineral salt with one or more colloids which first makes inorganic matter "viable." M. Raphael Dubois finds that, besides radiferous and non-radiferous chloride of barium, chloride of manganese will produce "éobes" in gelatine, though apparently of a different and less organized form than those first discovered by him. So Dr. Loeb, of Chicago, in his noteworthy experiments on the parthenogenesis of Asteria, found that a solution of the same salt could with advantage replace sea-water, in which it is found in only infinitesimal quantities. M. Icovesco also finds that the evolution of oxygen in catalysis by organic colloids produces a succession of phenomena which seem oddly to resemble the formation of membrane—a hint of which we may hear more later. In this, as in the experiments of M. Stéphane Leduc and of Dr. Le Bon, previously noted here, we are, of course, very far from anything like a proof of spontaneous generation. In other words, the reactions noted appear to make inorganic matter fit for life, but there is as yet no proof that they make it living.

The Alpha rays of radium, now generally identified with the "positive" electrons of a year ago, are beginning to receive some of the attention lately showered upon their negative congeners. M. Becquerel, in a communication to the Académie des Sciences, reaffirms his belief that the pencil of Alpha rays behaves as if it were homogeneous, and that all its particles are equally deviable in a strong magnetic field, his proof resting on photography. Prof. Bragg and Mr. Kleeman (both of the University of Adelaide) in a noteworthy article in *The Philosophical Magazine* give a series of experiments showing that the Alpha particle, when just discharged, passes through the atoms of all bodies it meets, whether in the solid, liquid, or gaseous state, without suffering any deflection. The loss of energy which eventually brings it to a standstill is, they say, chiefly caused by its work in forming ions on its passage, and the variation in conductivity which sometimes occurs in ionized gases is due to the fact that the ions cannot always get free from the molecule in which they are made. They also quote with approval the suggestion of Lothar Meyer, in his 'Kinetic Theory of Gases,' that the atom has a disk-like form, and can only make ions on its edge. Hence if the Alpha particle strikes it anywhere except on the edge of the disk, it passes through it without loss of energy. It should not be forgotten in this connexion that the Alpha rays form the greater part of the emission from radium, and that, in the opinion of Prof. Rutherford and Mr. Barnes, virtually the whole heating effect of radium is due to the bombardment of matter by them.

Two remarkable experiments have been recorded within the last month. One, on the effect of an electric charge upon the speed of light, is detailed by Prof. Worthington in the periodical last mentioned. By an ingeniously devised apparatus he succeeded in passing the light of a mercury-vapour lamp through two long and similar tubes carrying charges of high and low potential respectively. According to certain theories, the passage of the light should have been retarded by the charge of high potential. But the experiment enables its author to say that under a charge of 60,000 volts the retardation, if any, must be less than a fifty-third part of a millionth of a centimetre within a given period of time. It would be interesting to see this repeated in the case of sunlight. The other is described by M. Turpain in the *Comptes-Rendus* of the Académie des Sciences, and shows how, by employing a revolving mirror, with the axis set at an angle of 45 degrees to the pencil of light cast by a plane mirror, a direct and a reflected image can be made to fall at the same time on a photographic plate. This can be used, as he says, for the study of a "luminous phenomenon of varying intensity," such as, for instance, an electric spark. It is obvious that, if this be so, it could be made a crucial test of the objective existence of the N rays.

Another very interesting experiment was shown at the general meeting of the Société Hollandaise des Sciences in May last, and is described in the *Archives Néerlandaises*. Dr. Einthoven's string galvanometer, which has been several times alluded to in these Notes, is, it appears, in constant use in the hospital of the University at Leyden for the purpose of taking what its inventor calls "electro-cardiograms," or curves showing the heart-beats of patients. But the instrument is difficult to set up, and still more difficult to transport safely, while its appearance, by terrifying patients unused to it, is apt to falsify its own indications. By an ingenious system of connexions, however, Dr. Einthoven succeeded in coupling it, without removing it from his own laboratory, at once with the patients to be exhibited and with the projection lantern in the theatre where the meeting was held. Hence, while the patients remained comfortably in bed in their own wards, the curve formed by the heart-beats of each was exhibited on the screen in the theatre to illustrate the lecturer's remarks.

F. L.

Science Gossip.

The Chemistry Department of University College, London, announces some lectures which are likely to attract wide interest—by Sir William Ramsay on 'The Inactive Gases of the Atmosphere,' beginning on October 17th. Two days later he also starts a course on 'The Physics and Chemistry of Colours.'

The death, in his sixty-ninth year, is announced from Berlin of Dr. W. von Bezold, Professor of Physics and Meteorology at the University, and Director of the Meteorological Institute. He did much valuable work in the investigation of problems connected with electricity, and was the author of several important books—'Die Meteorologie als Physik der Atmosphäre,' 'Über Wolkenbildung,' &c.

A Parliamentary Paper of unusual width and price (8s. 9*d*.) is that entitled 'Fishery Board for Scotland, Report on Investigations conducted in co-operation with the International Council for the Exploration of the Sea,' under the superintendence of Mr. D'Arcy Thompson. The Report contains a great deal of Norwegian work. Prof. Nansen is in charge of the central laboratory of the International Council, which is at Christiania, and is in receipt of a subsidy from Norway. It appears from the map that the Aberdeen fleet fishes on the coast of Norway. The Scotch are more adventurous than the English or Irish fishers, who let the French catch our fish. In the Scilly Islands the police notices are posted in French, on account of the number of the French fishermen who fish where the British and Irish seas meet.

The 'Rapport Annuel' on the Observatory of Paris for 1904, which was presented to the Council on the 11th of last March, comes to hand somewhat later than usual. M. Lœwy begins by chronicling the sad news of three deaths—those of M. Callendreau and M. Barré in the months of February and June, 1904, and of M. Paul Henry on January 4th, 1905, just as the 'Rapport' was being printed. Two prolonged absences from ill-health have also contributed to the necessity of special energy in completing the programme of work for 1904. The volumes for 1901 and 1902 having been cleared off, much time has been devoted to the new great catalogue of stars; and the proposed determination of the solar parallax by observations of the small planet Eros has also occupied much attention. The improvement of other important data could not be neglected; and in particular M. Bigourdan's observations of nebulæ with the equatorial of the east tower were temporarily interrupted in order to prepare the instrument for the determination of the absolute constant of aberration by M. Lœwy's new method. The work for the astrographic catalogue has made good progress; and all regular departments of observation have been systematically continued. The large photographic

atlas of the moon approaches completion; but delay has occurred in producing the eighth fascicule, the work for which was finished in 1904. A study of the plates seems to throw light upon the question of the solidification of the bodies of the solar system, making it probable that this took place in the moon, and inferentially in the planets, from the surface towards the centre.

The moon will be full about an hour before noon (Greenwich time) on the 13th prox., and new about five o'clock on the morning of the 28th, a few hours after being in perigee. The planet Mercury will be at superior conjunction with the sun on the 12th. Venus is a morning star, and will move during next month from the contellation Leo into Virgo, passing very near β Virginis on the 18th, and near the moon on the 26th. Mars is in Sagittarius, and sets about nine o'clock in the evening; he will be in conjunction with Uranus on the 8th prox. Jupiter is brilliant in the evening, situated a few degrees to the north-west of Aldebaran. Saturn is in the constellation Aquarius: on the meridian at nine o'clock in the evening on the 6th prox., and at eight o'clock on the 21st.

Mrs. Fleming has discovered that the star B.D. +27°.623 in the constellation Taurus is a variable of the Algol type. When at normal brightness it has the photographic magnitude 7·14, being brighter than the adjacent double star +27°.618, the magnitude of which is 7·5. At intervals of 2·77 days its light is reduced to the eleventh magnitude, thus giving it a range of nearly four magnitudes, which is much greater than that of any other Algol star yet discovered. It is not far to the north-east of the Pleiades, and will be reckoned as var. 102, 1905, Tauri; and, owing to its brightness, it has been found registered on no fewer than 572 photographs, from November 11th, 1885, to April 6th, 1905.

Madame Ceraski, examining photographic plates taken by M. Blajko at the Moscow Observatory, has discovered a variable, to be called var. 105, 1905, Camelopardalis. Its magnitude changes between 8·4 and 9·2, with a period which cannot yet be fixed, but is probably short.

MEETINGS NEXT WEEK.

Mon. Society of Engineers, 7½.—'Machine Drills for Hard Rock,' Mr. A. H. Smith.
Wed. Entomological, 8.—'The Blind Coleoptera of Australia and Tasmania,' Mr. A. M. Lea.

FINE ARTS

OUR LIBRARY TABLE.

English Table Glass. By Percy Bate. (Newnes.)—The author is very enthusiastic, and has much knowledge of his subject, and his guide-book will be a welcome help to the large body of students of an attractive subject. Moreover—and this is unusual—he is most generous in his expressions of gratitude to those to whom he is indebted for encouragement or assistance.

Although at first sight beginners might think that Mr. Bate is a little too involved, and his book not so simple as a guide-book should be, a careful study of his pages and of the admirable series of 254 photographic illustrations will convince them that this tasteful and pleasantly written volume contains indeed a vast amount of information not dreamt of in the philosophy of ordinary collectors of old English glasses.

We rarely find Mr. Bate at fault, and we make the remarks which follow rather with the view of saying another word on a point of much interest in glass-making than with any idea of captious criticism. In the study of English eighteenth-century stemmed glasses—the "Stengel Gläser" of Germany—it is desirable to have knowledge of those made during the same period on the Continent, on account of the intricate interchanges as regards vessels, fashions, and workmen. Thus—without going now into technical details, for which we have not the space—we consider that Mr. Bate's Nos. 48 and 83 are derived from Holland, and that No. 86, probably with a "ring" like English "metal," and very different from Dutch examples, is of Liège make. In this matter, unlike Mr. Bate, we are in agreement with Mr. Hartshorne's conclusions. Similar methods of manufacture would produce great similarity of stem in English and continental glasses, and we consequently take it that Mr. Bate's new classification by stem is far from being sound, particularly as regards the opaque white twisted stems. In English stemmed glasses the bowl presents far greater individuality and variety than are found in specimens from abroad, and it is, therefore, a more trustworthy feature for classification than the standard.

No doubt the time has arrived when a comprehensive international exhibition of old glass should be held in London. And only in this way can the characteristics or peculiarities of the glasses of the different countries be made manifest. It would be a fascinating show.

Mr. Bate has been led sadly astray in describing a glass, No. 224, engraved DE NEGOTIE ANNO 1772. The form of the vessel at once marks its Dutch origin, NEGOTIE simply meaning *Trade*, the glass being one in which success to trade was drunk. It was, in fact, one of the Wel Waaren series, of which the glasses inscribed T'LANDES WEL WAAREN, DE GOEDE VRINT-SCHAP, &c., are examples. How Mr. Bate can have accepted this "cryptic inscription" as marking the liberation of the fugitive slave Somerset in 1772, and the inscription engraved by the diamond point—the special Dutch method—as done at the order of a Bristol Quaker, and "commemorating a notable step in the anti-slavery crusade," we are at a loss to imagine. The book has an excellent index, but it is odd and inconvenient to find it paged at the bottom instead of in the usual place.

Filippino Lippi. "Newnes' Art Library." (Newnes.)—We have already commended the idea of these albums of reproductions of the works of great masters. And they are, in effect, good enough to make one wish they were better. Unfortunately, the Germans have lately established in the series of "Classiker der Kunst" a standard of excellence, of which the albums of Messrs. Newnes fall very far short. The aim should be in the first place to include every work of the master, and in the second to include doubtful works in a separate appendix. Now in the work before us there are inserted a number of pictures which no responsible critic would now give to Filippino Lippi, such, for instance, as the 'Virgin and Child with St. John' of the National Gallery, or the three 'Adorations of the Magi' in the same gallery, which are all either by Botticelli or his immediate circle. On the other hand, the omissions are serious, and, we think, gratuitous. It would, for instance, have been a real boon to students to reproduce—and that we believe for the first time—the marvellous allegories at Christchurch, Oxford. Then Mrs. Warren's tondo is of first-rate importance, while the two tondos of the Annunciation at San Gemignano are among the best things of the artist. These are not even mentioned in the list of works.

Livraisons 6 and 7 of *L'Art Typographique dans les Pays-Bas, 1500–1540* (The Hague, Nijhoff), have appeared. The types illustrated are principally from Amsterdam, Antwerp, Leyden, and Louvain. Among them are some fine woodcuts. Three facsimiles of early Greek type are given: one from De Keizer, of Antwerp (1528), and two from Louvain, Theodoric of Alost (1516) and Rutger Rescius (1536); the latter is leaded. A curious italic letter is used by Lambrecht of Ghent in 1536, of homely design. The woodcuts figured are of great interest, and show in many cases an independent development on good models. The reproduction of the various printers' marks is a useful feature of this work.

EXHIBITION OF EGYPTIAN ANTIQUITIES AT LIVERPOOL.

The exhibition of antiquities discovered last winter by Mr. Garstang and Mr. Harold Jones at Hieraconpolis and Esneh was duly opened by the Earl and Countess of Lathom on Friday week last at the University Institute of Archæology at Liverpool, and will remain on view until the 14th of next month. The objects shown range from pre-dynastic to late Roman times, and, although not very numerous, are of great interest. Among the earliest in date is a fragment of pottery bearing the *srekh* or cognizance of Narmer, without either the hawk or the *mer*-sign, the inscription having been roughly incised before the vessel was baked. There are also from the same stratum at Hieraconpolis a pot in singularly perfect condition, and of most peculiar form, rather resembling a modern teapot with down-turned spout, and a fine black-and-red vase with pointed base. A large stone hammer, excellently worked, and the fragment of another of great finish and polish, may well go back to neolithic times. Of the same provenance are some beautiful and unusual necklaces—one of baked clay beads, another formed of small cylinders of carnelian, and a third of shells of helical form. A fragment of a large black granite vase may also be of the same period; while there are shown some neolithic hairpins and an ivory spoon with a most artistically carved handle, with the fragment of a figurine bearing the archaic sheath or braguette in unusually perfect condition. From Esneh we notice an extremely handsome shallow cup or tazza in what is said to be blue marble, with handles formed of the heads of geese, their bodies being grouped round the small raised disk which forms the base. Its workmanship apart, this is a curious example of the pains taken by the artist to decorate even those parts of the object which would necessarily be out of sight when in use. There is also an alabaster vase from the same find of exactly the shape of a modern egg-cup, though of slightly larger size. These both appear to be of about the twelfth dynasty, as is a wand much resembling the magic ivories or phylacteries discovered at Thebes and elsewhere, having, like them, a jackal's head at the point, but bearing no inscription or figures. Some mummied rams' heads were also found here, together with an ostracon bearing a note of their number and a description in hieratic. Among a great many dated objects may be mentioned a beautiful life-sized head in black granite, which is assigned by Mr. Percy Newberry to Thothmes III., and a stele of the Ankh-en-nut (dweller in town—or citizen?) Mentu-heteps, son of one Dehusenb and the Lady A-ab. There is also a stele containing a prayer to the triune god Ptah-Seker-Osiris for the *ka* of Ab-aa, who is described as a doctor, probably of laws. Both these steles can be assigned to the thirteenth dynasty.

The exhibition, of which the objects which we have mentioned form only a small part, is fairly representative, and both Mr. Garstang and the subscribers who furnished him with the funds for his excavations are to be congratulated on the result. It is a pity that no catalogue of the exhibition is issued, for the exhibits, after the 14th prox., will be distributed to the subscribers. Although many of them, as, for instance, Mr. Hilton Price and the Rev. William MacGregor, have always been most generous in showing their collections to authorized scholars, yet the tracing alike of the

destination and the provenance of any special object is not always possible after dispersion. It is to be hoped that this defect will be amended next year.

Fine-Art Gossip.

The "Society of 25 English Painters" are holding their first show on Thursday next at the Dowdeswell Galleries.

Messrs. H. Graves & Co. invite us to the private view of landscapes in oil by E. Cavé at 6, Pall Mall, next Monday. They are also exhibiting engravings printed in colours after the eighteenth-century method.

The Black Frame Sketch Club are holding their annual exhibition at the galleries of the Royal Society of British Artists in Pall Mall from October 2nd to 14th.

Mr. C. A. C. Jeffcock will have water-colour drawings on view at the Modern Gallery also from October 2nd to 14th.

The Royal Scottish Society of Painters in Water Colours opened their exhibition at Glasgow to the press yesterday.

The frontispiece of *The Burlington Magazine* for October is a photogravure of Metzu's 'Letter Reader,' which is compared by Prof. C. J. Holmes, in an article on 'The Use of Japanese Art to Europe,' to some specimens of that art also reproduced. Mr. Herbert Horne publishes, with an account of its history, an altar-piece painted by Baldovinetti for the church of St. Ambrose at Florence, which he has recently discovered in the sacristy of that church. Dr. W. Martin continues his series of papers on 'The Life of a Dutch Artist in the Seventeenth Century,' and Miss Cecelia Waern begins some 'Notes on Mediæval Palermo'; while Mr. Egerton Beck continues 'Ecclesiastical Dress in Art.' Father Herbert Thurston publishes some eighteenth-century drawings, now in the British Museum, of two works of art (made for two Popes) which were melted down in 1797. In the American section Mr. William Rankin writes on the early work of J. S. Copley; and the other articles include a review of the art sales of the past season, and the first part of a treatise on 'The Classification of Oriental Carpets.'

An exhaustive bibliography is announced under the title of 'The Whistler Compendium.' It is compiled by Mr. S. D. Shallard, and is about to be published by Messrs. Otto Schulze & Co., of Edinburgh. The edition will be limited to 500 copies, and includes a list of 130 exhibitions in which Whistler figured from 1859 to 1905. There will be references to more than five hundred articles in periodicals, English, American, and continental.

The death is announced from Berlin of the talented young portrait and figure painter Meyer Lüben.

The death a few days ago, after a long illness, is announced of the eminent Italian architect Giuseppe Zacconi, at Pistoia, in Tuscany, in a *maison de santé*. The Italian journals publish long obituaries, describing him as one of the most distinguished of modern Italian architects. His great work was the monument to Victor Emmanuel II. at Rome, which, after many years' labour, is not yet finished.

MUSIC

Musical Gossip.

The incidental music written by Mr. Edward German for the dramatic fantasy 'The Conqueror,' produced at the Scala Theatre last Saturday, is excellent of its kind. Everything—overture, songs, choral and melodramatic strains—is kept within proper bounds. We never feel that the music is there for its own sake. There is a very natural tendency in composers to make much, and at times too much, of their art under similar circumstances; hence the merit of this music. The songs sung by Amoranza and her maid Evadne are tasteful and piquant, and, though appropriate in their place, will well bear transplanting to the concert platform. The dainty scoring of these two numbers adds much to their effect.

Mr. Cecil Forsyth's new orchestral work, 'Four Studies from Victor Hugo,' was produced at the Promenade Concerts last Saturday evening. The Studies bear the following superscriptions: Jean Valjean, Cosette, Fantine, and Gavroche. There is no need to read through the French poet's novel of interminable length to catch the meaning of the various sections. The headings indicate moods and the sources whence the composer sought inspiration; the music is perfectly clear in itself. The work is clever and interesting, and we are glad to hear that it is to be repeated next Thursday. It would be well if similar treatment were extended to other British novelties.

Herr Richard Strauss will conduct his 'Domestic Symphony' at the first Symphony Concert at Queen's Hall on November 4th. The programme will include Bach's sixth 'Brandenburg' Concerto, which "it is believed has not been played in this country before." Mozart will be strongly represented at the second and third concerts, November 18th and December 2nd. Beethoven's Ninth Symphony, with chorus, will be given March 3rd; also Strauss's 'Taillefer,' for soli, chorus, and orchestra, for the first time in London.

At the Albert Hall Sunday Concerts, which commence on October 8th, the conductors of the London Symphony Orchestra will be Señor Arbos, Dr. Cowen, Messrs. A. W. Payne, A. Randegger, and Landon Ronald, also Mr. Ivor Atkins and Drs. Herbert Brewer and G. R. Sinclair (the organists of Worcester, Hereford, and Gloucester, also festival conductors of the Three Choirs in those cities). Mr. Henry J. Wood will, as already announced, conduct the Queen's Hall Orchestra, which appears alternately with the one named above.

The second series of Popular Concerts for Children and Young Students will begin at Steinway Hall on October 14th. The half of each programme (from thirty to forty minutes) will be devoted to the works of one composer; at the first concert Beethoven will be represented. The aim of these concerts is excellent, and we are glad to find them continuing.

Mozart's 'Grand Mass in C minor' is to be performed at the forthcoming Bristol Festival. The composer did not complete the work, but that task was undertaken by Alois Schmitt for the first performance given of it by the Mozart Verein at Dresden in 1901. The 'Kyrie,' 'Gloria,' 'Sanctus,' and 'Benedictus' are all Mozart's, but only a portion of the 'Credo'; the 'Agnus Dei' was not even sketched. The 'Credo' was completed with the help of some of the composer's sacred music; for the 'Agnus' the music of the opening 'Kyrie,' as in the case of the 'Requiem' completed by Süssmayer, was used. The vocal score has been published by Messrs. Breitkopf & Härtel.

The eleventh season of symphony concerts at the Winter Gardens, Bournemouth, begins on Thursday next. There will be in all thirty, one every week. Mr. Dan Godfrey gives a long list of works to be performed for the first time, and British composers, as usual, are well represented. Sir A. Mackenzie, Drs. F. H. Cowen and Charles Maclean, and Messrs. Granville Bantock, Harry Farjeon, Edward German, George Halford, Arthur Hervey, Coleridge Taylor, and William Wallace will conduct their own works. Among works of foreign composers we note a Fantasia for Piano and Orchestra by Schubert, which is evidently Liszt's arrangement of the so-called 'Wanderer' Fantasia for pianoforte; it ought, therefore, to have been announced as such.

The grand organ at Queen's Hall has been for several months in the hands of the builders, Messrs. Hill & Son, for cleaning and repairs. This afternoon Dr. W. B. Ross will perform on it the solo part of Boellmann's Fantaisie-Dialogue for organ and orchestra, also solos by Guilmant and Grison.

A brass in memory of Alfred James Hipkins has been placed in St. Margaret's Church, Westminster, in "recognition of his lifelong services to the art and science of music." It is the work of Sir L. Alma Tadema, and a worthy memorial of a man who not only served his art well, but also loved it. Though a man of learning, he made no parade of it.

Performances next week.

Sun. Sunday Society Concert, 3.30, Queen's Hall.
— National Sunday League, 7, Queen's Hall.
Mon.-Sat.—Promenade Concerts, 8, Queen's Hall.
Sat. Herr Kubelik's Violin Recital, 3, Queen's Hall.

DRAMA

THE WEEK.

Scala.—*The Conqueror: a Dramatic Fantasy in Four [Five] Acts.* By R. E. Fyffe.

Did any interest attend the question of the scene and period of the action of 'The Conqueror,' we might be safe in putting both in the times (whatever those were) of Fingal. Morven, the name of the hero of the new drama with which Mr. Forbes Robertson has opened the Scala Theatre, suggests the realm of the Ossianic writings, and the character of the hero, with its combination of valour or bloodthirstiness and sentimentality, may trace its paternity to Macpherson. Whatever its source, the drama itself might be inspired by La Motte Fouqué, and seems to pride itself in such a pedigree when it is described as a fantasy. Whatever importance it can claim is assigned it by the performance of Mr. Forbes Robertson, our first and perhaps only exponent of chivalric and romantic character. Unfortunately the piece is inconsiderable both as poetry and drama. A couple of generations ago our stage was flooded with pieces written in blank verse in imitation of the Elizabethan and Tudor dramatists. Few, if any, of these survive, though a few of them held the stage for a while, and some of them, like the best of Sheridan Knowles, are embalmed in the memories of older playgoers. Most modern blank verse deserves Pope's appellation of prose run mad, or that later and subtler, though jocose, description of "prose and worse." Literary merit is but a secondary consideration in the selection of an acting play, but it is difficult to understand why a theatre aiming at the highest has no one with an elementary knowledge of what is and is not poetry and literature. As the work of R. E. Fyffe is, so far as we are aware, unprinted, and as the delivery of all but one or two actors failed to transmit it across the footlights, we are unable to say more than that we could trace nothing of inspiration. The story told is not easily conceivable. We are presented with a warrior, Morven, to wit, who has

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some attributes of a soldier of fortune, but makes war apparently on his own account and with purely predatory aims. In the course of sacking a city he meets with a little girl of ten years old whom his sword fails to appal. Fruit so immature is little likely, it might be thought, to appeal to the palate of a seasoned warrior. Morven, however, divines in her the coming beauty, and, with less knowledge of feminine possibilities than we expect in him, sends her to one of the remotest and most picturesque of his castles to ripen until she is a fit morsel for the mouth of a hero. After ten years thus spent, he comes to claim her, evidently expecting to find her ripened, but in other respects the same as before. A study of Boccaccio, who had not then written, might have taught him better. When he arrives at the castle he finds his place occupied. At first he breathes fire and slaughter. But so deeply have her infantile charms and promise moved him that he surrenders all for her, and, having made her happy with her new lover, dies of heart-break. Heroes of this stamp and mettle are indeed uncommon, and we know not where to seek a predecessor for so self-denying a leader. Mr. Forbes Robertson presents Morven in matchless style. The better he acts, however, the less contented are we to see him in characters of the kind. When will he get, we ask, a part worthy of his high reputation and his pre-eminent gifts? *Non tali auxilio* will he take the place in which we long to see him. Miss Gertrude Elliott was delightful as the heroine, who, of course, is perfectly natural, though the more gracious female characters are all a little too skittish. Other parts are well played, and the music, the scenery, and general environment are beyond praise. As a spectacle nothing is wanting; but the piece is unworthy of Mr. Robertson.

COURT. — Afternoon Performance. — *The Return of the Prodigal: a Comedy in Four Acts.* By St. John Hankin.

THE new piece of Mr. St. John Hankin, given in tentative fashion at the Court Theatre on the 26th inst., and announced for repetition on half a dozen subsequent afternoons, is void neither of novelty nor ingenuity. It is uncertain and inconclusive in workmanship, and more than a little cynical in tone. These are, however, venial faults, and the whole occupies a respectable position in modern dramatic effort. A failure in all respects, Eustace Jackson, a ne'er-do-weel, returns to the domestic hearth after a short career in Australia, in the course of which he has dissipated a very moderate portion, and manifested an unconquerable aversion from hard work. His arrival is singularly inopportune, since it interrupts and embarrasses schemes of social and political advancement on the point of being realized by his father and his elder brother. Trading on his knowledge of their snobbery and his own worthlessness and shamelessness, he establishes a system of domestic *chantage*, and is, in the end, bought off by relatives who think a few annual hundreds a small sum to pay as the price of his disappearance. The piece shows invention and observation. We feel, however, that the ingenious devices to which the returned prodigal resorts are insignificant, since his unblushing impudence renders any use of them superfluous. Some satire upon modern society is clever and humorous. Many of the characters are at once conventional and out of date, and the action seems rather laboriously excogitated. The whole hits, however, the public taste, and may be seen with amusement. In the part of the prodigal Mr. A. E. Matthews follows rather closely the method of Mr. Charles Hawtrey. Mr. J. H. Barnes gives a good picture of an enriched and ambitious tradesman.

Dramatic Gossip.

AT the close of Monday night's performance of 'Oliver Twist' Mr. Tree announced that the discovery of a structural defect in the theatre necessitated a suspension of the performances. On the following day, accordingly, the piece was removed to the Waldorf Theatre, at which it will be given for a time until the necessary alterations are made in the old house.

MR. TREE has accepted from Mr. Louis N. Parker a blank-verse play on the subject of Joan of Arc, the heroine of which will be played, presumably at His Majesty's, by Miss Viola Tree.

SIR HENRY IRVING will shortly give in Sheffield 'King René's Daughter,' with Miss Edith Wynne-Mathison as Iolanthe. We know not if this announcement means that the rendering thus named, by Sir Theodore Martin, from the Swedish of Heinrik Herry, in which Lady Martin (Miss Helen Faucit) played at the Haymarket, July 6th, 1855, will be substituted for 'Iolanthe,' by W. G. Wills, in which Miss Terry appeared at the Lyceum on May 20th, 1880.

MR. PINERO has selected Miss Irene Vanbrugh as the heroine of the new play, now all but finished, in which at Christmastide Mr. George Alexander will, it is anticipated, return to the St. James's Theatre. This announcement casts doubt upon mysterious statements that have been disseminated concerning Miss Vanbrugh's American engagements.

'THE BEAUTY OF BATH' of Messrs. Henry Hamilton and Seymour Hicks will succeed the revival of 'Bluebell in Fairyland' at the Aldwych.

'AN ANGEL UNAWARES' was withdrawn on Saturday from Terry's Theatre, to which on Monday Mr. Weedon Grossmith transferred 'The Duffer.' With the latter piece was given a monologue by Mr. Frank Curzon.

'PUBLIC OPINION' is the title fixed on for the new play by R. C. Carton, to be produced next Saturday at Wyndham's.

AT the Coronet 'An Ideal Husband,' by Oscar Wilde, has been revived, with Mr. Edward O'Neill as Sir Robert Chiltern.

DR. P. M. CHAPMAN writes :—

"I have but just returned from Paris, and notice a letter in *The Athenæum* of September 2nd, in which the writer says: 'Patelin himself has now disappeared from the boards. During long sojourns in Paris I have never seen the play in the bills either at the Français or at the Odéon.' If it is of any interest, I may say that I saw 'La Vraie Farce de Maître Pathelin' last week at the Français, and that I found it extraordinarily amusing. It was, of course, acted most brilliantly, especially by Leloir and Madame Kolb."

To CORRESPONDENTS.—A. L.—J. A. S.—H. B.—C. W. W.—G. A. H.—received.

J. S. C.—O. S.—Too late for insertion.

M. P.—Non monitoribus istis!

No notice can be taken of anonymous communications.

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SATURDAY, OCTOBER 7, 1905.

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LITERATURE

SPANISH LITERATURE.

THE TERCENTENARY OF 'DON QUIXOTE'

In the bibliographical chronicle of the last twelve months publications issued in connexion with the tercentenary of 'Don Quixote' must occupy the first place, not only because of their number and (in some cases) their importance, but also because they deal with a subject of peculiar interest to foreign readers. And, first of all, let me note a curious circumstance not easily explained. There are in Spain reviews—not many, but still some—which count among their contributors the leading representatives of our national culture. It might have been expected that these reviews would observe the tercentenary by publishing special numbers entirely devoted to Cervantes and 'Don Quixote.' The opportunity was neglected. No doubt, either during the tercentenary, or before or after it, every review published an article on the event; but these essays were lost in a maze of articles on other topics, and were not important enough to convey the idea that the review was celebrating the three-hundredth anniversary of a world-famous classic. The *Revista de Archivos, Bibliotecas y Museos* is, however, a distinguished exception, for it issued an interesting special number containing a lecture by Menéndez y Pelayo, a bibliography of Spanish publications produced on the occasion of the tercentenary, and various documents referring to 'Don Quixote.' The very full bibliography compiled by Señor Cotarelo is a most useful guide to Cervantistas, though it lacks critical notes, which, in any case, could not have been provided in the limited time available. Among the documents is one which proves how speedily the fame of Cervantes's book spread in Germany: from this we learn that the figure of the Ingenious Gentleman of La Mancha was introduced at jousts and courtly festivals.

CRITICAL STUDIES

Menéndez y Pelayo's 'Discurso,' to which I have already alluded, was read by its author at the special session of the University of Madrid on May 8th, and is unquestionably the most complete, judicious, and adequate contribution which Spain has made to the literature of the tercentenary. For this kind of composition Menéndez y Pelayo has exceptional gifts: a perfect mastery of the matter from the historical and literary point of view, delicate artistic taste, and a style which I do not hesitate to describe as superior to Valera's—more varied, more vitalizing, more pregnant and thrilling, and yet of a natural fluency, untouched by rhetoric, which produces all the effect of oratory. The author's fine taste is accompanied by a deliberation and a serenity of judgment which save him from the eccentricities, paradoxes, subtleties, and even extravagances to which modern critics and not a few Cervantistas are inclined. Restrained in form, embodying the results of ample culture, the 'Discurso' lays down the broad lines of a study on the position of 'Don Quixote' in Spanish literature, its exact relation to its predecessors, and the subsequent evolution of romance.

Very different, as might be imagined from the personality of the author, is Don Juan Valera's posthumous 'Discurso' which was read before the Spanish Academy. So far back as 1864, and often since that date, Valera had said his say respecting 'Don Quixote,' and it is therefore not surprising that his last work contains scarcely anything which will be new to his constant readers; but the interest of this 'Discurso' by the author of 'Pepita Jiménez' lies in the reflections which the subject suggests to a spirit drawing near its end, weighed down by pessimism and by a presentiment of that approaching death which, in fact, was not long in coming.

BIOGRAPHY AND PHILOLOGY

Besides the bibliography already mentioned, Señor Cotarelo has written 'Efemérides cervantinas, ó sea, Resúmen cronológico de la vida de Miguel de Cervantes Saavedra,' a useful summary of the most recent data drawn up with the clearness which the chronological method involves. Had Señor Cotarelo confined himself to a plain record in this form, there would be no fault to find with his book; but he has overshot the mark by a too free interpretation of certain documents. This arises from his inexplicable persistence in maintaining the untenable opinion of Pellicer and the Academy that Cervantes corrected the 1608 edition of 'Don Quixote.'

A truly monumental work is the 'Gramática del Quijote' by Señor Cejador, a very learned philologist of original views (perhaps not always acceptable to specialists), an indefatigable and praiseworthy worker whose previous writings have gained him a high position. The first volume of his 'Gramática,' the only one which has appeared so far, gives an idea of the magnitude of his linguistic enterprise.

Though suitable to scholars, and convenient as a book of reference regarding the plain facts of Cervantes's biography, Señor Cotarelo's volume has not the graceful, fluent form which attracts the general public. Señor Navarro Ledesma appeals to the average reader in his 'Ingenioso hidalgo Miguel de Cervantes Saavedra,' an artistic reconstruction of the life and times of the author of 'Don Quixote,' effected (in Taine's manner), by grouping the relevant historic data, and giving an ideal impression of reality which the plain and simple exposition of facts cannot attain. Thus the biography gains in vivacity, charm, and significance, though it occasionally runs the risk of failing in the strict accuracy which one expects in an historical study. The chief recommendation of Navarro Ledesma's book is the artistry of its execution, which will diffuse a general knowledge of the incidents in Cervantes's career.

GEOGRAPHY

The editors of *El Imparcial* conceived the happy idea of sending one of their contributors, Señor Martinez Ruiz, to visit the places in La Mancha made famous by Don Quixote's adventures. In a series of articles collected under the title of 'La Ruta de Don Quijote' Martinez Ruiz has described his journey and—what is more important—his vision of the geographical and social surroundings in which the deeds of the Ingenious Gentleman were performed, as well as the reflections to which they give rise. It is true that in some of the chapters there is less of Don Quixote than the reader would expect, but the transcription of the Manchegan landscape is impressive, and in many pages the author's intensity of expression is remarkable.

Señor Blazquez affords a scientific complement to this work in 'La Mancha en tiempo de Cervantes,' a monograph full of original research. The part of La Mancha where many of Don Quixote's adventures took place is less known than is generally supposed, and Señor Blazquez endeavours to throw light on the point by indicating the doubts and difficulties which investigation reveals.

COMMENTARIES

As to commentaries, it will suffice to name three works. The 'Vida de Don Quijote y Sancho, segun Miguel de Cervantes,' expounded and commented on by Señor Unamuno, Rector of the University of Salamanca, is rather a manifestation of an individual attitude to 'Don Quixote,' or of the series of ideas which the book suggests to Señor Unamuno. As many of the views advanced here were not Cervantes's and could never have occurred to him, Señor Unamuno's volume will be more interesting to the psychologist than to the Cervantista. In 'La Filosofía del Derecho en el Quijote' Señor Carreras, a young Catalan Doctor of Laws, has sought to distil the legal significance of 'Don Quixote' much as the Italian Costa has endeavoured to extract juridical ideas and facts from classical Latin authors. This work is extremely learned and suggestive, and, though occasionally too bold, is the most complete study of the kind yet published. The

eminent criminologist Señor Salillas has attempted to prove the theory, disputed by many, that Huarte, the well-known author of the 'Examen de ingenios,' directly inspired Cervantes with respect to the bearing and psycho-physiological doctrine of Don Quixote and other fantastic personages presented in the novel. The thesis is supported by Señor Salillas with his usual learning and dexterous ingenuity.

To record all the tercentenary publications worth studying would exhaust my space. I cannot dwell on the 'Apuntes escénicos cervantinos' of Diaz del Escobar, or on the various monographs by Benedicto, Apraiz, Berjano, Chaves, and others, and will end by drawing attention to the editions and bibliographies which the tercentenary has called forth.

EDITIONS

Two of these editions deserve special mention: one issued by the Centro del Ejército y la Armada, the other by Señor Cortejón. The first is noticeable for its typographical excellence and elegant form. The second has qualities of a higher order, for it proposes to follow the initiative set by Mr. Fitzmaurice-Kelly, and supply a critical edition of the text, with a collation of previous historical and linguistic commentaries, and a dictionary of all the words used in 'Don Quixote.' This will be a colossal work in eight folios (two of them devoted to the dictionary), and it constitutes the most considerable effort yet made to produce in print something worthy of Cervantes. Experts will tell us in due time how far Señor Cortejón has succeeded in his object. Meanwhile, judging from the first volume, I can commend the edition to Cervantistas, and applaud the courage and patriotism of Señor Cortejón and his publisher Señor Suárez. Another issue of 'Don Quixote' is announced under the editorship of the well-known Cervantista Señor Máinez, but so far we have only a few of Jiménez Aranda's illustrative plates, more striking as examples of technical accomplishment than as interpretations of the characters in the novel.

BIBLIOGRAPHY

The series of bibliographical publications is relatively numerous and important. The foremost place must be given to the third volume of the familiar 'Bibliografia critica de las obras de Miguel de Cervantes' by Don Leopoldo Rius, the first part of which was printed in 1895: the most complete work of its kind, it is indispensable to all bibliophiles and scholars. Supplementary to it in some respects is the 'Iconografia del Quijote,' published by a firm of Barcelona. This is a sumptuous reproduction of the title-pages of the 611 editions in the collections of Señor Bonsoms, Señor Cortejón, and Señor Asensio: among these is an edition (by Manuel Martin, Madrid, 1765) omitted by Rius. A very important book of the same class is the Catalogue of editions exhibited at the Biblioteca Nacional in Madrid. In this volume I find information concerning certain editions hitherto unknown (for instance, one issued at Lisbon in 1605) together with phototype reproductions of pictures and tapestries—some of which are now exhibited for the first time—representing scenes from 'Don Quixote.' The Catalogue of the Asturian Exhibition of 'Don Quixote,' organized by the Comisión de Monumentos of Oviedo, is a much humbler publication which, owing to the fact that it was set up and distributed within forty-eight hours, is disfigured by numerous misprints (though, fortunately, these do not extend to the dates); it mentions a considerable number of rare editions, including one (of 1777) unrecorded elsewhere.

FICTION

Authors of books not connected with Cervantes will forgive me if the importance of everything relating to 'Don Quixote' compels me to curtail the space usually allotted to them. I must confine myself to naming their most striking productions. Respecting novels I have nothing to note in the way of new departures or new writers of distinction, with the exception of the Catalan author whose pseudonym is Victor Catalá: her tales and pictures of provincial life are excellent examples of realism. In 'La Quimera' Emilia Pardo Bazán writes what many consider to be an experiment in symbolism: this does not prevent its being also a vivid presentation of Spanish aristocratic society, and some passages and descriptions recall the best pages in 'Los Pazos de Ulloa.' Galdós continues his 'Episodios nacionales' in his 'O'Donell,' in 'Aita Tettauen,' and in 'Carlos VI. en la Rápita.' The first of these includes some interesting historical portraits; the second is a picture of Moroccan customs and a recital of episodes in our African campaign; the third is important on account of the guerrilla priest who figures in it. This is no repetition of a familiar type; Galdós has here created a new and delightful character. In 'La Bodega' Blasco Ibáñez has tried to describe the Andalusian peasant and the agrarian crisis; in 'La Horda' he portrays the proletariat huddled in the outlying quarters and suburbs of Madrid. Though these two tales are not lacking in the artistic qualities to which the Valencian novelist owes his well-deserved fame, critics are agreed in thinking that they do not reach the level of many of his earlier works. Valle Inclán has speedily gained a leading position among our novelists. His latest books, 'Sonata de Otoño,' 'Flor de Santidad,' and another now appearing in *El Imparcial* under the title of 'La Corte de Estella' (the Court of the Spanish Pretender, Don Carlos), are exquisite in point of style: the first and third are particularly admirable for the calm objectivity of the story, which seems suffused by an experience of life as wide as it is gently pathetic. Pio Baroja continues his picaresque and revolutionary narratives in 'Aurora roja.' And in this paragraph special mention should be made of the masterly translation of Kipling's 'Jungle Books' by the Catalan writer Señor Perés. English readers will assuredly be pleased to know that, thanks to the uncommon skill and artistic instinct of Perés, we can now enjoy in Castilian the profound poetry of Kipling's original works, which were almost unknown before to the Spanish public.

POETRY AND THE DRAMA

Castilian poetry has recently undergone a grave loss. The young poet Gabriel y Galán, whose verses express the very essence of the Castilian country-side, has died at the moment when most might be expected of him: his name will be memorable among the diminished company of bards, to some of whom I have referred in former years. A very similar talent is that of Vicente Medina, who in 'La Canción de la Huerta' presents, with intense feeling and brilliancy of colour, types and scenes of the Murcian orchard-land. The volume is attractively got-up with photographs from nature taken and selected by the author himself.

Among dramatists the leading names are those of the brothers Quintero and of the Catalan Iglesias. Besides several amusing, light *sainetes*, the former have brought out two works of real artistic excellence in which is displayed the singular power these authors possess of striking the deepest and most dramatic chords of human sentiment without any resort to catastrophes or far-fetched incident. 'El Amor que pasa' and 'La Musa loca' are both models in this respect. Analogous qualities, informed by a didactic or idealistic intention which at times becomes pronounced (for example, when dealing with social problems), are observable in the plays of Iglesias, who in 'Fructidor,' 'La Festa dels Aucells,' and other works, has crowned his reputation as a dramatist. Another Catalan author, Rusiñol, in 'La Lletja' emphasizes his satirical manner and the profoundly revolutionary tendency of his drama. Guimerá's play 'La Miralta,' produced in Castilian, contains one admirable act, but is marred by an ending which, though tragic, is false to nature. Echegaray adheres to his established methods in 'A fuerza de arrastrarse,' which has been appreciated by the public. Galdós likewise pursues his symbolic and radical system in 'Bárbara,' with which criticism is busy. Another symbolic play, difficult to interpret and deficient in dramatic qualities, though full of fine things, is 'El Escultor de su alma' by Ganivet. I can do no more than refer in passing to the work of Linares, Oliver, and others who are coming into notice as writers for the stage.

ARCHÆOLOGY AND HISTORY

Among archæological publications I must select for mention Morera's monograph 'La Catedral de Tarragona'; a second by Moret entitled 'El Monasterio de Poblet'; a third by Cabello entitled 'La Capilla del Relator ó del Oidor' (of Alcalá, where Cervantes was baptized); and a fourth by Lampérez on the ancient churches of Spain. Two historical works stand out from the rest: Rodriguez Villa's 'Ambrosio Spinola,' rich in results of new researches and in unpublished documents, and E. Hinojosa's study 'El régimen señorial y la cuestión agraria en Cataluña,' which not only supplements in the most satisfactory way the studies of Brutails, Kovalevsky, Piskorsky, and others, but also presents new points of view regarding the history of provincial slavery in Europe during the Middle Ages. I have space to note only the 'Ordenanzas del Consulado de Burgos (1538),' published with a learned preface by Señor Garcia de Quevedo; the 'Crónica de Enrique IV.' of Alfonso de Palencia, translated from the Latin by Señor Paz y Melia; Pulido's curious book on Spanish Jews in the East; Bonilla's monograph 'Luis Vives' and his

'Anales de literatura española'; the 'Estudi critich de follets publicats a Catalunya ab motin de la guerra de sucesió' by Clapés; and the 'Historia de la industria lanera catalana' by Ventalló.

MISCELLANEOUS

Before closing I must recommend to English readers two books of travels in Spain by Prof. Eduardo Soler, entitled respectively 'Sierra Nevada, Las Alpujarras y Guadix,' and 'Por el Júcar,' both beautifully illustrated; the edition of Raimundo Lulio's 'Felix de les Maraulles' by Señor Roselló; the original 'Epistolario' by Ganivet, and 'Castilla' by Williams, now one of the best publishers in Madrid. Señor Williams has issued a translation of Rusiñol's 'El poble gris,' as well as works by Martinez Sierra, Ruben Dário, Martinez Ruiz ('Los pueblos'), and several other rising Spanish writers.

RAFAEL ALTAMIRA.

The Expansion of Christianity in the First Three Centuries. By Adolf Harnack. Translated by James Moffat. 2 vols. (Williams & Norgate.)

DR. MOFFAT, who has done good work in the field of New Testament interpretation, is a competent translator of Prof. Harnack's notable work. Since its publication in Germany in 1902 the book has commanded attention; and as it is the first exhaustive history of the Christian mission, it is well that it should be in the hands of those English readers whose ignorance of German does not interfere with their interest in the beginnings of Christianity and the advance of the early Church. These readers—at least many of them—will be grateful to Dr. Moffat for his English versions of the Greek and Latin passages quoted by Prof. Harnack. Book I., which is introductory, deals with such subjects as "the internal conditions determining the world-wide expansion of the Christian religion" and "the transition from the Jewish to the Gentile mission"; while Book II., styled 'The Mission-preaching in Word and Deed,' treats of such problems as "the religion of the Spirit and of power" and "the religion of authority and of reason." It hardly requires to be said of any work by Prof. Harnack that it is marked by richness of historical detail; and it may be confidently asserted that this one will maintain his high reputation as an ecclesiastical historian. His theories, however, are not so certain of approbation as his historical presentations. One of the most conspicuous of these theories deals with the universal mission prosecuted by command of Christ, and is thus stated:—

"The real facts of the case lead us to conclude that Jesus never issued such a command at all, but that this reading of his life was due to the historical developments of a later age."

This severe judgment is tempered by the admission that,

"a protest against the official religion and its champions, the Gospel did break up the Jewish Church. The King of the Jews who was nailed to the cross had to become lord of a new kingdom. Thus it was the spirit of Jesus, as indeed the disciples felt, which led them to the universal mission."

Elsewhere we are told that

"all that Jesus Christ promulgated was the overthrow of the temple, and the judgment impending upon the nation and its leaders. He shattered Judaism and brought to light the kernel of the religion of Israel. Thereby—*i.e.*, by his preaching of God as the Father—he founded the universal religion, which at the same time was the religion of the Son."

One other relevant statement may be quoted. "Historically," it is affirmed,

"Paul the Pharisee dethroned the people and the religion of Israel; he tore the Gospel from its Jewish soil and rooted it in the soil of humanity."

The Synoptic Gospels, Luke especially, make for the conclusion that Jesus did command a universal mission; while, on the other hand, in the Acts of the Apostles there is evidence that the disciples did not understand the command, or did not at first obey it. For the establishment of Prof. Harnack's theory it is, of course, necessary to get rid of the awkward passages in the Synoptic Gospels which contradict it; and this is done on the supposition, which is also applicable to the Fourth Gospel, that after the success of the Gentile mission writers deliberately, or tradition unconsciously, expanded the horizon of Christ's preaching. It may be, and is, argued from the evidence in Acts that the disciples, before the appearance of Paul, organized no mission to the Gentiles, and consequently that no such mission had been commanded. On the other hand, since Jesus preached the fatherhood of God, and thereby, according to Prof. Harnack's contention, founded the universal religion, it is not easy to believe that He limited to Israel the mission for the promulgation of that religion. It may be conceived, though it may not readily be admitted, that Jesus organized neither a Jewish nor a Gentile mission, and in no sense founded a Church, but simply announced the religion for the world; yet this conception is very different from the contention that He who had the idea of universality contradicted His own thought by limiting the preaching of the universal religion to a particular people. The disciples, viewing Jesus as the Jewish Messiah, and without express direction from Him regarding a mission and its extent, may have preached to the Jews little or nothing beyond His Messiahship; and it may be at once admitted that, in contrast to them, Paul the Pharisee rooted the Gospel in the soil of humanity. The contrast, however, ceases with the admission, since there is nothing to show that Jesus rooted His religion in Jewish soil alone. Texts such as "Go not into the way of the Gentiles" may be got rid of, were it expedient to follow Prof. Harnack's method, on the supposition that those who wrote them narrowed—through error or for a purpose—the horizon of Christ's preaching. The evidence, however, obtained from the Gospels, and not contradicted by the writings of Paul the Pharisee, leads to the conclusion that the universal religion which was first preached to the Jews was not limited to them alone; and the mind of Christ, with its conception of the universality of His religion, is in no way opposed to the conclusion.

Prof. Harnack, in setting forth the work of the Apostle of the Gentiles, does not make him the real author of Christianity. M. Renan, as Emanuel Deutsch pointed out in a review of 'Les Apôtres' (*Athenæum*, May 12th, 1866), protested against what he called the fashionable notion of his day—of looking upon Paul, rather than upon Jesus, as the founder of Christianity; and it was he who styled the Apostle "a labourer of the second hour, almost an intruder." Prof. Harnack is alive to the value of ideas, and while for him the Apostle is the organizer of the Gentile mission, who rooted the Gospel in the soil of humanity, he sees that Jesus, and not another, is the founder of Christianity. No one, however, will deny, whatever conclusion may be reached, the importance, in an account of the expansion of Christianity, of an accurate historical determination of the nature of the work of Paul the Pharisee.

One of the most valuable parts of Prof. Harnack's book is that which deals with the extension of Christianity down to 325 A.D. Actual statistics are not furnished, so far as the number of Christians in a district or city is concerned, but there is a notice of every place mentioned in the literature of the period where the new religion obtained a footing. Gibbon estimated the number of Christians in the reign of Decius at about a twentieth of the population; and other writers, such as La Bastie and Chastel, have tried to determine the proportions of the Christian and pagan elements in the Roman empire at different periods. Prof. Harnack, however, recognizes the limitations of the evidence, and avoids generalization. His statements are definite. "It was during the fifty or sixty years," he says, "previous to Diocletian's persecution that the first notable expansion of the Church took place"; and, again, "Christianity was a religion of towns and cities." By an analysis of the evidence at command he shows us four classes of provinces or districts: (1) Those in which Christianity numbered nearly one-half of the population, and represented, at the opening of the fourth century, the most widely spread religion; (2) those in which Christianity formed a very material portion of the population, influencing the leading classes; (3) those in which Christianity was sparsely scattered; (4) those in which the spread of Christianity was extremely weak.

The absence of rashness which marks Prof. Harnack's statements in these volumes may be illustrated by the following words:—

"It baffles us to determine the relative amount of impetus exerted by each of the forces which characterized Christianity: to ascertain, *e.g.*, how much was due to its spiritual monotheism, to its preaching of Jesus Christ, to its hope of immortality, to its active charity and system of social aid, to its discipline and organization, to its syncretistic capacity and contour, or to the skill which it developed in the third century for surpassing the fascinations of any superstition whatsoever."

The last words of the book are notable:

"By this sign it conquered; for on all human things, on what was eternal and on what was transient alike, Christianity had set the cross."

Essays in the Art of Writing. By R. L. Stevenson. (Chatto & Windus.)

This meagre volume contains more of the philosophy of literary technique than any other book published of recent years. The articles comprised are somewhat sporadic, but everywhere are scattered sound sense and evidences of a profound insight into the art of letters. It is well to have these pieces reprinted in volume form, for hitherto they have not been collected, except in the limited "Edinburgh Edition." There was no particularly good reason for the republication of the last volume of 'Tales and Fantasies,' which marked Stevenson's work at its lowest level. But three at least of these essays are pre-eminently skilful as expositions of the point of view of the writer, and two at least have a legitimate personal interest for lovers of Stevenson's work. These may not altogether be attracted by the account of books which influenced the novelist, though insight into the education of an imagination is always of value. One knows offhand, however, that Dumas must be among Stevenson's favourites, and that D'Artagnan will be his hero. Is not the influence of D'Artagnan manifest in the characters of the English writer? What strikes one as most singular about his selection of influences is their disparity and haphazard variety. Shakspeare and Dumas mingle with 'The Pilgrim's Progress' and the Bible; and these neighbour Montaigne, Walt Whitman, Herbert Spencer, and George Meredith. But if any one were to analyze his own early tastes, probably he would discover as reckless an incongruity.

The history of the writing of 'Treasure Island' will always be of interest for its frankness and its sincerity. Stevenson allows us to see the machinery at work. The parrot, he confesses, undoubtedly belonged to Robinson Crusoe, but, embroidered with that shrill "Pieces of eight! pieces of eight!" Capt. Flint took on fresh and gorgeous feathers of his own. "The skeleton is conveyed from Poe." Well, if he had not told us we should not have suspected it; and is it possible that he was morbidly conscientious, and wanted to make more than a clean breast of it? There are people who give themselves up for imaginary offences. "The stockade, I am told, is from 'Masterman Ready.' It may be, I care not a jot." Nor do we. Still in the confessional, he declares "Billy Bones, his chest, the company in the parlour, the whole inner spirit, and a good deal of the material detail of my first chapters" to be the property of Washington Irving. How few writers could make analysis thus of their sources! But Stevenson's mind was eminently analytic, which is precedent of synthesis at its best. And it was consciously so, which is not always the case, and this led to the defects in his style and quality. One must accept those defects for the sake of the rare style and rare quality. Read the origin of 'The Master of Ballantrae,' and you will see how all works of fiction are necessarily compounded. The method is in part accident and in part organic growth. The mind hits on an idea by chance, but, if it is to be a living idea and invested with living people, it must be planted and grow like nature. Here is the deftness of the born artist, who at times practises honourable evasion:—

"My story was now world-wide enough: Scotland, India, and America being all obligatory scenes. But of these India was strange to me except in books; I had never known any living Indian save a Parsee, a member of my club in London, equally civilized, and (to all seeming) equally occidental with myself. It was plain thus far that I should have to get into India and out of it again upon a foot of fairy lightness; and I believe this first suggested to me the idea of the Chevalier Burke for a narrator. It was at first intended that he should be Scotch, and I was then filled with fears that he might prove only the degraded shadow of my own Alan Breck. Presently, however, it began to occur to me it would be like my Master to curry favour with the Prince's Irishmen; and that an Irish refugee would have a particular reason to find himself in India with his countryman, the unfortunate Lally."

Thus naturally, almost inevitably, is the author driven on by his own invention to the close.

The artistic self-consciousness of Stevenson, his deliberate cultivation of style, has brought him depreciation from critics who had not even a style "from which to refrain." But he makes his position clear in one of the most acute and interesting essays on technical elements of style which have ever been written. His very preface should have stalled off denunciations of this kind. He says:—

"There is nothing more disenchanting than to be shown the springs and mechanism of any art.....I must therefore warn that well-known character, the general reader, that I am here embarked upon a most distasteful business: taking down the picture from the wall, and looking on the back; and, like the inquiring child, pulling the musical cart to pieces."

Yet it is necessary for the maker at least to know how the cart is made, and the knowledge may be of value to others than the maker. Stevenson, at any rate, was frankly interested in the mechanism of his own art, and his investigations are marked by extraordinary insight and clarity of judgment:—

"The sister arts enjoy the use of a plastic and ductile material, like the modeller's clay; literature alone is condemned to work in mosaic with finite and quite rigid words. You have seen the blocks dear to the nursery; this one a pillar, that a pediment, a third a window or a vase. It is with blocks of just such arbitrary size and figure that the literary architect is condemned to design the palace of his art."

And these blocks, one must remember, are battered with everyday use and debased in the markets. Hence the business of the artist is to take them,

"and by tact of application touch them to the finest meanings and distinctions, restore them to their primal energy, wittily shift them to another issue, or make of them a drum to rouse the passions."

This is very finely said, and recalls the analysis of another supreme artist—Horace in the 'Ars Poetica.' All the arts meet on one common platform; their end is to make a pattern, and "music and literature, the two temporal arts, contrive their pattern of sounds in time." Stevenson's own style has been charged with Corinthianism, but it was rarely overloaded with colour. He could be as austere on occasion as a hermit. His own keen taste discovers that "the genius of prose rejects the *cheville*," the *cheville* being "any meaningless or very watered phrase employed to strike a balance in the sound"; and we believe that it would be difficult to find in his work any outrage of this admirable canon. Stevenson always predicated "form" as the first essential of art, since obviously nothing can exist before it takes form. And in letters form becomes the web or pattern—"a web at once sensuous and logical, an elegant and pregnant texture: that is style, that is the foundation of the art of literature." It is true that a good pattern, a good style, may co-exist with indifferent matter. Well, the stylist will continue to be read for his own narrower perfections, as some would say of Stevenson himself. Such a passage as the following is not only beautiful English, but also luminous sense, and the combination spells a great writer:—

"Here is a great deal of talk about rhythm—and naturally, for in our canorous language rhythm is always at the door. But it must not be forgotten that in some languages this element is almost, if not quite, extinct, and that in our own it is probably decaying.....The beauty of the expected beat in verse, the beauty in prose of its larger and more lawless melody, patent as they are to English hearing, are already silent in the ears of our next neighbours; for in France the metrical accent and the pattern of the web have almost or altogether succeeded to their places."

Concordanza delle Opere Italiane in Prosa e del Canzoniere di Dante Alighieri. Pubblicata per la Societa Dantesca di Cambridge, Massachusetts, a cura di E. S. Sheldon coll' aiuto di A. C. White. (Oxford, Clarendon Press.)

We must begin by congratulating Messrs. Sheldon and White most heartily on the completion of their great work. It is some seventeen years since, in noticing Prof. Fay's concordance to the 'Commedia,' we called attention to the great want of a similar companion to the minor works. Of the two, indeed, it was the latter that was the more needed; for not only would the standard 'Rimario' serve the turn in most cases where it was desired to refer to a word or phrase, but also most readers with a fair memory find it easier to carry what may be called the "topography" of a poem in their heads than that of a prose treatise. Besides, from very early times the vocabulary of the 'Commedia' has been a subject of interest to grammarians, rhetoricians, and other students of language: learned men like Acharisio and Liburnio were compiling catalogues of words in the first half of the sixteenth century; while in our times the works of Castrogiovanni, from the rhetorical, and Blanc, from the philological point of view, have registered, with due reference, every important word or phrase. But not one of these authorities has taken any account of the 'Vita Nuova' or the 'Convito,' so that the student who wished to locate a word in either of these books had to rely on his memory, or, failing that, turn over the

pages laboriously until he found it. Now this is at an end; and now for the first time will it be possible, without an enormous expenditure of time and trouble, to compile an adequate lexicon to Dante—an aid still sorely needed.

The main uses of a concordance, as we understand, are two: first, the more obvious one, of enabling a reader to discover the whereabouts of any passage of which he can remember a word; and to this end we think that every word occurring in the work should be recorded, whether in quotations or not. In this the compilers have allowed themselves a little laxity, omitting Latin words distinctly coming from Latin works. If the Latin words appear to be Dante's own they are given. Thus we find "fortior" ('V.N.' §2) duly entered, but not "civitas" from §29. This seems a little over-minute, especially as one cannot be sure that "Ecce deus fortior me" and the rest of it is not equally a quotation.

But perhaps even a more important use of a concordance lies in the facility it affords for comparing various shades of meaning in which a word is used, and in this way arriving at a conclusion as to its meaning in some passage under consideration. If, to take the first example to hand, Landino had had the chance of looking up "mezzodì" in Messrs. Sheldon and White's pages he would never in all probability have perpetrated the absurd note on 'Inf.' xxiv. 3, which has led every Italian commentator astray from his day to ours. At the same time we feel sure that the compilers of the present book have done wisely in not following Prof. Fay in the attempt to arrange the references to every word according to the sense in which it is used. These shade into each other, in many cases so imperceptibly that it is often difficult, as we remarked when reviewing Prof. Fay's work, to be sure that the reference is correctly classified. It is far better to leave the reader to judge for himself, and merely give the references, as has been done in the present case, in order of occurrence. Something may be gathered from this arrangement too. It is suggestive, for instance, to find that the word "abbellire" occurs only in the 'Paradiso' and in books ii. and iv. of the 'Convito'; or to compare the different employment of the words "fiero," "fiera," in the latter treatise and in the 'Commedia'; and generally the distribution of given words among the various works. A study of the evolution of Dante's vocabulary would, we suspect, throw light on various debated questions of chronology, though no doubt it would have to be checked by a due regard to common sense and literary judgment.

The Oxford text has been followed, with occasional recognition of variants. For convenience of reference this was no doubt the best course to take; but it was perhaps superfluous to append corrigenda, as seems in at least some instances to have been done, in order to comply with a change of reading adopted in the latest edition of that excellent work. With all its merits, it can hardly be accepted as yet in the light of a definitive recension, at any rate for the 'Convito.' Apart from this, the list of addenda and corrigenda is very short, testifying to the care with which the work has been done. Nor does such examination as we have given to the book by the method of sample enable us to extend it further than by suggesting that it should in some way have been indicated that the "cera" of 'Ball.' iv. and 'Son.' xxix. is a totally different word from the "cera" of 'Conv.' ii. and iv. The former, which Dante uses in only those two places, is a survival from the early poetic vocabulary of the thirteenth century, which borrowed it from the French.

The arrangement of the page, with the poetry above and the prose below, seems to us very sensible; and we must also commend the compilers for having given inflexions under the primary form of the word, verbs under the infinitive, plurals under the singular. It was a distinctly annoying feature of Prof. Fay's work that a plural, for instance, was often divided from its singular by two or three intervening words, and that the parts of verbs had to be hunted up and down before one could be sure that every use had been noted. In the case of the commoner words, too, while it has not been thought necessary to quote every passage in which they occur, a reference to every one has been inserted. Cross-references are also given to variants, and to various forms of the same word. On the whole, we feel most grateful to the compilers, and no less sure that our feeling will be shared by every Dante student.

Place-Names of Ross and Cromarty. By W. J. Watson. (Inverness, the Northern Counties Printing and Publishing Company; London, Nutt.)

This is in some respects a model treatise on its subject. The author, the Rector of Inverness Academy, brings to his task the equipment of a scholar who is in touch with the best authorities on comparative philology, and—a most important item of efficiency—he appears to have also a good working knowledge of the modern speech prevailing in the districts he describes. A sound vernacular knowledge would often save philological experts from pitfalls, while, on the other hand, fluent speakers of Gaelic too often have little general culture, and are apt to run wild after analogies.

Mr. Watson might have taken "Thorough" as the motto of his book, though he is too wise to claim finality of interpretation. But he does claim (and it would seem with justice) that

> "in every case the genuine native Gaelic forms of names have been ascertained with absolute accuracy. In addition the old spellings found in charters, &c., have been given, when such were available."

Personal travels over all the county—except Lewis, where the place-names are largely Norse—have made him indebted, as he says, to hundreds of people. One of the results is a well-ordered introduction, in which the canons of interpretation are laid down, the formation of names classified, and the equivalents in Gaelic of vocables derived from other sources, and especially ("as a pioneer piece of work") the treatment in Gaelic of the Old Norse vowels and consonants, systematically discussed. The physical features; the English-looking plain of Easter Ross; the indented maritime district of the west; the glens, straths, and streams of Mid-Ross, extending from the western watershed to the uplands of Alness and Rosskeen, are lucidly described. The information supplied by Ptolemy in 120 A.D. is still suggestive. From it we learn that in the first century the names were Celtic. The natives were those who were known as Picts in later Roman times.

The Picts, the Dalriad Scots from Ireland, the Norsemen—these, in Ross as elsewhere, have left their traces both on race and language. As to race, there are many indications of a strain of pre-Aryan blood among the Pictish Celts. Like every other race, they were modified by the blood of those whom they supplanted.

As to language, Mr. Watson rightly says that most authorities now agree that the Picts spoke a Celtic, not of the Gaelic, but of the Welsh or Brythonic (we should prefer the Kymric) type. And his difficulty is that of all who are not authorities—how did the language of the Gaels (Dalriad Scots) supplant that of the Picts? The legend of conquest, certainly of extermination, is exploded. Kenneth MacAlpin, the hero with the Pictish name, succeeded to the Pictish throne, assisted by his father's folk, the Dalriads. Granted the superior civilization of the Scots, granted the influence of Christianity and the contact with continental Christendom, granted the steady pressure of Scottish immigrants, of Scottish priests and bards, is it possible the lesser people should so leaven the more numerous as to make their speech a problem, only to be solved by reference to river-names and lists of kings? Gaelic was the speech of Fife (in landward parishes it is believed to have lingered till the beginning of the seventeenth century), as it was of the "Picts" of Galloway. Can all these nooks and corners have been scotticized from Ireland? The answer is that the Irish Gaelic never supplanted its kindred speech. At this day there are peculiarities about the Gaelic of Caledonia which can only be accounted for by the survival of a language naturally nearer to the neighbouring Kymric, but fundamentally the same as that of Ireland. The language of the 'Book of Deer' is two hundred years apart from the Irish, contemporary in point of time. Yet no one can doubt that it is Gaelic, in spite of "petto meic Garnait," *cc* for *ch*, and the other peculiarities. Again, the "ogams," according to the most recent interpretations, present a dilemma. If they are Pictish, and Pictish is Kymric, Mac and O are loan-words—a device one thought peculiar to the most recent interpreters. If they are Irish, the purer Gaelic retains the ostracized and discredited *p*.

We suggest, with much diffidence, that there is a tendency to neglect negative instances among our best authorities. The general truth of the law that the Indo-European *p* is discarded in Celtic, and that the substituted *p* for *q* is an indication of a Kymric affinity, we should be the last to deny. Yet may it not be more logical and philological, in dealing with Pictish elements, to say surviving, rather than borrowed?

Apart from these misgivings, we have nothing but praise for the exhaustive treatment of individual instances. Old written

forms are more helpful here than in many parts of Scotland, though here too their authority is discounted by their having been recorded by scribes who knew no Gaelic. Their value is greatest when they can be controlled and interpreted by the modern Gaelic. The oldest record forms belong to the first half of the thirteenth century. But

"Ptolemy, the Alexandrian geographer, mentions two names of places which seem to be rightly located in Ross: Volsas Sinus, for which cf. Lochalsh, and High Bank, identified with Norse Ekkials-bakki, modern Oykell."

Oykell is compared with W. *uchel*, and, of course, the Ochils.

Space will not allow us to pursue the classifications of extensions or terminations added to primary words, *-ach*, *-adh*, *-ag*, *-an*, *-as*, &c., and combinations of these. It is worth noting that a great number of words are in the locative, not the nominative, case, and that most purely Scoto-Gaelic words prefix the article. The diminutive in *-aidh* is frequent. Probably the Lowland *-ie*, common now even in England for personal names, is hence derived. Another point to be remembered is that—though in modern Gaelic the adjective always follows the substantive, except in a few monosyllables (*sean duine*, &c.)—the old language was freer in this respect, and in place-names the adjectives not seldom precede the nouns.

We may give some instances of our author's manner:—

"Meig is the river of Strathconon.....The Gaelic is Míg (i long and nasal). The long vowel before 'g' points to compensatory lengthening from the dropping of an original 'n,' while the 'g' itself is reduced from an original 'c.' This gives a primitive 'minc,' with which we may compare the Mincius, the stream of Cisalpine Gaul which flows by Virgil's birthplace. It is a curious coincidence that our Meig flows through Loch Beannacharan, while the Mincius comes from the lake Benacus. The root I take to be that seen in Latin mingo, mic-turio; Old English migan; Lithuanian miglà, mist; Welsh migen, a bog; the root in all cases being mic-, and the notion involved that of pouring forth. Cf. the Fife Strathmiglo, with its river,.....perhaps also," &c.

"Dingwall—Dingwell in Ross 1227, Dignewall 1263, Dingwal 1308, Dingwall 1382. Norse Thing-völlr, Field of the Thing, the Norse general court of justice. Dingwall was therefore the centre of the Norse administration in Ross. The most southerly Norse place-name in this direction is Eskadale (Beauly), but Norse influence doubtless extended further. A mound, supposed to have been the actual meeting-place of the Thing, is referred to about 1503, when James, Duke of Ross, resigned the earldom, and reserved to himself the moot-hill (montem) of Dingwall beside the town, in order to preserve his title as Duke. Dingwall is in Gaelic In'ir-pheofharan, Inver-peffray, and Inverferan appears in a bull of Pope Alexander IV., 1256 (Theiner, 'Vet. Mon.')."

"Struie. G. an t sruidh.....before railways this was the usual road from the south. John Munro of Creich, in his 'Oran Ducha,' on leaving Glasgow to visit his native place, says [we spare the Gaelic for the hardness of the reader's heart, but it is a right good rhyming lilt].....Strùidh appears to be best regarded as a contracted form of sruth-aidh, an extension of the root of sruth, stream ('t' euphonic).....At *Lòn'na Strùith* [we suggest *str* is *Pictish*], moist flat of Struie, is *fuaran an òir*, a well strongly impregnated with iron, and reckoned to possess healing properties, but it has been insulted chaidh tàmailt a chur air) and is not what it once was; so called from a gold ring having been lost in it in course of cleaning."

The author's mesh is minute if his net is wide, and we thank him for a good book. Among others to whom he acknowledges obligation we are glad to notice Dr. Macbain, of the 'Dictionary,' and Mr. J. Mathieson, of the Ordnance Survey, our gratitude to whom is an expectation of favours to come. At present O.S. maps are useless to philologists.

NEW NOVELS.

A Nine Days' Wonder. By B. M. Croker. (Methuen & Co.)

This book bears a title calculated to raise expectations in the reader. On investigation we find that the author has not feared to use the well-worn motive of the "child changed at nurse." On the whole, we think she might have made a more dramatic use of the situation. It is the story of a girl of "high degree" on both sides, whose foster-mother on the death of her own baby passes off the "Lady Joseline" for the dead child. Consequently she takes on the name and status of Mary Foley, and is brought up in an Irish cabin instead of in the ancestral halls for twenty-one years. Then the family solicitor, aided by an ancient gardener (the humble worshipper of the girl's own beautiful mother), takes the matter in hand. Their story is almost proved by the extraordinary resemblance between the living and the dead. The girl is restored to her father the Earl, whose grief at the death of his idolized wife had made him careless of the destiny of the child so unknowingly responsible for his loss. Here the true story begins, though the author has already told a long tale and introduced some rather superfluous persons. We think the beautiful wild Irish girl, transported to her new surroundings, hardly makes a success of her "manners," considering that she is said to have "parts," and has had some weeks' careful training in the way to go from an amiable lady. In this connexion lapses in speech and deportment are more numerous than humorous. There is a want of the writer's usual vivacity and lightness of touch (when dealing with the soul of things Irish) in the way she presents the girl's surprise and consternation at the customs and habits of the "smart set" wherein her lot is cast.

Susan Wooed and Susan Won. By Emma Brooke. (Heinemann.)

The general characteristics of this able and vigorous novel are hardly indicated by its somewhat idyllic title, for the wooing and winning of Susan can claim in themselves only a subordinate interest in the story, which is, in the first instance, a study of crime and temperament. The author has handled that well-worn theme with considerable originality. She possesses an independent judgment, and much of the philosophy of life to which she gives expression in the book is striking and unconventional. Whether it will commend itself to the general reader of fiction is another matter, but in any case it is not allowed to interfere with the interest of the story, and that is the main point. The plot, which is distinctly ingenious in spite of some crudities and improbabilities, offers several good sensational situations and is well worked out, and the characters are excellently drawn. Susan's father, the rigid, forceful, ungenial man of business; his son Arthur, with his curious blend of strength and weakness; and young Martin Pottage, the narrow, upright Nonconformist, who is finally brought to a more liberal way of thinking, are none of them attractive characters, but they are all portrayed with unusual insight, and the interaction of one on another is cleverly presented. Susan herself strikes us as rather colourless, but is not devoid of charm. The book is well written, though it does not altogether escape the prevalent vice of forced phrasing; now and then, when dealing with strong emotion, the writer achieves a passage of real power.

Brendle. By M. Pickthall. (Methuen & Co.)

In a sense Mr. Marmaduke Pickthall may be reckoned of the literary heirs of Mr. Meredith; but he is rather an adopted son than an heir of the body. That is to say he has been influenced by the methods, but not by the atmosphere of the living master. His theme is such as would commend itself to the author of 'Beauchamp's Career,' yet it is by no means followed up in a similar manner. There is the rigid, grim, and somewhat humoursome father (as we had the uncle Lord Romfrey in Mr. Meredith's book), and there is the rebel son (correspondent to the nephew). With these two women make play, but there is no point in common between the women of the two books. Possibly Mr. Meredith might have fathered Stephanie, but we are not certain. Again, in the treatment of the working classes there is some resemblance in the methods of the veteran and the younger writer. But it would be impossible to say that Mr. Pickthall is imitative. On the contrary, he gives one an impression of frank individuality. Like Mr. Meredith, he moves large masses of motive across the stage, but it is in Mr. Pickthall's own way that he does so. He is ironic, but again the irony is his own. The theme to which we have referred is quite simple. John Ashford, brewer, the guardian of the Liberal party, is the tyrant of Brendle, and affects the airs of the successful British tradesman. Incidentally, he wishes to crush his own son, whom he considers to require licking into shape. Hammond is not "a chip of the old block," but is sensitive, and has the temperament of the artist. He is affronted by the treatment of this bluff tyrant, and sets up for himself as a designer and manufacturer of artistic furniture. Thenceforward the plot resolves itself into a struggle between father and son, the young man to retain his independence and the elder to bring him to heel. The fight is productive of dramatic incidents, and the reader must perforce read on to the conclusion to learn the end. But this is by no means the best of Mr. Pickthall's story; that lies in his characterization. The hero, Hammond Ashford, is most subtly conceived and

limned. In a way he is a most unsatisfactory person, for he deliberately turns his back on the good of life for scruples which are negligible. Also, he is over-impulsive and a little too feminine. Yet he is a wonderfully successful portrait of a certain type of modern man. His father also, in his breadth and violence and crudeness, is singularly individual; and the women are all admirable—an excellent thing in a novelist. Says a young and shrewd M.P. of Stephanie, the heroine, "You're wrong about Miss Revel. She's not the sighing furnace you imagine, but rather a cold, critical young woman." And there is the secret of the book, and also the proof of Mr. Pickthall's insight. Stephanie is pseudo-romantic, and her ultimate marriage is precisely natural. She would have made Hammond a beautiful and serviceable wife; but she never would have married him, although she thought she would. As for the general temper of the novel, it is an ironic tragedy, for in his death the brewer triumphs, and Hammond in the darkness of the grave is once more engrossed by the shadow of his more virile father. The novel is written as literature, and shows the products of a fine imagination on every page. It is only Mr. Pickthall's second novel of modern life, and it promises for him a great career. It is a large advance on 'Enid.'

The Human Touch. By Edith M. Nicholl. (Kegan Paul & Co.)

A CENTURY ago no American girl who had not made a "sampler" was held to have justified her existence. The American girl of to-day is no longer so occupied. She prefers to write novels. It is not clear that much has been gained by this change of occupation. The "sampler" was undeniably useless, but not more useless than a commonplace story constructed after an entirely conventional model. Miss Nicholl's novel 'The Human Touch' is obviously American in its origin, and contains little that has not been used in countless previous "samplers"—we should say novels. The hero, who owns a ranch in the south-west of the United States, has a wife addicted to nerves, who spends most of her time in Europe in order to "rest up." On hearing that she has been drowned he marries the heroine, who goes to live with him on his ranche. A little later the wife, who unfortunately has escaped drowning, comes home, and resumes for a time her rightful position in the household, the heroine gracefully retiring. In the end the wife obtains a "quick divorce," for no specified reason, except that she is tired of her husband, and he remarries the heroine. The way in which the author takes it for granted that for a wife to divorce her husband for no sufficient cause, and for a scrupulous girl to marry the divorced man, is a natural and satisfactory solution of the situation in which the hero and heroine of her book find themselves, will strike the English reader as rather curious. The incidents of the story are nearly as familiar as the plot, although it may be said that the description of a fight including the hero, and a sheriff, who is evidently own brother of Bret Harte's "Sheriff of Calaveras," is fairly well written.

The Improbable Idyl. By Dorothea Gerard. (Methuen & Co.)

IT is to be regretted that the author should enter what she has, in a literary sense, made her kingdom, handicapped by a middle-class family from the suburbs of London. She has the freedom of Poland, in our opinion, without any pretext, and the induction of this family into the country as "gentlemen farmers" is rather irritating. As a family they are neither interesting nor amusing, though the elder daughter gradually does do something to win one from this apathy by her youth, irresponsibility, yet withal grit and good feeling under her self-sought trial. Even when this is conceded we have difficulty in believing that such people could ever have become in any sense acclimatized. In the country and the people belonging to it—gentle and simple, Jew and Christian—we are interested, also in the love affairs of this same elder daughter. The book improves generally as it goes on, and the author's pleasant and luminous style of writing soon begins to find free play in spite of circumstances. In 'The Improbable Idyl' some of her best qualities appear, in the treatment both of landscape and of character.

The Queen's Man. By Eleanor C. Price. (Constable & Co.)

A LOVELY heroine, a gallant hero, a resourceful villain, a besieged castle, an interrupted wedding, the triumph of virtue—all the familiar features of romantic melodrama are to be found in this story of the Wars of the Roses. Lord Marlowe, whose devotion to Margaret of Anjou is responsible for the title, captivates the heart of Sir William Roden's granddaughter when he arrives at her ancestral home to urge his brother's suit. The maiden, as rich as she is fair, has two other suitors, and the plot is mainly concerned with their unscrupulous efforts to win her favour. One, the leader of a gang of freebooters, boldly interrupts Lord Marlowe's courtship by imprisoning him; the other, a handsome young Italian, who is Sir William Roden's secretary, is assisted in his treacherous designs by Lord Marlowe's stepmother, who, though a Lancastrian by repute, is really a Yorkist in disguise, and concludes her bold adventures by stabbing the worthy old man who has confided his grandchild to her care. It is nothing new, of course, for a woman to write a novel resounding with the clash of arms, the thunder of horses' hoofs, and the rough talk of lawless men; but it is seldom that a woman has succeeded in putting into such a story the virility, the briskness, the picturesqueness, that belong to 'The Queen's Man.' The tale is admirably told.

The Fate of Luke Ormerod. By Richard Dowling. (Hurst & Blackett.)

THIS story makes a heavy demand upon the credulity of its readers. A blackmailer is murdered by the son of the eccentric old inventor whom he is persecuting. The affectionate and indignant son, unknown to his father, is concealed in a suit of armour, and contrives to create the impression that the fatal sword-thrust came from a mechanical figure. He disappears from the house, leaving his bewildered father to be suspected of the crime. The arrest of the old man on a charge of murder seems inevitable, when the captain of a ship lying in an adjoining dock, who has witnessed the tragic scene from the mast of his vessel, comes to the rescue. Urged by his love for the inventor's daughter—a girl with a "beautiful, absorbed olive face"—he induces the missing son, who conveniently pays him a midnight visit on his vessel, to write a confession and to give the police the idea that he has committed suicide by leaving his cap and coat on the river bank. This simple ruse thoroughly deceives the police, and the disguised boy sails away to New Zealand on the captain's ship. What ingenuity the plot has is insufficient to make it convincing, and scarcely one of the characters is more lifelike than the automaton that plays a prominent part in the story.

The Snare of Strength. By Randolph Bedford. (Heinemann.)

THIS is an Australian story, and the author shows an intimate acquaintance with Australian miners, politicians, company promoters, and prodigal sons. His story owes its plan to Zola and its inspiration to Walt Whitman. It has the broad canvas which Zola covered with such wealth of detail and fidelity to truth, and its atmosphere is that of certain poetical passages in 'Leaves of Grass.' There is power in the book, and if it is a first book it means that Mr. Bedford has a future before him. He cannot yet handle successfully more than three or four characters, and most of the men to whom he introduces us have not the breath of life in them. At times he is undeniably coarse, but only in a single instance does this coarseness overstep the bounds of decency. In the matter of style he sometimes errs through striving after force of expression, but there are passages in the book that are admirably written. Taken as a whole, 'The Snare of Strength' is a remarkable book, and its ending, though decidedly unconventional, is the ending which a true artist would give to it. It will, perhaps, be noticed by those who are familiar with American slang that it closely resembles the slang spoken by some of Mr. Bedford's Australians.

Sherman Watterson. By William Marabell. (New York, the Author.)

MR. MARABELL has endeavoured to depict the rise of a typical American boy from extreme poverty to assured success. The attempt has been carried out conscientiously, but the story is deficient in interest, and is much too long. The author is entitled to the credit of having earnestly striven to make his book conform to his ideal of a faithful picture of certain phases of American life, and with further experience as a writer he will probably be more successful in combining faithfulness of description with interest of plot and incident.

XUM

LOCAL HISTORY.

Smalley: its History and Legends. By the Rev. Charles Kerry. (Bemrose & Sons.)—It is now very many years since we welcomed an admirable volume by Mr. Kerry on the church and parish of St. Laurence, Reading. Since that date he has done much good archæological work, more particularly in the pages of various volumes of the *Derbyshire Archæological Journal*, of which he was for some years editor. It is a pleasure to meet with another volume from his pen, now that he is advanced in years, and to find that, though he writes from "a sick room," chiefly from notes made years ago, he is fully capable of producing a thoroughly readable and scholarly book.

Smalley is but an offshoot of the parish of Morley, Derbyshire, and of no exceptional interest. The chapelry had, however, baptismal and burial rights at an early date, and Mr. Kerry makes good use of the old registers, which begin in 1623. Towards the end of the eighteenth century, Robert Wilmot, who was rector of Morley with Smalley, entered a variety of curious memoranda in the registers:

"1781, Nov. 14. Simon Wilmot, Esq., buried, aged 30. He was the 4th son of the Rev. Dr. Richard Wilmot, late rector of this parish. In the service of his king and country in America he was wounded, and taken prisoner by the Rebels, and such was their cruelty to him, that they suffered him to languish with his wounds undressed in a common prison for several days. This laid the foundation of the fatal disease: a consumption of the lungs, which brought him to his grave. He possessed a liberal mind, was generous, brave, and merciful.

"R. W. Rector."

The old chapel was rebuilt in 1795, and again at a much later date. When a grave was being dug in 1862, an oblong gritstone with a Maltese cross on one side, and other ornamentation on the reverse, was found. A plate is given of this stone, which is undoubtedly pre-Norman. A very similar stone has lately come to light in the churchyard of Norton, in North-East Derbyshire.

The book contains much pleasant gossip about local celebrities. Part of the account of the condition of the chapel about sixty years ago may be quoted:—

"Across the west end stretched the inevitable gallery, occupied by the boys' Sunday school. The men servants from Stainsby, and the old instrumental choir, with 'all kinds of music,' conducted by Mr. Samuel Ottewell, occupied the front seats. In the centre panel of the gallery front, a contrivance of three wooden rollers with ten facets, each with their numerals, enabled the clerk to ascertain the Tate and Brady psalms determined by the choir. The Rev. Henry Moore (1847) was the first to introduce modern hymns. The gallery stairs were honeycombed on each side by old Jonathan Beniston's spiked crutches, and although Jonathan could not read, he considered himself a valuable addition to the choir, contributing a sort of drone base accompaniment to the melodies, after the style of a bagpipe 'chanter.'"

A series of excellent photographic plates adds much to the value of an otherwise attractive book.

Selborne. By H. W. Tompkins. With Illustrations by Henry J. Howard. (Dent & Co.)—This is a tasteful little book, of "The Temple Topographies" series. Those who desire to have a small memento of a visit to Selborne cannot do better than purchase it. Mr. Tompkins makes no claim to originality, and frankly acknowledges his indebtedness to two recent writers on Hampshire, Mr. Dewar and Dr. Cox. Mr. Howard's illustrations are worthy of the place.

The Story of Edinburgh, by Oliphant Smeaton, illustrated by Herbert Railton and J. Ayton Symington (Dent & Co.), is a welcome addition to the well-known "Mediæval Town Series." Mr. Smeaton claims that the book, though based on a bigger volume published last year, is altogether an independent work, and if this statement is perhaps a little too large, yet the addition of new matter and the rearrangement of the old undoubtedly give the present edition a value of its own. It has at least been successfully adapted to meet the requirements of a somewhat different class of readers, and should prove most useful to any one who desires a guide and instructor in the Scotch capital. The scheme of the volume is sensible. The first portion, dealing with the history of Edinburgh, traces the general fortunes of the city without special regard to topography; it is briskly enough written, and suitably seasoned with classical anecdotes. The second, and in this instance more important, division presents a detailed description of the city itself, and discusses the places and objects of historic interest. The instructions are clear and practical, the comments are generally to the point, and the illustrations decidedly good.

Studham: the Story of a Secluded Parish. By J. E. Brown. (Stock.)—In these sixty pages Mr. Brown, the vicar of this parish on the borders of Bedfordshire and Hertfordshire, gives an account of Studham. It is neither particularly badly nor particularly well done. The little book does not appear to appeal in any special way to the general reader or the general antiquary. The best thing about it consists of the photographic plates of some capitals of thirteenth-century date in the church. Further research would have brought to light much more about the parish. Doubtless the book will possess some attraction for residents.

OUR LIBRARY TABLE.

How to Collect Books. By J. Herbert Slater. (Bell & Sons.) — Much has been written concerning the delights of book-collecting, and, on the other hand, critics have not been slow to denounce the pursuit as a useless and expensive folly. We are glad to see that Mr. Slater, whose experience as a bibliographer entitles him to speak with authority, makes no apology for the collector. Whether he is a book-hunter of the hard old stamp, who, as we know on unimpeachable authority, "had the scent of a slow-hound and the snap of a bull-dog," or whether he belongs to the more modern school, which relies chiefly on auction catalogues and the sympathizing bookseller, the bibliophile renders a service to literature by assisting in the preservation of books which would otherwise be lost and forgotten. We entirely agree with Mr. Slater in the defence he offers for the collection of first editions. As Dr. J. Taylor Brown showed in his admirable essay on 'Bibliomania,' the orthography of such writers as Milton, Sir T. Browne, and their contemporaries, as employed in the original editions of their works, was an essential part of their literary equipment. Subsequent writers, in modernizing the spelling, have sometimes altered the sense, as well as the appearance, of the original passage. It has long been felt that a book compiled somewhat on the same lines as Rouveyre's 'Connaissances nécessaires à un Bibliophile' would be of assistance to the English collector. It is perhaps doubtful if Mr. Slater's book exactly meets this want. It professes to be compiled for the guidance of the "inexperienced collector," but a great deal of the volume, though interesting to the historical student of books, is of very little use to any one who wishes to start a collection. As has been pointed out more than once, there is no real satisfaction in being a book-collector unless one is poor. The feeling that one cannot afford the coveted volume, but that an irresistible force compels one to buy it, is what gives the pursuit its exquisite zest. The largest portion of Mr. Slater's book is taken up with articles on ancient manuscripts, incunabula, celebrated presses, and historical bindings. The class of amateur for whom 'How to Collect Books' is designed has very little concern with illuminated codices, the "Adam" Lactantius or the Jensen Virgilius, or the books that bear the ownership marks of Jean Grolier and Demetrio Canevari. In dealing with these subjects Mr. Slater has merely retrodden ground that has been traversed by such writers as Mr. Andrew Lang in *The Library* and *Books and Bookmen*. What the tyro wants to know is how to collect such books as fall within his modest means.

The first chapter contains several useful hints, and the second, which deals with the sizes of books, the sheet measurements, and the methods of collation, is of considerable value, as the young collector cannot realize too soon that the basis of collation is the number of sheets of which a book is composed. The correct "register" having once been ascertained, any imperfections in the book are immediately discoverable. But the utility of the chapter would have been greatly enhanced if Mr. Slater had given a few specimen collations for the instruction of the inexperienced collector. Amongst older books he might have selected the first editions of 'The Faerie Queen' and 'Paradise Lost,' and amongst those of more modern date, the first issues in parts of 'The Pickwick Papers' and 'Vanity Fair.' Scientific collations of these books, accompanied with explanatory notes, would go a long way towards completing the education of the young amateur.

The chapter on 'Auction Sales' is also interesting, but of little practical use to the collector. The trend of the market is ascertained, not by consulting the records of sales a century ago, but by carefully watching the movements of the present day. In this connexion Mr. Slater might usefully have given references to the special bibliographies of modern writers, Ruskin, Browning, Morris, and others, which have been a feature of the last dozen years, and of which the study is indispensable to the amateur. The book is well printed, and the illustrations testify to the liberality of the publishers. The text is generally accurate, but there is a curious error on p. 103, which should be corrected in a future issue. Among the works illustrated by William Blake, a book called 'Silver Drops, or Serious Things,' is specified, and its date is assigned to "about 1780." The author of 'Silver Drops' was another William Blake, a woollen-draper of London, living at the sign of The Golden Boy, corner of Maiden Lane, at the end of Bedford Street, Covent Garden; and the book, though undated, was published about 1666, more than ninety years before the birth of the poet-artist. Its author was a kind of seventeenth-century Dr. Barnardo, who induced a number of charitable ladies to assist him in establishing a home for waifs and strays of both sexes at Highgate, on or close to the site of the house in which Coleridge lived and died. This "Ladies' School," as it was called, flourished for a few years, but died of inanition before the close of the century.

Essays in Revolt. By Herbert M. Thompson. (Dent & Co.)—The author of the four essays in this book is a bold thinker of no mean powers; but he has a piece of special pleading to do, and he does it not over scrupulously. He is an advocate of non-theological moral instruction and more history, and the curriculum must be cleared accordingly. The classical languages, therefore, are required to remove themselves almost entirely from the boy's round of studies. Mr. Thompson is skilful in handling his argument

after a seemingly logical method, and in dressing it neatly to the purpose in hand. It so happens that the trend of his first essay on moral instruction in schools gives results with which we cordially agree, while that on classical studies is characterized by some blatancy and strong language. On the whole we feel that the author would be likely to do more good by his writing if he were less self-assertive and less confident of his mission to set the poor old world right. His moral instruction he would prefer to substitute for the present religious teaching; or, if this were impossible without too much friction, to have both. Not all the Bible, however, is to be taught, but only what is ethically good for children to learn. Dogmatic and undenominational religious teachers are unsuited for imparting moral instruction, because they have "always failed to adapt themselves to a well-ordered, well-reasoned ethical system." The essay on classical studies starts from the views of a moderate advocate like Prof. Butcher, and arrives at the conclusion stated above. Mr. Thompson, who is not slow to complain of the unreality of the pleas of his opponents, of their palaver and unfair argument, himself argues unfairly (p. 162) when he implies that for the attention and imagination of boys over their Latin and Greek to wander to fields of real interest is a deficiency peculiar to classical studies. He must be well aware that—the cricket match or the volume of Henty being the most likely "fields of real interest"—the attention will wander quite as much in the physical laboratory, at the history lecture, or on the experimental farm.

English Idioms and Colloquialisms, with translations into French and Dutch (Thieme, Zutphen; Herckenrath, Lederberg-Gent), is the work of Prof. Arthur Burvenich. Prof. Logeman contributes an introductory note commending the collection, and we are able to endorse his praise. A short preface by the author provides an analysis of English grammar and usage, and references to the sections of this are made in the main work, which is sensibly arranged in alphabetical order, and runs to 343 pages in all. We are struck with the wealth of material displayed and the high level of accuracy maintained. The obvious difficulty, as Prof. Logeman says, is to limit such a work. It would be best to confine oneself to the living language, or, say, to the language of the last hundred years, or to include only those words which may be classed as literary slang, occurring in Shakspeare and other standard authors. Prof. Burvenich is pretty well up to date, though he includes many historic words, and his manual ought to be of real use to practical people.

There is, however, one method of improving it which he seems to have neglected. He should have shown his proof-sheets to one or two cultivated Englishmen. They would have corrected some obvious errors, and altered other things which, though grammatically correct, are not, we think, English as they stand. Thus "Saul among the apostles" should be "Saul among the prophets"; see 1 Sam. xix. 24 of the English Bible. A "malapropism" is not merely "un terme prétentieux mal employé"; it generally implies actual distortion as well as misuse of words. "Mods" represents "Moderations," not "moderates"; and we do not find "Greats" and the Cambridge "Tripos," which have an equal claim for insertion. We understand what an "endyadis" is, but have never seen the word in such a form before. A "money-man" is not English any more than "a familiar way of *boarding* an embarrassing subject." Some more subtle points of style and taste could be easily indicated. The ordinary Englishman would, we think, be useful, if set to reject phrases and words that may fairly be called obsolete. He would not recognize as familiar "What has that to do with Bacchus?" He might miss a common meaning of "monkey." "Oof," an interesting word for the foreigner, may be justly omitted as obsolete; but for the same reason we should remove the "Healtheries," which we class with mere trade inventions, like "motoralities," as not worthy to figure in a dictionary. Prof. Logeman warns off critics who are ready with addenda; so we keep back many of our notes. And, after all, there is surprisingly little to correct in a mass of well-ordered words and phrases. The equivalents in French and Dutch, so far as we are able to test them, seem excellent. Some interesting matter has been derived from *Notes and Queries*, and from authorities like Prof. Stoffel and Prof. Skeat. The latter has acquired an intrusive "s" on p. 238. If there is a second edition of the book, as we hope, a trained English proof-reader might go over it with advantage before its reissue. It deserves a cloth binding too, for it is already going to pieces as we turn over the leaves.

Punctuation: its Principles and Practice, by T. F. Husband and M. F. A. Husband (Routledge), is a practical little volume, which is also strong on the theoretical side, and may be commended as a guide to a neglected subject. The first part of the volume is historical, beginning with the alphabet and Greek epigraphy. Part II. discusses modern practice. We do not think that even the expert writer is likely to consider sentences so subtly as the authors do, but he is likely on the whole to endorse their conclusions. The chapter concerning the colon does not discuss the arbitrary use of that stop in the Bible and the Prayer Book, a use we saw repeated in a recent translation of the 'Imitatio Christi.' The authors note the growing over-use of short sentences. We recall a fine long one where the author speaks of

> "standing in the eye of a master of grammatical construction, and feeling the weight of at least three sentences on his brain, together with a prospect of judicial interrogation for the discovery of his precise meaning."

It is a simile introducing Dr. Middleton's reply to a query if the wine was good in chap. xxxii. of 'The Egoist.' Beginning with commas, it swells on to semicolons, and a colon and dash at the main point, occupying twenty-two lines before a full stop is reached. The typical modern writer has got over the use of italics to emphasize his statements, but he often strives to make his scene move by an absurd debauch of full stops. We rather relish the leisurely semicolons and sentences of the eighteenth century after being confronted with the "telegraphese" of many a modern stylist.

Messrs. Seeley & Co. send us *The Golden Reciter*, which offers an unusual wealth of passages from authors of to-day, such as Mr. Austin Dobson, Mr. Hardy, Mr. Hewlett, and Mr. Kipling. There are also some scenes from the dramas of Mr. Pinero and other prominent dramatists. Mr. Cairns James, who is a Professor of Elocution, contributes by way of introduction some admirably practical remarks on the reciter's art. The selection of pieces is good and varied, though we are a little surprised to see a number of meditative passages which are pretty enough as prose, but do not read as if they would be effective on the platform. Mr. Kipling's 'Recessional,' with other modern verse, makes a good show. The facilities afforded by holders of copyrights have been well used throughout. We are glad to see some American poems, in particular Lowell's charming 'My Love.' We do not care for the Tennysonian selection, and we may point out (though it is a trifling matter) that the author of 'In Memoriam' should not be called "Lord Tennyson." A living holder of that name, the poet's son, has written at least one piece of verse. Tennyson *tout court* and Charles Kingsley (not the Rev. Charles Kingsley) are surely sufficient designations for authors now classic.

Records and Reminiscences, by Sir Francis C. Burnand (Methuen), appears in a single volume, revised, at a cheaper price. This is the fourth edition, and we congratulate the genial author on the success of his volume, which in this form should be read far and wide. There is a good deal about Eton, and the discipline, or lack of discipline, which prevailed there. We had an interesting correspondence, it may be recalled, as to the question whether Maurice FitzGerald, a nephew of the translator of Omar, stood for the "wise youth" of 'Richard Feverel.' The corrections have improved the volume, though more are still possible; *e.g.*, on p. 284 a classical quotation seems incomplete, and a Dickensian character is misspelt.

Goethe's *Faust*, translated by Anna Swanwick, appears in the "York Library" (Bell), and in this form will, we hope, be widely patronized, for the book has the great advantage of an admirable introduction and bibliography by Dr. Karl Breul. No one speaks with better authority on the subject; and though we prefer some of the other translations to Miss Swanwick's fluent version, which, by the by, includes both parts of 'Faust,' we shall treasure the book for the aids it offers to the understanding of the great play.

Mr. H. A. L. Degener, of Leipsic, is the publisher and compiler of *Wer ist's?* for which Messrs. Williams & Norgate are the English agents. The volume is just an elaborate German 'Who's Who,' and will be an invaluable book of reference. We have not received 'Minerva' for some years, and that is confined to the learned world. We are much struck with the thoroughness of the work before us, both in the preliminary sections and in the biographies. The foreigners who are included seem rather an odd selection. We do not see why, for instance, the head of Girton should be included, while those of various more important Cambridge colleges are omitted. A good deal of interesting and well-arranged information will be found in the sections which come before the main list of biographies, after which an obituary and list of authors with pseudonyms appear.

Mr. C. A. Pearson has reissued Mr. Sladen's successful novel about Nelson, *The Admiral*, at sixpence. On the paper cover is a figure of Nelson, taken from an extremely rare colour-print published by Tegg in 1807, and pronounced by some people to be the work of Rowlandson. There is no copy of it in the South Kensington Museum, and the single copy in the British Museum is only half coloured.

We have on our table *Christian Belief interpreted by Christian Experience*, by C. Cuthbert Hall (Unwin),—*Christian Baptism, its Significance and its Subjects*, by J. E. Roberts (Clarke),—*The Life of St. Patrick*, by the Most Rev. Dr. Healy (Dublin, Gill),—*The Harmony of the Proper Psalms*, by Melville Scott (Bemrose),—*A Seraphic Keepsake: a Talisman against Temptation, written for Brother Leo by Saint Francis of Assisi*, translated by Reginald Balfour (Burns & Oates),—*To Jerusalem through the Lands of Islam*, by Madame Hyacinthe Loyson (Kegan Paul),—*China's Intercourse with Korea from the Fifteenth Century to 1895*, by W. W. Rockhill (Luzac), — *Picturesque Yorkshire: York and the North Riding*, by W. Andrews (Valentine),—*Round the Empire*, by George R.

XUM

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COLONIAL ARCHIVES: CAPE TOWN.

Colonial Office, Cape Town, September 13th, 1905.

In your review of 'The Native Races of South Africa,' by G. W. Stow, edited by G. M. Theal (July 29th), you mention the latter as "custodian of the white men's archives in Cape Colony." Permit me to inform you that this is an error; that I have for a considerable number of years (since January, 1881) held the appointment; that I still hold it alone; and that I have already produced an English précis of very many volumes of the Dutch archives in my custody, which has been heartily welcomed by those in Europe and South Africa, as well as in America, who take an interest in Cape history.

Dr. Theal holds the official title of "Colonial Historiographer," and has no connexion with my department. H. C. V. Leibbrandt,
Keeper of the Colonial Archives.

THE DEATH OF EDWARD THE ELDER.

The College, Llandovery, September 27th, 1905.

The beginning of the annal for 924 in the Abingdon version of the 'Anglo-Saxon Chronicle' runs: "Her Eadweard cing gefor on Myrcum æt Fearndune." This entry has repeatedly been used as the authority for the scene of Edward's death, but it does not seem that any serious attempt has been made to identify "Fearndune," although place-names derivable from this form occur in Cheshire, Northamptonshire, and Nottinghamshire. Our choice in the matter is determined by one of the important passages in William of Malmesbury's 'Gesta Regum,' in which he is following a contemporary metrical life of Athelstan. He says that King Edward "paucis ante obitum diebus, Urbem Legionum, fiducia Britonum rebellantem, a contumacia compescuit: ibique præsidio militum imposito, apud Ferendunam villam, tactus valetudine vitam præsentem exivit." Now if the words "paucis diebus" are to be interpreted with any strictness, the equivalent of "Ferenduna" must be sought within a measurable distance of Chester, and the only place which fulfils all the required conditions is Farndon, in Cheshire, on the Dee, about six miles north-east of Wrexham. This place, therefore, we may reasonably assume to be the "Fearndune" of the Abingdon chronicle: an identification which has a certain interest as proving, if proof were needed, that Mercia at the beginning of the tenth century extended as far as the present boundary between Cheshire and Denbighshire. F. M. Stenton.

THE AUTUMN PUBLISHING SEASON.

MESSRS. LONGMAN

have in hand: In History and Biography: The Political History of England, edited by the Rev. W. Hunt and R. L. Poole: Vol. X. by the Rev. W. Hunt; Vol. II. by Prof. G. B. Adams; Vol. III. by Prof. T. F. Tout; and Vol. I. by Dr. T. Hodgkin,—Stubbs's Lectures on Medieval English History, edited by A. Hassall,—Gregory the Great: his Place in History, by F. H. Dudden, 2 vols.,—Henry VIII., by A. F. Pollard, a new edition,—Pryings among Private Papers, by the author of 'A Life of Sir Kenelm Digby,'—The Life of Granville George Leveson Gower, by Lord E. Fitzmaurice, 2 vols.,—Letters to "Ivy" from the first Earl of Dudley, edited by S. H. Romilly,—Mrs. Fitzherbert and George IV., by W. H. Wilkins, 2 vols.,—and Life of Sir J. T. Gilbert, by Rosa M. Gilbert. In Religion, Theology, &c.: Addresses to Cardinal Newman, with his Replies, edited by the Rev. W. P. Neville,—George Rundle Prynne, by A. C. Kelway,—Aspects of Anglicanism, by Dr. Moyes,—Self-Knowledge and Self-Discipline, by the Rev. B. W. Maturin,—Mariale Novum, a Series of Sonnets,—St. John and the End of the Apostolic Age, by the Abbé Fouard,—The Claims of the Common Life, by Bishop M. Creighton, and Counsel for the Young, from the letters of the same,—Spiritual Difficulties in the

Bible and Prayer-Book, by Dean Luckock,—The Scientific Temper in Religion, and other Addresses, by the Rev. P. N. Waggett,—The Historic Christ, lectures by the Rev. T. A. Lacey,—Old Beliefs and New Knowledge, by the Rev. C. L. Drawbridge,—Our Lord's Resurrection, by the Rev. W. J. Sparrow-Simpson,—Religious Ceremonial, by the Rev. W. H. Frere,—St. Giles's of the Lepers, by E. C. W. Grey,—How the Church Began, by the Rev. R. B. Rackham,—Preparation for Ordination, by Dr. B. W. Randolph,—new editions of Studies on the Character of Christ, and Human Nature a Revelation of the Divine, by the Rev. C. H. Robinson,—The Spiritual Order, with other papers by George Congreve,—Pastoral Work in Country Districts, by V. S. S. Coles,—The Opportunity of the Church of England, by the Bishop of Stepney,—Shinto (the Way of the Gods), by W. G. Aston,—The Sermon on the Mount: an Exposition, by the Rev. E. Lyttelton,—The Tradition of Scripture, by Dr. W. Barry,—The Holy Eucharist, by the Right Rev. J. C. Hedley,—The Catholic Calendar, by the Rev. H. Thurston,—and Our Young People: a Book for Priests and Parents, by Canon Keatinge. In Juvenile Literature: A Book for Children about our Lord Jesus Christ, by the Rev. C. Hart, illustrated by A. A. Hilton,—The Lay of the Wee Brown Wren, by H. W. Shepheard-Walwyn,—The Plain Princess: a Fairy Tale, by I. Maunder, illustrated,—The Golliwogg's Fox Hunt, by F. K. and B. Upton,—The Red Romance Book, edited by A. Lang, illustrated by H. J. Ford,—and A Child's Garden of Verses, illustrated by J. Wilcox Smith. In Natural History, Science, and Travel: The Mammals of Great Britain and Ireland, by J. G. Millais, illustrated, Vol. II.,—a new edition of Gray's Anatomy, edited by T. P. Pick and R. Howden,—Physical Chemistry and its Applications, by A. Findlay, Elementary Electrical Calculations, by W. H. N. James and D. L. Sands,—The Ventilation, Heating, and Lighting of Dwellings, by J. W. Thomas,—a new edition of Crookes's Select Methods in Chemical Analysis,—The Physiology and Therapeutics of the Harrogate Waters, by Dr. W. Bain and Dr. Edgecombe,—Synthetica, by S. S. Laurie, 2 vols.,—Steam Turbines, by W. Gentsch, translated by A. R. Liddell,—A Manual of Diseases of the Nose, by Dr. H. L. Lack,—Elementary Practical Metallurgy: Iron and Steel, by P. Longmuir,—The Food Factor in Disease, by Dr. F. Hare,—The Unit of Strife, by E. Garrod,—The Secret of the Totem, by A. Lang,—The Approach to Philosophy, by R. B. Perry,—Wild-Fowl, by L. H. de V. Shaw, illustrated by A. Thorburn and C. Whymper,—Retrievers and Retrieving, by Major W. G. Eley,—a new edition of The Diseases of Children, by Dr. H. Ashby and G. A. Wright, illustrated,—Everyday Life among the Head-Hunters, by D. Caton,—and A Levantine Log-Book, by J. Hart. In Belles-Lettres, Poetry, and Fiction: The New Rambler, essays and addresses by Sir Lewis Morris,—a new edition of Lucan's Pharsalia, translated by Sir E. Ridley,—Poems of Love and Nature, by L. A. Rickett,—New Collected Rhymes, by A. Lang,—The Three Resurrections and the Triumph of Maeve: Poems, by E. Gore-Booth,—Aurelian: a Drama, by Spencer Moore,—Moscow, a story by F. Whishaw,—Wild Wheat, by M. E. Francis,—and An Appeal to Rome, by Mrs. Wilfrid Ward. Educational and General: a new edition of A Class-Book of English Grammar, by W. E. C. Clarke and A. C. Muller,—A Primer of School Method, by T. F. G. Dexter and A. H. Garlick,—Boys and their Management at School, by H. B. Smith,—Preparatory Cæsar, edited by F. Ritchie,—International Law, by L. Oppenheim: Vol. II. War,—The Model Kitchen, by Lucy H. Yates,—and Catalogue of Fifteenth-Century Books in Trinity College, Dublin, by T. K. Abbott.

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XUM

Little Babies, illustrated by Charles Robinson,—Friends without Faces, illustrated by H. Furniss,—Nephew Jack, by G. M. Fenn,—Duchenier, and Stories of the Crusades, both by J. M. Neale,—Rupert Dudleigh, by F. Harrison,—Hugh the Messenger, by G. Hollis,—The Haunted Mill on Birley River, by E. E. Cowper,—The Log of the Scarlet House, by M. E. F. Hyland,—The Mysterious "Mr. Punch," by G. E. Farrow,—A Queer Child, by L. Edwards,—Ben Pipe's Sowing, by E. P. Finnemore,—Rosamond's Girls, by M. Bramston,—The Coplestone Cousins, by Mrs. H. Clarke,—The Mysterious City, by B. Marchant,—A Bearer of Dispatches, by E. Loch,—Friedhelm, by E. K. Seth-Smith,—and other cheaper volumes. In Fine Art and Archæology: Portfolio of English Cathedrals, with notes by A. Fairbairns: Oxford,—Early Britain: Roman Roads, by T. Codrington, revised,—and new editions of "Illustrated Handbooks of Art History": Architecture, Classic and Early Christian, by Prof. T. R. Smith and J. Slater; Architecture, Gothic and Renaissance, by Prof. T. R. Smith and Sir E. J. Poynter; Sculpture, Egyptian, Assyrian, Greek, and Roman, by G. Redford; Sculpture, Gothic, Renaissance, and Modern, by Leader Scott; Painting, Classic and Italian, by Sir E. J. Poynter and P. R. Head; Painting, Spanish and French, by G. Smith; Painting, German, Flemish, and Dutch, by H. J. W. Buxton and Sir E. J. Poynter; Painting, English and American, by H. J. W. Buxton and S. R. Koehler; and Water-Colour Painting in England, by G. R. Redgrave.

MESSRS. HARRISON & SONS

are preparing: Burke's Landed Gentry of Great Britain, edited by A. P. Burke,—Burke's Peerage and Baronetage, the Privy Council, Knightage, and Companionage, edited by the same,—Our Empire, Past and Present, by the Earl of Meath, M. H. C. Legh, and Edith Jackson, with illustrations and maps: Vol. II., Great Britain in Asia,—Letters of a Genius, a translation of Mérimée's 'Lettres à une Inconnue,'—The Winning Rules; or, Roulette Practically Considered, by Speranza,—and The Story of Ping-Pong, a toy-book, written and illustrated by Mrs. F. E. Drummond Hay.

JOSÉ MARIA DE HEREDIA.

JOSÉ MARIA DE HEREDIA, who died at the Château de Bourdonne (Seine et Oise) on October 3rd, was born in Cuba, November 22nd, 1842. On the father's side he was of Spanish origin; of French on the mother's. He was educated in France, where he finally settled in 1860. When the *Parnasse Contemporain* was founded in 1866 under the editorship of Catulle Mendès, Heredia was one of the contributors; and M. Mendès, writing twenty years later, said, with his pleasant enthusiasm:—

"La fureur rouge des cactus, le resplendissement des incendies nocturnes, l'azur vert du ciel persan et les pourpres et les ors de Paul Veronèse ou Delacroix, n'ont que des teintes pâles, en regard des strophes éclatantes de José Maria de Heredia."

Other sonnets, with a few poems not in sonnet form, were published from time to time, and Heredia was a well-known poet when he brought out his only volume of verse, 'Les Trophées,' in 1893. This, with the exception of two translations from the Spanish, remained his only published volume. It was received with general applause, and Heredia was elected next year to the place in the French Academy left vacant by the death of Leconte de Lisle.

Heredia was the last of the Parnassians. To meet him at Mallarmé's, in the eighties, among the disciples (one of whom, the best, M. Henri de Régnier, was to become his son-in-law) was a kind of anachronism. He seemed too palpable, was like an organ note striking suddenly through the murmurs of a clavichord. The younger men, who respected so few, respected him; but to them he represented, after the death of Leconte de Lisle, whatever was most "splendidly null" in the old technique. That he had poetic substance no one ever denied, and the hard perfection of his form was one of the things which could but be praised and deplored by those who were no longer asking the old question: "Est-elle en marbre ou non, la Vénus de Milo?" His sonnets were like medallions, all surface and relief. They rendered firmly and finely that part of visible things which could be concentrated into their shadowless outlines. In the fragment of a letter which Mr. Gosse quotes in his essay on Heredia in 'Critical Kit-Kats' (an essay which says everything there is to be said in his eulogy), we find him writing:

"Si je m'en suis tenu au sonnet, c'est que je trouve que dans sa forme à la fois mystique et mathématique, c'est le plus beau des poèmes à forme fixe et qu'il exige, par sa brièveté et sa difficulté, une pensée qui ne peuve qu'exciter et pousser à la perfection l'artiste digne de ce beau nom."

In every sonnet he aimed at making a definite thing, a thing to hold in the hand, and turn over, and examine all round. So Gautier, and not with a more masterly skill, made 'Émaux et Camées.' He is the last of the goldsmiths and workers in metals. ARTHUR SYMONS.

Literary Gossip.

WE shall publish next week our annual review of Russian literature.

'ON TWO CONTINENTS: MEMORIES OF HALF A CENTURY,' is the title given by Mrs. Bayard Taylor to a volume of her recollections, which will be published immediately by Messrs. Smith, Elder & Co. Mrs. Bayard Taylor was the daughter of the famous German astronomer Hansen, and wife of the American man of letters who, like many of his compeers, came to represent his country in the diplomatic service. The volume contains several illustrations.

MESSRS. LONGMAN have nearly ready 'New Collected Rhymes,' by Mr. Lang, whose amazing fertility in prose has not, we are glad to find, led to the disuse of his lyrical vein. The volume contains three ballads, of which two at least—'The Young Ruthven' and 'The Queen of Spain'—were written in competition with the street minstrels of the close of the sixteenth century; 'Cricket Rhymes,' 'Jubilee Poems,' 'Loyal Lyrics,' and a number of verses which are described as 'Critical of Life, Art, and Literature.'

THE publication of Mr. Herbert Paul's 'Life of Froude' has been postponed until the end of this month, as the author received at the last moment permission to include a collection of letters which will add considerably to the interest of the work. Mr. Froude's family have given Mr. Paul access to valuable biographical material in their possession, and the life may therefore be considered authoritative. The publishers are Sir Isaac Pitman & Sons.

EARLY next year Mr. John Murray will publish a life of Nelson's intimate friend Sir Thomas Masterman Hardy, captain of the Victory, written by Mr. A. M. Broadley and the Rev. R. Grosvenor Bartelot. It is to be fully illustrated by original portraits, views, &c., in possession of Hardy's descendants, and includes the results of the recent discovery of some hundreds of unknown and unpublished letters of Hardy's.

MR. FILSON YOUNG, whose essays in fiction have up to the present been confined to the short story, has a novel, 'The Sands of Pleasure,' appearing within a few weeks through E. Grant Richards. It includes a preface of some length, addressed "to the conventional reader," in which Mr. Filson Young justifies his disregard of the limitations usually imposed on the English novelist:—

"The collision of the sane mind with what is socially insane produces daily results that are surprising, but always instructive to men and women who are at all capable of finding interest in humane matters at large; and to the making of character go not only the influences of the wise and good in men, but also of the foolish and base."

In scene the story is equally divided between extreme Cornwall and intimate Paris.

MRS. PERCY DEARMER has given the title of 'The Difficult Way' to her new novel, which will be published by Messrs. Smith, Elder & Co. on the 20th. The book deals with the evolution of a human soul through suffering. Nan, an art student, who is frankly pagan, marries John Pilgrim, a zealot of the Church, and their different views end in tragedy.

MR. UNWIN is awarding the prize of 100*l.* in his First Novel Competition to Mrs. F. Baillie-Saunders, who is already known as the author of a work on Dickens. Her novel is entitled 'Saints in Society,' and it touches on social problems in London—a subject in which she takes a practical interest. The working-out of the plot brings the hero (a young printer and Christian Socialist) and his wife from a Walworth back street to wealth, power, and title. The book will be published on the 16th.

The Classical Review for October will contain a paper on the 'Ancient Trireme,' by Mr. A. B. Cook and Mr. Wigham Richardson, the well-known shipbuilder of Newcastle-on-Tyne, with numerous illustrations; also the first instalment of Prof. W. M. Ramsay's account of his recent discoveries in Lycaonia.

MR. SIDNEY LEE has resigned the editorship of Messrs. Methuen's "Standard Library."

The Publishers' Circular and Booksellers' Record, with other properties connected with it—viz., the annual and other volumes of 'The English Catalogue of Books'—will in a week or so be taken over by a limited company, consisting chiefly of publishers and booksellers, including Messrs. Longman and Mr. Murray—Mr. A. H. Hallam Murray and Mr. Hubert Longman being directors with Mr. E. and Mr. R. B. Marston. We are glad to hear that the future of an invaluable source of reference is in such good hands.

MR. F. MADOX HUEFFER writes:—

"Your reviewer of 'A London Girl' seems to hint that I am its author. May I say that I am not—and would you mind stating as much in your columns?"

WE have received two elaborately illustrated catalogues of two collections of prime importance. Mr. J. A. Stargardt, of Berlin, will sell from October 23rd to 28th the first part of the collection of autographs formed by Alexander Meyer Cohn, who died in 1904. Prof. Erich Schmidt is right in placing Cohn among the first collectors in German. The items for sale include among the section of kings such things as autographs by Frederick Barbarossa, Charles V., Maria Theresa, Frederick the Great, Wilhelm I., William the Conqueror (a Latin document signed "apud Lon-

donias"), Edward VI., and Elizabeth. Napoleon is represented by a letter to Josephine which says, "Ne sais-tu que sans toi, sans ton cœur ton amour, il n'est pour ton mary ni repos ni bonheur, ni vie." The sections concerning statesmen, poets, and men of letters are equally interesting. Goethe is particularly well exhibited; and we find Marat, Robespierre, Benjamin Franklin, Gladstone, Wellington, and Nelson all represented. It seems a pity that so fine a collection cannot be purchased *en bloc*.

Equally remarkable is the portion of the Collection Franz Trau to be sold on October 27th and 28th at Vienna by Messrs. Gilhofer & Ranschburg. It consists of many splendid illuminated manuscripts, miniatures, incunabula, and illustrated books of the sixteenth century. The frontispiece exhibits a page of Cicero, 'Officia,' Mainz, Schöffer und Fust, 1465. There are some beautiful Books of Hours; an edition of Æsop's Fables unknown to Hain, probably from the press of Zainer, of Augsburg; 'Biblia Prima Germanica' (Strasburg, Eggesteyn, 1466), and many other rarities. The sale catalogue abounds in illustrations which show the richness of the collection.

Mr. J. M. Ludlow writes:—

"The review of last week headed 'Two Saint Catherines' speaks of the editor of the first book, 'Vida D. Scudder,' as a man. Miss Vida D. Scudder is the author of a work on 'The Life of the Spirit in the Modern English Poets' (1895), and a niece of the late well-known editor of *The Atlantic Monthly* and biographer of President Lincoln, Horace E. Scudder."

The death is announced of Alexander Hay Japp. A sub-editor of *Good Words*, *The Sunday Magazine*, and *The Contemporary Review* he came into close relations with Mr. Alexander Strahan, the publisher, and particularly with Dr. Norman Macleod and Dr. Guthrie, his editors in chief. Some of the early stories and articles which appeared in *Good Words* owed much to his editorship, while he wrote under his own name, that of H. A. Page, and other pseudonyms. His published works include 'Three Great Teachers: Carlyle, Tennyson, and Ruskin' (1865); a 'Memoir of Hawthorne' (1873); De Quincey's 'Life and Writings' (1877); 'Thoreau: his Life and Aims' (1878); some natural history volumes and many compilations of biography under the name of H. A. Page. Dr. Japp had an encyclopædic knowledge of British journalism, and sleepless nights sent him early out of doors to study natural history in the London parks, the public generally getting the benefit of his observations. Stevenson confesses indebtedness to Dr. Japp for the main facts in his essay on Thoreau. The two became by this means acquainted, and Dr. Japp was the intermediary in the disposal of 'Treasure Island.' Dr. Japp, who was born at Dun, Forfarshire, in 1839, was educated at Montrose Academy and Edinburgh University, was twice married, and latterly resided at Purley. Unweariedly industrious, he had published upwards of thirty volumes in 1886, and he wrote to the very last.

Mr. John Oxenham, who spent a long holiday in Sark last year, has completed a novel, the scene of which is mainly laid in that island.

Miss Margaret Westrup writes:—

"In your notice of my book 'The Coming of Billy,' in last week's *Athenæum*, I see that you say: 'The scene is laid in England, we are to suppose, but the colouring, atmosphere, and treatment are American.' May I point out that not only the scene, but the whole book is thoroughly English? I am English myself, and have never been in America in my life."

For the benefit of Irish patriots willing to embarrass the Post Office by addressing their letters in Irish, but ignorant of the language, a dictionary of postal addresses has been issued by the Gaelic League, Dublin. The compilers, while carefully indicating all the ancient divisions of the country, mercifully make use for the present of the Saxon division into counties.

Mr. Elliot Stock has just finished his long and valuable series of the "Gentleman's Magazine Library." It has taken twenty years to complete and publish, and we do not know a more interesting collection of old-time matters. Every library should have it.

Mr. J. J. Hay writes concerning 'A Curious Dance round a Curious Tree':—

"May I add my testimony to the facts already given? Two of the 'bright young ladies who helped to make the Christmas-tree' in December, 1852, are still living. They remember as yesterday every incident of that evening at St. Luke's. They were presented to Charles Dickens by 'that gentle Christian lady, wife of the resident officer,' and conversed with him and Mr. Wills, both of whom were keenly observant of everything."

A correspondent writes:—

"A number of volumes of Gibbon's great history have been issued in the 'World's Classics.' I have seen no announcement as to the completion of the work in this form, but I hope that it will be duly completed by the reconstituted firm of E. Grant Richards."

Messrs. Henry Young & Sons, of Liverpool, are preparing for publication a work written by Mr. John Hughes, of that city, entitled 'Liverpool Banks and Bankers, 1760–1837.' It traces the history of banking in Liverpool from the earliest recorded banker—John Wyke, watchmaker, 1770—to the time when joint-stock banks almost universally supplanted private business. Full particulars are given of many well-known early Liverpool bankers.

The death at Neuilly is announced, at an advanced age, of M. Célestin de Blignières, one of the disciples of Auguste Comte, author of an 'Exposition de la Philosophie et de la Religion Positives,' 1857.—The death is also reported of M. Léonard Danel, who had directed since 1852 the great printing establishment founded by an ancestor in 1698. M. Danel died at Lille, aged eighty-seven.

The death, in his sixty-fifth year, is announced from Meiningen of the poet Rudolf Baumbach. He was most successful as a writer of lyrics, and his poems, distinguished by their brightness and graceful diction, soon became extremely popular in Germany, and were repeatedly set to music. Of his longer poems the best known are 'Zlatorog,' which has passed through over fifty editions, 'Trug-Gold,' and 'Horand und Hilde.'

A "Bureau Bibliographique," which undertakes all kinds of research, has been started at Rome, under the direction of Prof. Henri Celani.

Among recent Parliamentary Papers is a Report by the Historical Manuscripts Commission on the Papers of the Earl of Egmont, Vol. I., Part 1 (1*s.* 8*d.*), which contains a valuable introduction on the Irish Percivalls (the spelling of the name has varied). There is not the usual index to this volume, but it will no doubt come later. We have also the Thirty-Seventh Report of the Deputy Keeper of the Public Records and State Papers in Ireland (3*d.*). From the Board of Education there has come a volume of Reports on Children under Five Years of Age in Public Elementary Schools, by the Women Inspectors of the Board (8½*d.*). The reports of Miss Bathurst contained in this volume are accompanied by notes in which reflections are made by the Board on this lady's facts, which appear, however, rather to concern her opinions. She has not concealed her view of the Board and its policy, and the sympathy of many readers will be with her.

SCIENCE

The Age of the Earth, and other Geological Studies. By W. J. Sollas. (Fisher Unwin.)

This volume is a collection of ten essays and addresses by the Professor of Geology at Oxford. Most of them have already been before the public, but two or three of the articles are new, and some of the others have been revised or expanded. They range over a great variety of subjects, including many which are of sufficiently wide interest to bring the geologist into sympathetic touch with the general reader. What educated man can fail to be interested in such subjects, for instance, as the age of the earth, the building of coral islands, the cause of volcanic action, or the Deluge? On all these matters the Professor discourses pleasantly and well, writing with command of much scientific learning, yet always readably, sometimes with brilliancy of diction, and occasionally with a touch of humour. Even the most abstruse subject fails to make him altogether dull.

The place of honour in the volume is given to a presidential address, delivered to the Geological Section of the British Association at Bradford, on that difficult question—the Age of the Earth. It was Voltaire who said, "The world is an old coquette who conceals her age"; and in spite of all the curious cunning of geologists and physicists, she has managed to keep the secret remarkably well. So far as the stratified rocks are concerned, Prof. Sollas estimates that they form a pile of about fifty miles in thickness, which must have required at least twenty-six millions of years for its accumulation. But this represents a mere fraction of the earth's age, and for the long periods of terrestrial history preceding the formation of sedimentary strata, with which the geologist is unable to deal, the writer necessarily falls back on the estimates of physicists and astronomers like Prof. Darwin, Lord Kelvin, and Prof. Joly. It must be remembered,

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however, that this address was delivered five years ago, and since that time such remarkable discoveries have been made in connexion with radium and other radio-active bodies that any conclusions based on the time required for the earth to cool down from its original heated condition must either be useless or need modification of a very serious character. From the discussion on the age of the earth Prof. Sollas proceeds to deal with its figure. Here he expresses his opinion, following Mr. J. H. Jeans, that the original shape of the earth on consolidation from a molten state was more or less that of a pear, whence he traces, with much ingenuity, the distribution of the great masses of land and water.

Perhaps the article which will be most popular is that recording a visit to Funafuti, one of the coral islands of the Ellice group, in the middle of the Pacific Ocean. As doubt had been cast on Darwin's view that coral islands, or atolls, must have been formed in areas of subsidence, Prof. Sollas made the acute suggestion that, instead of further conjecture, a boring should be made in a coral atoll to see what it was really made of, and, if possible, what was at its base. This suggestion resulted in the formation of a committee of the Royal Society, and the dispatch of an expedition under the Professor to Funafuti. Although unforeseen difficulties arose and prevented the accomplishment of the original undertaking, borings were subsequently made to a great depth by an expert, and the cores were subjected to an exhaustive examination in this country by Prof. Judd, Dr. Hinde, and others. In describing these results, a sequel to his own work, Prof. Sollas points out that, in his opinion, the results triumphantly confirm the views of Darwin.

In a pleasantly written little sketch of a visit to the Lipari Isles, with the Geologists' Association, in 1889, a simple explanation of the cause of volcanic eruptions is suggested. The explanation is ingenious, and may account for small outbursts, but can hardly be regarded as sufficient to explain serious and long-continued eruptions.

On the 'Origin and Formation of Flints'—the title of an article which has not seen the light before, and which is one of the most valuable in the volume—the Professor writes with authority, for this is a subject with which some of his earliest researches were connected. It is interesting to see, as he pointed out some years ago, the little cavities in certain parts of the chalk, representing the spicules of siliceous sponges which have yielded to solution, and surrendered their silica to be used afresh in the making of flint.

In a Friday evening lecture at the Royal Institution entitled 'The Key to Terrestrial History,' which now appears in print for the first time, the reader will find a powerful defence of William Smith's famous principle that strata of corresponding geological age, wherever found, will contain similar sets of fossils. This principle, formulated more than a century ago, is here discussed in the light of our present knowledge of palæontology and stratigraphy. Not less interesting is the discourse on 'The Influence of Oxford on the History of Geology'—a discourse which was delivered by Prof. Sollas on assuming the duties of the Chair of Geology in the University. This deals largely with the nature of fossils, and recites the curious views of many old writers, including the historian of Oxfordshire and Staffordshire, Robert Plot. The work of the famous Dr. Buckland and his successors in the chair, especially John Phillips, is also considered. When 'The Origin of Species' was published, the cautious Phillips—as might have been expected at his time of life—felt unable to accept the new views, and is described as having been "dead against" Darwinism. On the subject of evolution our author has much to say here and there throughout the volume, and a quotation on this subject may be fitly given as a sample of his style:—

"Suppose by some ingenious cinematograph we could recall in a continuous picture the succession of vanished forms of life, and watch the transmutation of animals as they passed from formless protoplasm to man; the spectacle would be interesting, but would the fact it displayed be one whit less a miracle than that we witness every time we plant the seed in the ground and watch the green shoots spring forth, to produce in due time the secret buds which unfold in leaf and flower?"

SOCIETIES.

Society of Engineers.—*Oct.* 2.—Mr. Maurice Wilson, V.P., in the chair.—A paper was read on 'Machine Drills for Hard Rock,' by Mr. A. H. Smith.

MEETINGS NEXT WEEK.

Mon. Royal Academy, 4.—'Tests and Trials of Pigments,' Prof. A. H. Church.
Thurs. Royal Academy, 4.—'Selected and Restricted Palettes,' Prof. A. H. Church.

Science Gossip.

Messrs. Crosby Lockwood & Son announce Motor Vehicles for Business Purposes, a Practical Handbook, by A. J. Wallis-Tayler, illustrated,—Milling Machines: a Practical Treatise on their Design, Construction, and Equipment, illustrated, by Joseph Horner,—Electricity as applied to Mining, by Arnold Lupton, G. D. Aspinall Parr, and Herbert Perkin, a new edition, revised,—The Elementary Principles of Electrical Engineering, a Class-Book, by J. H. Alexander, with many illustrations,—a new edition of The Art of Leather Manufacture, a Practical Handbook, together with a description of the Arts of Glue Boiling, Gut Dressing, &c., by Alexander Watt,—and the Horticultural Note-Book by J. C. Kewsham, illustrated.

The international meeting for co-operation in solar research was brought to a successful termination at Oxford last week. M. Deslandres contributed a valuable paper to a recent number of the *Comptes Rendus* on the desirability of systematic arrangement in this important subject, particularly as regards uniformity in the power of the instruments employed by the astronomers taking part in it. Prof. Hale, Director of the Solar Observatory of the Carnegie Institute, Washington, and medallist of the Royal Astronomical Society last year, who had come to England to attend the meeting, gave a very interesting lecture at the Society's rooms in Burlington House last Wednesday week on the Solar Observatory on Mount Wilson, California, which is to be devoted to this special department of study.

An authorized translation of 'Astronomy in the Old Testament,' by G. Schiaparelli, Director of the Brera Observatory in Milan, will be issued immediately from the Oxford University Press. Many corrections and additions have been made by the author for the English edition. The book was first published in Italian in 1903, and has since been translated into German.

A joint meeting of the Royal Society and the Royal Astronomical Society will be held in the rooms of the former on Thursday, October 19th, to receive preliminary reports on the recent solar eclipse. It is expected that reports will be presented by the Astronomer Royal, Prof. H. L. Callendar, Mr. J. Evershed, Mr. H. F. Newall, Prof. H. H. Turner, and others.

The Institution of Civil Engineers will have an inaugural address by the President, Sir Alexander R. Binnie, presentation of the Council's awards, and a reception in the Library on November 7th.

Mr. W. M. Voynich on his recent visit to Cracow made arrangements on behalf of the American Government for the photographing of the unique globe of the world in the Cracow Museum. As this globe forms part of a magnificent astronomical clock, the photographing of it will be a matter of some difficulty. It is five years older than the Frankfurt-Weimar globe of Schöner, 1515, and the oldest of the known globes which show America as an independent continent. A monograph concerning it appeared (in Polish) in the *Transactions* of the Cracow Academy of Sciences, 1900, by M. Tadeusz Estreicher, sub-librarian of the Jagiello University Library, who endeavoured to prove that it was earlier than the globe which Mr. R. M. Hunt purchased in Paris in 1855, and which is now in the Lenox Library, New York. But many of M. Estreicher's statements serve rather to refute his own theory than to strengthen it, and the facts all point to the conclusion that the Lenox globe is the earlier. The latter is 127 mm. in diameter, and the Cracow example 73½ mm.

Mr. Ribbach, of the Moravian Mission, which has done much good work in Himalayan regions, more especially at Leh, on the extreme frontier of Kashmir, gives an interesting description of the recent earthquake at their station at Kyelang, in Lahoul. Owing to the destruction of the telegraph wires and the mountain paths by landslips, news was very long in reaching Simla from this spot, and much anxiety was felt as to the havoc wrought in the Kulu Valley. At last news came that all the members of the mission were safe. The report stated that

"when perceiving the frightful rocking of the house, which made the plaster fall off the walls, with pictures and all, and seeing the furniture overturned, the missionaries rushed out of their bedrooms, undressed as they were, through a window, on to the slanting, ice-covered slate roof of the verandah, and thence down into the courtyard, where they met the horror-stricken Christians who had been driven from their houses, but none at all hurt, whilst around them, within a few minutes' walking distance, whole villages had been destroyed."

Mr. Ribbach estimates that, out of a population of 250,000 in the whole of the Kangra and Kulu districts, 20,000 perished.

Mr. Denning obtained some interesting observations of the appearances of Jupiter and Saturn in July last with his 10-inch and 12½-inch reflectors. The south equatorial and south temperate belts on Jupiter were very dark and conspicuous, whilst the north equatorial and north temperate belts were very faint. The broad, and apparently multiple, belt on Saturn was, as before, a prominent feature. The equatorial region was less bright than it had been. A very luminous zone outlined the broad belt southwards, separating it from the

dusky polar cap. A few dark and white spots were noticed on the north border of the belt, nearly in the same latitudes as the markings seen in 1903, but much less conspicuous. Observations were obtained of three of these, which were followed by dark markings on the border of the belt. Mr. Denning notes that it is difficult to say whether the above irregularities are the relics of the disturbance which affected the northern hemisphere in 1903, as no satisfactory connecting observations in 1904 are available for comparison.

The fourth edition of Mr. Lynn's 'Astronomy for the Young' has just been issued (Bagster & Sons), and is well up to date, with an additional chapter on eclipses.

FINE ARTS

OUR LIBRARY TABLE.

History of Ancient Pottery, Greek, Etruscan, and Roman. By H. B. Walters. Based on the Work of Samuel Birch. 2 vols. (Murray.)—Though loyalty to a predecessor has induced Mr. Walters to place Dr. Birch's name on his title-page, we have here what is virtually a new work. Each of the two volumes of which it consists is as large as the second edition of Birch's 'Ancient Pottery'; yet even this result has only been attained by the omission of everything included in the earlier work except Greek and Roman pottery, and by the severest compression within this narrower field. A complete account of ancient pottery, including Egyptian, early Oriental, and European, would now be a colossal undertaking, and one for which the necessary basis of detailed study in the various branches is as yet only very partially provided. Even an academy would shrink from such a project in the present state of our knowledge, though the task will have to be tackled, when the time is ripe for it, by the archæology of the future. In the mean time Mr. Walters has provided us with an instalment which is likely for many years to prove a most valuable work of reference for those branches of the subject which he includes in his survey. Almost every page attests the care and thoroughness with which published authorities have been consulted; but the author's familiarity with the vases themselves prevents his work from ever degenerating into a mere compilation. At the same time the necessity for compression and the limitations which the author has imposed upon himself preclude a full discussion of many interesting problems, and result in an almost meagre treatment of some subjects on which one would gladly have heard much more. The portion dealing with the earlier fabrics of the Ægean was probably written in great part before the publication of recent discoveries in Melos and Crete. Though a brief and clear summary of these discoveries is added, it is hardly in proportion to their importance both in quantity and in quality. Perhaps it is even more disappointing to find only about twenty-five pages, out of more than a thousand, given to what is, from the artistic point of view, by far the most interesting study—the signed red-figured vases of the best period. These pages are, of course, supplemented by the chapters upon technique and upon subjects; but even so they do not allow room for any detailed discussion of the attribution of the vases to the various painters, of the style of the masters, the exact import of the signatures, and other such matters. It may be that here, as in the case of the early Cretan vases, Mr. Walters feels that we have to deal with results which "as yet have hardly become ripe for use in a general handbook." But there is a crying need at present for some book that will guide the student in the detailed artistic study of the finest Greek vases; and, since Mr. Walters has not felt that this book offers him a fitting opportunity for meeting this need, it is to be hoped that either he or some equally competent authority will supply it in some other way.

This, however, is not so much a criticism of what the author has done as an expression of regret for what he has refused to attempt. Here the difficulty lay in the superabundance of the material, in other cases it consisted in the absence of such material. A notable example is that of Greek lamps, about which very little is published, though a certain amount is known. They are dismissed very briefly, though a chapter is given to Roman lamps. The chronology in this case leaves much to be done. Rough pottery, without painting or moulded ornament, is left almost entirely out of account; this also is a subject reserved for the archæology of the future, except for the earlier fabrics, which have received some attention. From what has been said, it is clear that it has not been the aim of the author to propound new or brilliant theories, but rather to summarize our knowledge of ancient pottery, according to the opinions accepted by the most competent authorities at the present day. In his criticism of these opinions Mr. Walters shows himself impartial and open-minded, and the sanity and sobriety of his judgment give his work a position from which it will not easily be deposed. If he errs, it is on the side of conservatism, especially in preserving portions of Birch's work which are really superseded by his own fuller treatment; an example is the list of processes in the manufacture of a vase, where we find: "(2) an artist, to trace with a point in outline the subject of the vase; (3) a painter, who executed the whole subject in outline," and so on. This custom of a preliminary sketch with a blunt point has already been very briefly referred to by Mr. Walters in speaking of the technique of black-figured vases; it would have saved confusion if he had dealt with it more fully there, instead of repeating it in an equally summary fashion. In one or two cases statements repeated from Birch are now known to be erroneous; for instance, ἐκ Κεραμέων, in the examples quoted, has nothing to do with a guild of potters, but simply means "of the deme of Ceramicus," as Mr. Walters himself indicates in a foot-note. The illustrations, both black-and-white and half-tone, are good; colours have for the most part been, wisely, avoided; it is very difficult to represent accurately the terra-cotta of an Attic vase; other colours, where attempted, are successful.

A Descriptive Handbook of Architecture. By Martin A. Buckmaster. (Routledge & Sons.)—As a popular elementary text-book on the history of architecture this little book is certainly welcome. It is brightly and clearly written, illustrated by numerous photographs and drawings, and well calculated to arouse the reader's interest and lead him on to larger works where he can find the subject more adequately treated. At the beginning there is a diagram showing the chronological succession of the principal styles, and indicating their derivation from those which most directly influenced them. Next follows a list of those styles treated of by the author, called, somewhat misleadingly, 'A Synopsis of the Styles of Architecture,' and under each heading are supplied the names of several typical buildings, with the dates of their erection. The idea of this is excellent; the beginner gets at once a kind of bird's-eye view of the whole subject, with useful landmarks to guide him when studying the various periods. It would have been better, however, had the synopsis been more complete—at least as complete, for instance, as the diagram which precedes it. After a short description of ancient and classical architecture, the author traces the development of the Western Romanesque and Gothic, from the Early Christian Roman and Byzantine styles—allowing perhaps rather less than its due share to the influence of the latter. The rest of the book (and by far the larger part) is almost entirely devoted to English mediæval work. The chapter on roof (or rather ceiling) vaulting is capitally written. The few pages on French Gothic do little more than describe the principal points of difference between it and English work; while the last chapter is a wholly inadequate description of the Renaissance period, of which England again receives the larger share, the last page or two carrying the description of English work down to the present day. To complete the book there is a short illustrated glossary of architectural terms, and an index. The illustrations are mostly clear and well chosen, though in several cases the buildings shown by photographs are considerably out of focus.

We do not think that in a book professing to outline the various architectural styles it is justifiable to describe at such disproportionate length mediæval work as compared with that of the ancient, classic, and Renaissance periods (the Mohammedan styles being omitted altogether); nor should the space devoted to the work of the Middle Ages be almost wholly occupied by a description of English work. The Romanesque and Gothic styles attained their highest development not in England, but in Normandy and the Ile de France respectively; while their developments in other parts of France, Belgium, Germany, Italy, and Spain were hardly less interesting. Of the great period of the Italian Renaissance not a single illustration is given, nor, in fact, is there an illustration of any important Renaissance building. Apart from this criticism—which, after all, refers perhaps as much to the title as to the book itself—we have very little quarrel with the author. We are not, however, convinced that the date he mentions for the introduction of Gothic vaulting into England is the earliest which can be given. Again, we do not think he was well advised in referring to St. Paul's, Covent Garden, as an example of Inigo Jones's work, for of the church originally built by that master nothing now remains.

The latest of the "colour books" of Messrs. A. & C. Black is *The Garden that I Love*, illustrated by Mr. George S. Elgood. His pictures are very pretty and effective work, and should add to the long-assured success of Mr. Austin's poetical prose. The Laureate contributes a new bantering introduction to this edition, which is sold at a very moderate price in view of its attractions. The binding is not wholly to our taste.

Mr. A. S. Boyd has produced an elaborate illustrated edition of *The Cotter's Saturday Night* (Chatto & Windus). His pictures are spirited, and not devoid of humour, while they are suitably Scottish. He has, in fact, done justice to the spirit as well as the letter of Burns's celebrated piece.

Fine-Art Gossip.

The autumn exhibition of the New English Art Club will be held during this month and November at the Galleries of the Alpine Club, Mill Street, Maddox Street, W. The receiving day for pictures is fixed for Monday.

The season at the Leicester Galleries, Leicester Square, opens to-day with an exhibition of English and foreign landscapes in water colours by Mr. A. W. Weedon, Mr. Alfred Powell, and Mr. Reginald Barratt.

Messrs. Hutchinson will publish immediately a book on the minor arts by Mr. Frank G.

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Sanford, entitled 'The Art Crafts for Beginners.' The volume is intended for those who feel the need of some art expression, but who cannot attend an art school, and for those who wish to follow the art of a craftsman. The subjects dealt with are design, thin woodworking, pyrography, sheet metal work, bookbinding, simple pottery, basket, and bead work. The book will contain over 200 working drawings and photographs.

Mr. George East will bring out the second year's issue of *The Collector's Annual* through Mr. Elliot Stock immediately. It will contain, as did the former volume, a record for the year of the chief sales of china, pictures, engravings, antique furniture, old silver and plate, and other objects of art.

The September number of the *Zeitschrift für bildende Kunst* contains, amongst other interesting features, an article by M. Max Rooses, the well-known and highly esteemed Curator of the Plantin Moretus Museum at Antwerp, on the recently discovered Rubens. This picture, which was noticed at length in our issue of July 29th, is one of the two portraits of Charles the Bold, Duke of Burgundy, which that master is known to have painted, and which are cited in the "catalogue mortuaire" of his effects. No one will dispute M. Rooses's claim to speak with authority on Rubens, and it is interesting to find that he thoroughly endorses the conclusions arrived at by M. W. B. in July. He accepts the theory put forward by Mr. Brockwell that Rubens "copied, or rather derived, his first portrait of Charles the Bold from a painting, or more probably from an engraving," portraying the Reckless Duke. "I should only like to point out," he adds, "that Rubens undoubtedly has imparted to his subject a striking, warlike attitude and defiant expression which are lacking in the primitive picture." M. Rooses further draws attention to the difference in quality between the two portraits of Charles the Bold, the finer work being that in the possession of the Imperial Museum in Vienna. He recognizes, nevertheless, in the newly discovered picture so much of the master's personal touch as to add: "The catalogue testifies that the work is from the hand of Rubens, and to this we can unreservedly subscribe."

The death, on the 27th ult., is announced of M. Alexis Marie Louis Douillard, the artist, who was born at Nantes on June 28th, 1835, and studied under Hippolyte Flandrin and Charles Gleyre. He entered the École des Beaux-Arts in October, 1855, and first exhibited at the Salon in 1861. He painted both portraits and historical subjects, but it was in the latter class that he obtained a medal, the subject being 'La Mort de Saint Louis.' He received a number of important commissions for church decorations, and examples of his work are to be found at St. Julien, Tours, Bayeux, Belfort, Loigny, and at many other places. His large religious compositions formed for many years conspicuous objects at the various Salons, and his versatility was shown by his frequent exhibits of portraits and genre subjects. He was a member of the Société des Artistes Français, and the subject of his picture this year was 'L'Ange Gardien.'

We also learn with regret of the death of two well-known French authors and art critics. M. Charles Ephrussi, proprietor and long chief editor of the *Gazette des Beaux-Arts*, which he took care to keep independent of cliques and coteries, was a most learned amateur. He wrote monographs on Albert Dürer, on Paul Baudry, and on 'Jacopo de Barbarj, dit le Maître au Caducée.' He will be much missed. His open-heartedness and kindness to all with whom he came in contact were notable. As the *Débats* of Tuesday last says of him:—

"Les plus grands artistes comme les débutants pourraient dire les uns et les autres ce qu'étaient la complaisance, la délicatesse et la largeur d'esprit de celui qu'ils virent toujours prêt à leur donner un conseil et un appui."

—M. J. Hédou, who was a lawyer by profession, was a collector by instinct, and a painter of considerable merit. He was at one time President of the Académie des Sciences, Belles-Lettres, et Arts de Rouen, and an active member of various antiquarian and other learned societies of Normandy. He contributed to the *Revue de Normandie*, to *Rouen Pittoresque*, and *La Normandie Littéraire*. He compiled exhaustive monographs on various artists of Rouen—Gustave Morin, his friend and art tutor, and others.

Mr. W. W. R. Spelman, the well-known connoisseur of Norwich, is about to publish an elaborate and exhaustive monograph on Lowestoft china through Messrs. Jarrold. The new book will be liberally illustrated, and will be limited to 500 copies.

We are glad to hear that the Board of Treasury has consented to propose to Parliament a grant of 500*l.* to the British School at Rome, thereby admitting it to parity of treatment with the British School in Athens.

MUSIC

THE WEEK.

SHEFFIELD MUSICAL FESTIVAL.

There was a one-day festival in this city in the nineties, but that which opened last Wednesday counts as the third gathering of the kind. The first was under the direction of Sir August Manns, the second under that of Mr. Henry J. Wood, while the conductor of the one under notice is Herr Felix Weingartner. He appears here not only in that capacity, but also as a composer; of his music, however, more anon. The opening performance was devoted to Handel's 'Messiah.' Other old masters were also represented: Bach by his B minor Mass, Mozart by his Requiem, and Beethoven by his 'Eroica' Symphony; moreover, with the exception of two choruses by Weingatnerr on the last day, the place of honour was assigned to them; the moderns, from Schumann onwards, being in the evening programmes.

Of Handel's oratorio, as a rule, there is nothing fresh to say; records of its performance in and outside London are usually of a perfunctory character. On the present occasion, however, the rendering of the work was instinct with life and nobility. The music naturally bears traces of the period at which it was written, and apart from phraseology there are features connected with form and colouring so different from those prevalent at the present day that it can easily be made to sound old-fashioned. Here at Sheffield every one was in earnest, and none more so than the conductor. The choir has been trained by Dr. Henry Coward, and with the usual splendid results. In "He trusted in God" the jeering words were delivered with realistic power; the "Let us cast their bonds asunder" with vivid impetuosity; but it was perhaps in the 'Hallelujah' that the choir showed its full strength: the rendering was most impressive. We only wish that the full Sheffield choir could come to London and give a performance of the oratorio under the direction of Herr Weingartner. Some folks who think Handel dull and old-fashioned would be surprised to hear how fresh and noble the music sounds. This is due not only to the hearty and intelligent singing of the music by the choir, but also to their clear enunciation and declamatory force.

The edition used was said to be the one published by Messrs. Novello, and prepared by Dr. Ebenezer Prout. It is not now the moment to discuss that score, but this much may be said, that although some of the accompaniments may be open to discussion, Dr. Prout has rectified many mistakes which had crept into various editions; also that he has displayed some of Handel's characteristic colours and contrasts, notably in the choruses "For unto us" and "His yoke is easy," which showed how effectively the composer utilized the material at his disposal. Although the Prout score was said to be followed, we were surprised to find the *da capo* in "He was despised" not observed; while, on the other hand, the usual *da capo* was taken in "Why do the nations?" although not indicated in the autograph score.

The performance of the oratorio was an immense triumph for all concerned. The solo vocalists were Miss Agnes Nicholls, Miss Ada Crossley, and Messrs. William Green and Andrew Black.

The evening concert began with a setting of Milton's verses 'On Time,' by Mr. Nicholas Gatty, born at Bradfield, near Sheffield. He studied at the Royal College of Music, and partly under Sir Charles Stanford. The young composer—for he is only just over thirty years of age—is ambitious, both in the poem which he has selected and in his manner of treating it. Milton's ode deals first with "envious Time," and afterwards with "long Eternity," with everything "sincerely good" and "perfectly divine." Here are two contrasts which appeal to the musician. In the earlier part of his short work Mr. Gatty creates the right kind of atmosphere, although the music is somewhat laboured; in the latter the mood changes, but the music has not sufficient breadth and dignity. There is, however, clever writing in the score, which gives good promise for the future. The rendering was fairly satisfactory, although the lights and shades were not always properly observed. Herr Weingartner conducted as if he felt there was not complete understanding between chorus and orchestra.

Next came the conductor's Second Symphony in E flat, Op. 29, produced at Barmen in 1903. It is an interesting, clever, and effective work. The first movement with its introductory *lento* seems somewhat laboured, and at times very heavily scored. The *Allegro giocoso* is characteristic, and in his endeavour to express rough and also grotesque humour the composer has been most successful. The Adagio, in its principal theme faintly reminiscent of Beethoven, is full of charm and feeling; the loud close, however, seemed inappropriate as regards the movement itself, and spoilt, moreover, a good effect of contrast between the preceding and following movements. The finale is full of humour. The scoring of the whole work, especially of the last two movements, is admirable. The performance

was excellent, and the composer was twice recalled.

The concert ended with a sympathetic rendering of Schumann's 'Paradise and the Peri,' a work in which there is much that is lovely, much that shows the composer's genius at its strongest; but there are dull moments, and the accompaniments to the solos often seem as if they had been composed at the pianoforte. The principal singers were Miss Evangeline Florence, Miss Muriel Foster, and Messrs. Gervase Elwes and F. Austin, all of whom were heard to advantage. The Misses Eva Rich, Clara North, Lillian Hovey, and Amy Sherritt, and Messrs. W. Burrows and J. Lycett, who took small parts, also deserve commendation.

Musical Gossip.

The new piece at the Apollo Theatre, 'The Gay Lord Vergy,' by C. A. de Caillavet and Robert de Flers, with music by Claude Terrasse, exhibits a prince who is persuaded to go crusading, as his wife wishes to occupy herself with a lover. He goes as far as Lyons, and returns with three supposed captives, who make comic play. We noticed some good waltz tunes, but some of the songs did not hit the public taste. Mr. Theo. Wendt has written several bright and tuneful additional numbers, among which is a particularly attractive quintet, "Write to me every day." The first act is too slow. Miss Aurélie Révy is not so good in musical comedy as opera, and lacks lightness. Her voice is excellent, but her English needs more practice to pass muster. Mr. John Le Hay as Le Sire de Vergy worked very hard, and made the most of his part.

The London Choral Society during its forthcoming season will perform Elgar's 'The Apostles,' Brahms's 'Requiem,' and Saint-Saëns's 'Samson and Delilah,' while at the last concert the programme will be selected from César Franck's 'The Beatitudes,' Bossi's 'Paradise Lost,' Cliffe's 'Ode to the North-East Wind,' and Parry's 'The Pied Piper of Hamelin.' The dates of the first three concerts will be October 30th, December 11th, and February 19th; that of the fourth is not yet fixed.

The prospectus has been forwarded of the first half of the "Jubilee" series of the Crystal Palace Saturday Concerts. The dates are as follows: October 14th, 21st, and 28th; November 4th, 18th, and 25th; and December 2nd and 9th. The first two and the fifth will be violin recitals, by Miss Marie Hall, Kubelik, and Mischa Elman respectively, with the assistance of various artists; the third will be a chamber-music recital by the London Trio; while at the fourth, sixth, seventh, and eighth concerts there will be the London Symphony Orchestra, under the direction of Mr. Landon Ronald. The programme of the last will include Dvorák's 'The Spectre's Bride,' with the Crystal Palace Choir.

Miss Katharine Goodson, together with the London Symphony Orchestra, will give the first performance of a pianoforte concerto by Mr. Arthur Hinton at Miss Parlow's concert on November 1st at Queen's Hall. The work will be conducted by the composer.

Messrs. Broadwood & Sons have arranged the fourth series of their Broadwood Concerts, which will take place, as usual, at the Æolian Hall. The dates are as follows: Thursdays, November 2nd, 16th, and 30th; December 14th; January 11th and 25th; February 8th and 22nd; March 1st, 15th, and 29th; and April 5th—all beginning at 8.30 P.M. Among the novelties which will be introduced are a Nonet for strings and wind by Sir Charles Villiers Stanford, a Quartet for strings by Mr. Cyril Scott, and various compositions by Messrs. R. Vaughan Williams, Roger Quilter, Josef Holbrooke, and others.

The dates of the Queen's Hall Orchestra's Symphony Concerts are fixed thus:—November 4th and 18th; December 2nd and 16th; January 20th; February 3rd and 17th; and March 3rd. Dr. Strauss, as announced, conducts his 'Domestic Symphony' at the first; and during the season the following artists will appear: Miss Ada Crossley, Mlle. Camilla Landi, Madame Teresa Carreño, and Messrs. Kreisler, Busoni, and Hugo Becker. The Leeds Choral Union will appear at the final concert, and take part in Strauss's choral ballad 'Taillefer,' Brahms's 'Gesang der Parzen,' and Beethoven's 'Choral' Symphony.

The competitions for the Elkin singing scholarships took place last week at Bechstein Hall. They were awarded by the judges—Mrs. Helen Trust and Messrs. Gregory Hast and Charles Phillips — to Miss Olive Kershaw (London) and Mr. John Harrison (Sheffield).

M. Jules Écorcheville, of Paris, will shortly publish 'Vingt Suites d'Orchestre du XVII. Siècle Français (1640-70).' They have been taken from a manuscript in the Cassel library. There will also be an historical introduction. Interest in old music is greatly on the increase, and M. Écorcheville has devoted much attention to the subject.

The Bayreuth Festival next year will begin on July 22nd and end on August 20th. There will be seven performances of 'Parsifal,' five of 'Tristan,' and two cycles of the 'Ring des Nibelungen.'

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Albert Hall.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
Mon.	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
Tues.	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
Wed.	Promenade Concert, 8, Queen's Hall.
—	Herr Carl Weber's Pianoforte Recital, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
Thurs.	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
Fri.	M. Zacharewitsch's Violin Recital, 3, Bechstein Hall.
—	Promenade Concert, 8, Queen's Hall.
Sat.	Clara Butt-Rumford Concert, 3, Royal Albert Hall.
—	Mr. Wilhelm-Backhaus's Pianoforte Recital, 3, Queen's Hall.
—	Children's Concert (Chaplin Trio), 3, Steinway Hall.
—	Miss Marie Hall's Recital, 3.30, Crystal Palace.
—	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.

DRAMA

THE WEEK.

Comedy.—*On the Quiet: a Farce in Three Acts.* By Augustus Thomas.—*A Man of the World: a Dramatic Sketch.* By the same.

In the American invasion of our stage which, with varying emotions, the playgoer contemplates, the production of Mr. Thomas's new farce constitutes a bold and an aggressive move. Everything about the piece and performance is Transatlantic—characters, dialogue, motive, action, environment, treatment generally. Not a single actor of home growth relieves the monotony of American utterance. If the result is inconclusive, it is because the company is in no full sense representative. Mr. Collier, who plays the central figure and has already created a favourable impression in London, comes over as a "star," and the company he brings has little more to do than to furnish him with a background and support. More than one of them is competent, and genuine talent contrives, in one case at least, to assert itself in spite of adverse surroundings. The general duty is not the less principally that of a chorus, and sometimes that also of a foil.

There are moments when the occupation of a master of the ring in a circus is to answer the impertinent inquiries of the clown in such sense as to enhance the effect of his sallies. This is what we now find. There is no need that the whole should be taken seriously, otherwise we should feel called on to resent the fact that the action has to be arrested while the principal actor propounds conundrums such as have for a century exercised a stimulating influence on youth and a depressing effect upon age. As regards art, accordingly, the novelty is wholly inconsiderable, and its production in no wise enlightens us as to the gain to be hoped from the progressive Americanization of our stage. In one respect at least the novelty is welcome. Though wildly extravagant, and in fact inconceivable, 'On the Quiet' is amusing. Its incidents belong to Palais Royal absurdity, and we should not be greatly surprised were its origin traced to some whimsicality of Halévy or Labiche. We find American husbands or lovers consorting on the most familiar terms with the *demi-monde*.

Nothing "really improper, you know," is, however, permitted, and there are scenes over which gravity itself must snigger. Mr. Collier is indeed a humourist, belonging to the class of Mr. Charles Hawtrey, but with far less refinement and delicacy. That the whole is destined to high popularity is probable. It is exactly the class of performance to appeal to the average occupant of the stalls. Whether this says more for England or for America we leave to others to decide.

'A Man of the World'—as, after a once famous play of Macklin, Mr. Thomas has named the one-act trifle which serves as *lever de rideau*—is a rather lackadaisical piece of sentiment. A neglected wife is listening rather too intently to the pleadings of a youth whom passion has endowed with eloquence. Upon her "*insecure* hour" a former lover of her mother steals, with the result that the tempted wife forgoes, or at least delays, her surrender; that the would-be seducer is banished; and the husband learns that the guardianship of a young wife is a more pressing duty than presence at a masonic lodge. This piece, too, is naught, or very little.

The Smithy: a Drama. By Robert South, LL.B. (Constable & Co.)—The aim of this play is to show the unloveliness of Calvinism as practised in Switzerland during the early part of the seventeenth century. The scene is Neuchâtel, and the action opens upon the public betrothal of Brenda, the daughter of Vautier, a master smith, to Aurèle Felder, a wood carver. Old rites are observed, and there are all sorts of maiden "strewments." Mère Vautier, the grandmother of Brenda, is alone in foretelling unhappiness. Mischief is not long in

coming. Aurèle, the bridegroom elect, has furnished shelter to Tancrède (*sic*) Masson, the son of a militant Anabaptist, to whom Calvinistic bigotry has refused a *gîte* in which to die. Stirred by Pastor Anker, Vautier insists on the young Anabaptist being expelled from his refuge, and encounters a direct refusal. Upon this Aurèle is forbidden the house, and Brenda is ordered to see him no more. Nowise content is the maiden to yield to such an exercise of paternal authority, and Vautier, entering unexpectedly his home, sees Brenda in her lover's arms. When he finds his child obstinate in opposition and determined to share her lover's fortunes, he lavishes on her terms so opprobrious that the lover is driven from protest into violence, and it is due to interference from without that the life of the youth is saved. In a scene of almost intolerable strength the daughter is banished from her father's house, her name is erased from the family Bible, and the father calls down the wrath of the Almighty if ever he sees his child again. In a third act Aurèle, a victim to the savage hatred of his Calvinistic fellow-townsmen, dies virtually of starvation. The helpless condition of the widow, now a mother, moves the pastor to penitence, and a plan is arranged by which Brenda is brought once more into her father's presence. His pity is moved, and his child is pardoned. The penalty he has invoked is, however, exacted, and when, leaning on his arm, she re-enters the house, it is a blind man whom she leads to his customary seat. He holds her hand, but his vow that he will never look upon her again is kept. Very striking and effective are the closing scenes, and the entire play, when a Biblical extract is excised, may well prove impressive on the stage. The characterization is excellent, all the personages participating in the action being flesh and blood, while the treatment is both original and powerful.

Dramatic Gossip.

Nothing very serious or aggressive seems to attend the production at the Coliseum of 'Joseph and his Brethren,' the action of which passes in dumb show, and, in the case of such an innovation, is naturally reverent. All that is significant is that the treatment on the stage of Biblical themes is at length permitted, though not at a theatre. What further steps will follow remains to be seen.

On the transference on Monday to the Shaftesbury of 'The Walls of Jericho,' Miss Mabel Moore was Lady Alethea; Mr. Aubrey Smith, Frobisher; and Mr. Lawrence Grant, Bertram Hannaford. In other characters the original exponents reappeared.

A farewell tour, intended to last until December 18th, when it closes at Brighton, was begun by Sir Henry Irving on Monday at the Lyceum, Sheffield.

The season of German plays will begin on the 28th inst. at the Great Queen Street Theatre, under the management of Herr Andresen, with the production of 'Der Familientag,' a three-act comedy of Herr Gustav Kadelburg, first given at the Lustspiel-Haus, Berlin, in November last. Among artists who will reappear are, in addition to the manager, Fräulein Elsa Gademann, Margaretha Russ, and Dalberg. Herr Andresen has acquired many recent German novelties, and proposes to give at Christmas a pantomime on the subject of Cinderella.

This evening witnesses at Wyndham's the first production of R. C. Carton's farcical comedy 'Public Opinion.'

Mr. Fred Terry has obtained a six months' lease of the New Theatre, dating from January 1st, 1906. He and Miss Julia Neilson will, it is anticipated, reopen in 'The Scarlet Pimpernel,' in which they were first seen a couple of years ago at the Theatre Royal, Nottingham, and will subsequently appear in 'Dorothy o' the Hall,' given in November last at Newcastle.

Mr. Lewis Waller, supported by Miss Evelyn Millard, Miss Henrietta Watson, Miss Edith Olive, Mr. Frank Mills, and Mr. Norman McKinnel, is announced to appear on the 14th inst. at the Imperial in 'The Perfect Lover,' a play by Mr. Alfred Sutro.

In front of 'Clarice,' at the Duke of York's Theatre, is now given a one-act trifle entitled 'The Painful Predicament of Sherlock Holmes,' which serves to reintroduce Miss Irene Vanbrugh. In this the famous detective is brought upon the stage without a single word to say, a novel idea by which the audience was much tickled. 'Clarice' has been shortened by half an hour by the simple process of taking it in quicker time. The entire entertainment may be seen with pleasure, but is, we hear, to be succeeded by a revival of 'Sherlock Holmes' on Monday, the 16th.

On its transference to the Savoy 'What the Butler Saw' is prefaced by a Japanese entertainment called 'Hari-kiri.' Even with the aid of the explanation afforded on the programme the action of the novelty is not too comprehensible, but the acting, music, and dancing are pleasing and acceptable.

Sir Charles Wyndham is now rehearsing at the New Theatre 'Capt. Drew on Leave,' by Mr. Hubert H. Davies, in which, towards the end of the month, he hopes to return to the stage.

One more attempt to reinstate the poetic drama has failed, and 'The Conqueror' is to be withdrawn from the Scala. It will be replaced next Tuesday by 'For the Crown.'

The proposed voyage of Mr. W. L. Courtney to New York to superintend the production of his adaptation of 'Le Dédale' has been abandoned.

The forthcoming sale, at the Anderson Rooms in New York, of the library of the late Mr. Frederick S. Tallmadge will include an unusual collection of Shakspeariana, namely, the series of models known to collectors as "The Clara Fisher Shakspearian Cabinet." These models are eighteen in number, including Shakspeare's birthplace as it was at the time of the Jubilee in 1769, when Garrick was present; the Stratford-on-Avon Grammar School, Anne Hathaway's cottage at Shottery, Daisy Hill farmhouse, the Globe Theatre, London, and various inns which Shakspeare is said to have frequented. This extraordinary collection was formed in England by Clara Fisher (afterwards Clara Fisher Maeder), the actress, and was purchased by William E. Burton, the comedian, about 1840. At Burton's sale in New York in 1860 it was bought by the late Mr. F. S. Tallmadge.

Paulin Louis Boisselot, whose death is announced from Paris, has been before the French and Belgian public for long over half a century. Born in Paris, March 20th, 1829, he made his *début* at the Folies-Dramatiques in 1849. At the Vaudeville, the Gymnase, and elsewhere he was seen in 'Les Vivacités du Capitaine Tric,' 'Nos Intimes,' 'Tête de Linotte,' and innumerable other pieces. An excellent actor, he was engaged to the last at the Renaissance. He was responsible for some dramatic compositions of no great importance.

'The Pride of the Brookes,' a three-act comedy adapted by Mr. Thalberg Corbett from 'Broke of Covenden,' a novel of Mr. J. C. Snaith, has been given at the Theatre Royal, Dublin.

To Correspondents.—A. S. M.—S.—C. A. M. F.—P. H. N.—C. H.—received.
H. B.—Deleted. J. H. S.—Too late to use.
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SATURDAY, OCTOBER 14, 1905.

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LITERATURE

The Life of Lord Granville. By Lord Edmond Fitzmaurice. 2 vols. (Longmans & Co.)

LORD EDMOND FITZMAURICE'S book is both interesting and important. The most striking letters which it contains are those which explain the relations of Queen Victoria to her Ministers in respect of the conduct of foreign affairs. While the action taken by the Prince Consort and the Queen in 1859 was known, that of Queen Victoria in 1863, after the Prince Consort's death, has not hitherto been the subject of much public comment.

In 1859 Palmerston and John Russell had made common cause against all interference from Osborne with their dispatches. Sidney Herbert, writing to Lord Granville, uses a singularly strong phrase: "The Queen forbade giving any advice or opinion at Paris on the Italian question." He had advised Palmerston not to put the "constitutional" argument to the Queen, inasmuch as it was "a threat and means: 'You must yield or I resign.'" Sidney Herbert thought that Palmerston would "get the worst of it" on account of the state of parties and a good deal of anti-French feeling. But Sidney Herbert was one of the members of the Cabinet who were opposed to the foreign policy of Palmerston and John Russell. After the Prince Consort's death the subject of controversy was intervention on behalf of Denmark. "The younger members of the Cabinet" were against their chiefs and with the Queen, but even Lord Granville, though sharing that opinion, "had to warn the Queen of the necessity of extreme caution." "The Queen is up in her stirrups," he told Lord Clarendon, "very German, and determined if necessary to resist the Prime Minister." "I was obliged to hint that it was a question on which she could not hope to be omnipotent." Queen Victoria felt, indeed, so strongly upon this subject that she wrote several letters to Lord Granville, which are given, but asked him not to name them to his colleagues. On the meeting of Parliament in February, 1864, the Queen objected to the paragraph in the Speech respecting Germany, and got her way, as the Cabinet agreed to excision. Her feeling against Palmerston was very strong, and in one letter she coupled him with the Emperor Nicholas as "the cause of all the present trouble." Queen Victoria's dislike of Palmerston was, of course, avowed, but before the publication of the present volumes the world hardly knew the extent to which she coupled Russell with Palmerston. General Grey, in a letter of May, 1864, alludes to Russell's support of Palmerston, and adds: "All this naturally increases the feeling of distrust with which Lord Russell has contrived to inspire her." On the other hand, the Queen's position was the subject of rumours which led to a speech by Ellenborough which she deeply resented. General Grey stated that she was much hurt that Lord Derby "should not have said a word in condemnation," but added: "The Queen hopes that somehow or other Lord Ellenborough may hear what she thinks of him." In his next letter General Grey complained that Russell had replied "to the Queen's natural and cordial expression of her heartfelt thanks for defending her" by a letter

> "written in his *coldest, hardest* style—in which he assumes.....that the Queen may have used unguarded expressions which ..... may have given occasion to the attacks that are now..... directed against her."

We need not dwell upon the importance of such letters.

The pleasantest portion of the first volume consists of the diary jottings of Lord Granville contained in his letters to the Governor-General of India. Even these, however, have sometimes a disagreeable side. Thus we learn that the reason for the British failure at the Redan was not the difficulty of the task, but the flinching of the men; and, in respect of the nursing, that Miss Nightingale's staff left more to be desired than has been the case in later wars. A curious point is Queen Victoria's unwillingness to break through popular superstitions: "Her Majesty would not sit down, as they were thirteen." There is an application to the present moment and to the recent relations of Lord Curzon and Lord Kitchener in a message to Lord Canning which tells him how it is said that his "Commander-in-Chief meddles with the duties of your Military Secretary, who knows much better than he does about the native army." Lord Canning is reminded "that the Duke of Wellington wrote to (I think) Lord Combermere to say that the Commander-in-Chief was only in Council to support the Governor." A former Viceroy advised that if he did not do so the proper treatment was "to pack him off."

In a similar series of letters by Lord Granville, written from Moscow in 1856 to the then Duke of Devonshire, there are also many points of interest. It was suggested at the time in our official world that Lord Granville's mission had been more successful than seems to have been the fact: "The Emperor did not take much notice of any of us; more of Morny than of me." On the day of the coronation "Morny wept a little," a remark which presents him in a new light. Mr. Murphy, of *The Daily News*, emerged "from behind the altar with the priests. He had been secreted there by them for a consideration." Lord Granville displays much shrewdness in his comments on the Russian Court, and took the measure of that pretentious person the Grand Duchess Helen. This lady complimented Mr. Evelyn Ashley, a member of the mission, on Lord Shaftesbury's philanthropy, and asked him whether he was associated with his father "in his good works. He boldly answered 'Oui,' but when she requested him to specify, he was obliged to succumb." Before the coronation embassy was over Lord Granville had been insulted by the Emperor in much the same fashion in which the British Ambassador was treated by the First Consul at the time of the rupture of the peace of Amiens. Granville kept his temper, complained afterwards through the Foreign Minister, and at last secured a personal apology by Alexander II. Lord Granville draws a character-picture of the Emperor which is excellent, and shows that in 1856 he had appreciated the position and future of Russia with extraordinary accuracy. His conclusion is that, for reasons stated, there is little chance of real improvement in the Russian Government, and that "Russia is not strong for aggression.....It is not necessary to make concessions to her which are in the least degree hurtful to ourselves."

We are apt to think that the relations of Ministers of War with Commanders-in-Chief are specially bad in our own country. It is not disagreeable to learn that the Russian Minister of War was told by the Russian Commander-in-Chief after the Crimean War, when they quarrelled about the powder, "You never invented it—you never smelt it."

The first volume is marked by a good many little hits at men with whom Lord Granville acted. For Lord Shaftesbury he evidently had not the usual respect. It is odd, however, to find Granville in his earlier years making the kind of remarks with regard to Gladstone which were common among the opponents of that Minister. In the second volume the tone towards Gladstone is very different. It is certain that there was in this change no element of calculation, and that the respect with which Granville viewed Gladstone was based upon the profound knowledge of the older statesman which was acquired in the course of long Cabinet service as his subordinate.

The most important matter treated in the second volume is Home Rule, and here again we find new facts which are material. *The Athenæum* has often pointed out, in reviewing books which dealt with the history of "Gladstone's evolution," that the concealment from his colleagues of his Home Rule views, which is generally supposed to have been complete, was not so as regards many of them. Lord Edmond Fitzmaurice gives a letter from Lord Hartington dated August 8th, 1885—many months before the supposed surprise—which records a conversation

between Gladstone and Lord Hartington on the previous day. It is clear that Lord Hartington, and therefore, presumably, his friends, were in full possession of Gladstone's views at that time. Lord Hartington writes: "He seems to consider the Central Board plan the minimum which might have sufficed; but that as that plan appears to have collapsed, a separate Legislature in some form or other will have to be considered."

There are many interesting passages scattered throughout the portions of the book which deal with modern politics. An account of a conversation with the German Ambassador in 1884 shows that Germany asked for Heligoland, and was refused by the Second Gladstone Administration. Lord Granville replied to the observation that the cession "would strengthen the good feeling of Germany towards this country" by saying: "I suppose the cession of Gibraltar would strengthen our good relations with Spain." We are accustomed to hear of Gladstone's admiration for the Italian Government, but it was not shared at all times by his Foreign Secretary, who records that in 1882 they had been "behaving abominably." Some passages which concern Germany have a bearing on the recent Morocco controversy. Our Ambassador at Berlin ascribed to "Bismarck's character" that which is now seen to be an attribute of his successor's: resentment at "even the appearance of 'being passed over.'" He "never forgave those who acted, or even appeared to act, without consulting him." There is hardly so much new matter about the famous Errington "Mission" or "No Mission" as was expected. It is, however, scarcely accurate to say that "Mr. Errington was soon after followed by Lord O'Hagan." It is no doubt the case that Lord O'Hagan did visit Rome after the date named, but O'Hagan had been "the ordinary channel of communication" before the Errington Mission was invented. Lord Granville's wisdom is conspicuously manifested in his memorandum on the foundation of the Congo State. He "was sceptical how long the King would desire to maintain the character of 'the great philanthropic enterprise.'"

We think that Lord Edmond Fitzmaurice fails to meet the case which has been made against Lord Granville in respect of the dispatch of Gordon. The suggestion seems to have come originally from Lord Granville and to have been pressed by him. In 1883 he had written to Gladstone to propose using Gordon, although the letter contains the words, "He has a small bee in his bonnet." The Egyptian Government had already stated that they would not employ Gordon "unless it was demanded of them." In December, 1883, Lord Granville had again asked whether they would employ Gordon, the answer being that they "were still strongly adverse." In January, 1884, Lord Granville again pressed Gordon's name, and was again refused. Later in January the matter was yet again pressed on the Egyptian Government by Lord Granville, with "the same reply." Lord Edmond Fitzmaurice states, indeed, that "General Gordon now returned from Brussels at the request of the Government." But the context suggests the view that it was rather Lord Granville than the Government who had sent the message; and when Gordon started, "at the station Lord Granville took his ticket." It is added that had Lord Kimberley known "he would have shown Gordon to be unfit for the work, 'for he knew him well.'" The allusion is, of course, to the "small bee"; but the bee was familiar to Lord Granville and to his colleagues. It will be remembered that Lord Ripon had appointed Gordon to be his secretary in India, and that the appointment had been cancelled under circumstances publicly related at the time.

Throughout Lord Edmond Fitzmaurice's volumes there are peeps behind the scenes in lesser matters which will be found amusing. Bright charges his colleague Granville with salmon poaching, and perhaps with justice, as the Foreign Secretary admits that both science and art had induced him to change a fly for a boiled prawn. Another letter from Granville to Bright begins: "I am ashamed of my handwriting. It was not 'full of plans,' but 'full of beans,' an 'ossy phrase, ill suited to communications between Cabinet Ministers."

We need hardly say that Lord Edmond Fitzmaurice has done his work with conspicuous ability and care. He is probably not fully responsible for the index, in which there are a few errors (such as "Lady Frances Waldegrave"), of which only one is startling. Princess Alice is twice confused with the Princess Royal, Crown Princess of Germany, afterwards the Empress Frederick. She is indexed only under "Alice," and under "Germany, Crown Princess of, see Alice." Bismarck's famous phrase about "the two Victorias" makes the matter one of historical importance. On the whole, the index is good. Lord Granville usually gives the nicknames rather than the proper appellations of his friends, and we cannot expect to find "Bunny" under "Sturt" or "Alington."

We congratulate the author on the success of his considerable undertaking: it possesses high permanent value.

JUAN DE MARIANA.

Études sur l'Historiographie Espagnole.—Mariana Historien. Par Georges Cirot. (Bordeaux, Feret & Fils.)

However much we may dissent from some of M. Cirot's views, the value of his researches is unquestionable. The life of Mariana, his writings, their sources, and the bibliography of his masterpiece, are now adequately studied for the first time, and in every chapter M. Cirot corrects misunderstandings and errors. To begin with, Mariana's parentage has been made the subject of a mystery which, says Father Garzón, "we should be the last to clear up," and the editors of the "Bibliothèque de la Compagnie de Jésus" are equally reticent. This significant silence only piques the curiosity awakened by a certificate (first printed by Noguera Ramón) according to which Mariana was baptized at Puebla Nueva on April 2nd, 1536. It is not certain, though it is probable, that this certificate refers to the future historian; but, in any case, it cannot be assumed that Mariana was born at Puebla Nueva, for, in four separate passages—twice in verse and twice in prose—he declares that he was a native of Talavera de la Reina, and this statement is repeated by contemporaries or colleagues like Pisa, Rivadeneira, and Schott, who were in a position to know the truth. Their disinclination to go into further particulars was not unnatural. In an unpublished local history by Cosme Gómez de Texada de los Reyes, Mariana is said to be the son of Juan Martinez de Mariana, Dean of the Chapter of Talavera de la Reina, and Bernardina Rodriguez, and the assertion is sufficiently corroborated by a document which M. Cirot has discovered in the British Museum (MS. Egerton, 1875); this is a letter addressed to Mariana from Talavera on December 11th, 1583, and signed "Vtã madre bernaldina Rodriguez." The conclusion is that Mariana was born at Talavera de la Reina about the beginning of 1536, and that, for obvious reasons, he was taken to Puebla Nueva to be baptized. It follows that the story of his French origin, given by Antonio Hurtado de Mendoza and Hernando de Avila, is an invention. So also with respect to Mariana's death, which is usually stated to have occurred in 1623; the true date is February 16th, 1624.

Mariana has been warmly praised for his bold integrity in acquitting Arias Montano of the more serious charges brought against this scholar in connexion with the Antwerp 'Biblia Regia.' Arias Montano himself vaguely insinuated that he was denounced to the Inquisition by the Jesuits, and if this were really so Mariana would deserve all the praise that he has received. But the fact is not proved. On the contrary, the denunciation came in 1576 from León de Castro, the sinister Salamancan professor who had already distinguished himself by informing against Luis de León; and, though M. Cirot does not admit it, Mariana's action leaves a decided impression of timidity and double-dealing. His own turn came in 1609–11, when three of his 'Tractatus VII.' were brought before the Holy Office, apparently by Fernando de Azevedo, afterwards President of the Council of Castile. It has been alleged that Mariana's "treatment on this occasion was undoubtedly the more severe" because the 'Discurso de las enfermedades de la Compañía' was found among his manuscripts. This is not impossible, for the internal evidence of the text shows that the 'Discurso' was written before 1606, and it seems to have been known to some of his colleagues. On the other hand, the 'Discurso' does not exceed the bounds of fair criticism, and it is unlikely that the Jesuits would invoke any external authority against a conspicuous member who, by his conduct in the Vázquez episode of 1588, had proved that all his sympathies were with the conservative wing of the Society.

M. Cirot removes many of the misconceptions rife concerning the 'Historia de rebus Hispaniæ.' Ticknor's assertion that this was the main occupation of the last thirty or forty years of the author's life scarcely conveys the idea that the 'De Rege,' the

'De ponderibus et mensuris,' the edition of Lucas de Tuy, the 'Tractatus VII.,' and the 'Scholia in Vetus et Novum Testamentum,' were all later than the history; that the history was in fact Mariana's first work, that he is probably not responsible for the later editions of it in Spanish, and that the Spanish version was finished at least as early as June, 1593. On all these points M. Cirot's demonstration is excellent. He refutes the current notion that the first twenty books of the 'Historia de rebus Hispaniæ' were issued in 1592, and that the remaining ten appeared in 1609: though most copies of the 1592 edition contain only twenty books, there are some which include twenty-five books, and all thirty were printed at Mayence in 1605. Moreover, as regards the Spanish version, it is only in a special sense that Mariana can be described as his own translator. The testimony of Tamayo de Vargas is as follows:—

"En la traduccion aunque no al letra que no sea del P. Mariana, algunos le desearon aiudar, pero fueles imposible (i a quien no?) alcançar la grandeza del estilo Latino, no solo para igualarle, mas para entenderle; i asi no fue marauilla auer algun descuido que en su censura pudo dexar de aduertir aun su mismo auctor."

This quotation from the 'Raçon de la Historia' is clumsily phrased, but the meaning clearly is that in the Spanish version of 1601 Mariana was aided by collaborators working under his supervision. It is difficult to decide what amount of authority attaches to the reprints of 1608, 1617–16, and 1623, each of which differs from its immediate predecessor in important respects. The 1608 edition contains striking inconsistencies which cannot well be attributed to the author (who was exceptionally careful in correcting), and these oversights may be the fault of his deputy Cristóbal López; the deliberate archaisms, characteristic of Mariana's style, are ruthlessly pruned away in the edition of 1617–16; and the edition of 1623 utilizes the notorious chronicles of the Jesuit Ramón de la Higuera, which, from 1597 to 1616, Mariana had rightly branded as forgeries. Mariana's share in preparing these later editions cannot have been great, and perhaps this is no more than we should expect from his disdain for everything that was not written in Latin.

So far as matters of fact are concerned, M. Cirot's corrections, addenda, and commentaries are invaluable; but he does not carry conviction in his attempt to show that Mariana has been unduly depreciated by the historians of Spanish literature. Even if it be true that Spain has nothing so remarkable of its kind as the 'De Rege' (p. 35), we can no more accept any page in it as "un chef-d'œuvre de grâce, de naturel, et de poésie" (p. 33) than we can believe in its author's "aspirations républicaines et démocratiques" (p. 357), and, at any rate, the 'De Rege' lies outside the province of Spanish literature proper. M. Cirot protests too much. The fact that Mondéjar has dwelt with much severity and some injustice on the errors of the 'Historia' is no reason for going to the opposite extreme and becoming more Marianist than Mariana himself. His own phrase, "plura transcribo quam credo," is an explicit disclaimer of all pretensions to minute accuracy. In point of exactitude he is inferior to Morales, but he has done what Morales could never have accomplished: he has produced "the most remarkable union of picturesque chronicling with sober history that the world has ever seen." This is Ticknor's verdict, and it errs, if at all, on the side of generosity.

A few points may be mentioned for reconsideration. On p. 400 the phrase "para axena [?] impressa" (transcribed from MS. Egerton, 1871) should read *para nueua impressa;* in the description of Tarif (p. 349) as "persona de gran cuenta, dado que le faltaua vn ojo," the expression *dado que* probably stands for *aunque;* the attribution of the 'Republica Literaria' to Saavedra Fajardo (p. 387) is at least doubtful; the comparison between Mariana and Quevedo (p. 377) is misleading, for, as we have already noted, the Spanish version of the 'Historia' was finished in 1593, before preciosity of any kind came into vogue, while the 'Anales de Quince Dias' was written in 1621, when *conceptismo* was rapidly gaining ground. Misprints are few, even in the first appendix, which corrects many bad blunders in Gayangos's 'Catalogue of the Spanish Manuscripts in the British Museum.' It is a little mortifying, by the way, to note that most of the materials for Mariana's biography are in London, and have been neglected by English students. They are admirably used by M. Cirot in a monograph which must henceforth be the chief authority on all matters concerning the greatest historian that Spain has produced.

The Hatzfeldt Letters: Letters of Count Paul Hatzfeldt to his Wife. Written from the Head-quarters of the King of Prussia, 1870–1. Translated from the French by J. L. Bashford. (Murray.)

The Prussian Foreign Office servant who was recently German Ambassador in London had that horror of "indiscretions" which was natural in Bismarck's best man. In his life of Lord Granville, Lord Edmond Fitzmaurice, who frequently names Hatzfeldt, quotes a sentence as to Bismarck's never forgiving "indiscretions," which does not go beyond the truth. The great interest of the book now before us lies, however, in the extraordinarily unexpected nature of its revelations. An English writer bearing a foreign title was described a generation back as having made a bonfire of London society, with his mother on the top. Paul von Hatzfeldt is in the present volume occasionally made to play a somewhat similar part, not so much as regards what is commonly called "scandal" as in respect of Prussian Court and official life and his own family concerns. While, however, a little more care in editing might have avoided some blemishes, we welcome the volume as throwing light on many historical characters and events.

The foot-notes show either a profound knowledge of German society or great care. On the first page we find, however, this statement as to Hatzfeldt's mother, which follows a crude account of her relations with her husband: "She tried to play a part in the social movement with which Lassalle was connected, but failed." It would have been better, if the matter was to be mentioned, to give a fuller statement, by which, we think, more justice would have been done. Disputes between Hatzfeldt and the American family into which he married are related at length in many letters. As the actual first and last words are omitted in all the items of the correspondence, it would have been wise also to leave out frequent references to irritation and "bad temper." No doubt these things played a part in Hatzfeldt's life when he was representing the Prussian Foreign Office at Versailles. He had tried to save the property of his father-in-law outside Paris by stating that he had an interest in it—a step which, however natural, seems to have been resented by the family, who, with the exception of a brother-in-law left to look after Petit Val, without funds, were French in their sympathies and were in Paris during the siege. The youth went out shooting with the German officers in the neighbours' preserves, and Hatzfeldt records his special delight in shooting over a property "where he used not to be invited." He even made presents of the game, and tied on the parcels the labels of the property in question for the purpose of "annoying" the proprietor. Hatzfeldt is also made to tell the world how "he did a good thing for himself yesterday at the outposts: he got 300 francs out of Mr. Ward by a trick." When, however, "Henry" agreed to Petit Val being put into the Hatzfeldt name, so that a claim for damages could be set up, the father-in-law "will probably think that I want to take advantage of the situation in order to enrich myself." Nevertheless it was afterwards proposed that the house in Paris should be handed over, "because you could claim damages as a Prussian subject." The family stock was, however, augmented rather than decreased by the occupation, a growth in the number both of horses and of cows at the country place being duly recorded. On the other side of the account the little jealousies, which had been exaggerated at Berlin, are set forth in Hatzfeldt's replies. He is not made to appear to advantage, to say the least, but thanks God that he is not "as the French" in money matters. With Prussian pride he declares that "therein lies our strength. We are not so corrupt as they are." All the time, however, Hatzfeldt was being worried, and even offered to send in his resignation. In a German book published in the United States, and recently republished with an English translation, credit is claimed, on behalf of a German-American alliance, for the manner in which Washburne, Minister of the United States in Paris during the siege, worked with and for the Germans. The real facts were exactly opposite, and were discussed in *The Athenæum* review. They are here set forth; for example: "Your Minister, Mr. Washburne, is playing a curious part." Hatzfeldt got into serious trouble by reason of his own connexion with Washburne's proceedings, and the Prussian General Staff are shown to have stopped and opened the letters of the chief agents of the Prussian Foreign Office. On the principal occasion Hatzfeldt "scored," however, for he had put in some information settled by Bismarck's office for the very purpose that it should be communicated to the French

Government. We are reminded of Fouché's relations with Bonaparte's private police.

Another source of annoyance to Hatzfeldt lay in the increasing friendliness of his wife's intercourse, when left alone at Berlin, with Queen Augusta. That lady was looked on by his chief as leading "the French party." There are several allusions in Hatzfeldt's letters to his anxieties on this point; for example:—

"What troubles me a bit is, that you read the letter I wrote you from Brussels to the Queen. I don't at all recollect what I wrote; but it is to be hoped that there will be no gossip about it with Bismarck."

The letter referred to, which is dated on the day of the revolution in Paris, only gives an account of the surrender of Louis Napoleon, and can hardly be considered to have been dangerous, or even confidential. It is probably Queen Augusta, about, at that moment, to become German Empress, who is the "great personage" who interfered against the bombardments, first of Strasburg, and then of Paris. The General Staff replied to Hatzfeldt in writing: "In order to please the personage in question, we will give orders that the cannon-balls shall be wrapped in cotton-wool."

It is curious to find that so able a man as Hatzfeldt—differing from Bismarck and from Moltke, who both said that the annexation of Alsace would necessitate great armaments by Germany for half a century—thought that the peace which Prussia was to impose on France would "allow every country to diminish its army and the taxes that result therefrom."

A letter of the September of the siege, when the King of Prussia, Bismarck, and Hatzfeldt were all staying at Alphonse de Rothschild's house, shows what care was taken to avoid any ground for complaint being given to the powerful financial firm. Hatzfeldt says that he is going to make an excursion in search of wine, as the King has not only prohibited requisitions, and stopped shooting, but shown himself so "considerate" that "although there is a cellar chock full before our very eyes, we have nothing to drink." At Christmas Hatzfeldt tells a very different story, this time from Versailles. He explains that

"the courtlings sent wagonloads to their families at Berlin.....As far as the King is concerned the matter is easily explained. He was told that as St. Cloud was the property of the State, everything that it contained belonged to him by right of conquest. As he did not wish to keep the things for himself, he distributed everything amongst the princes and courtlings."

Hatzfeldt had his personal grievance:—

"There isn't a wretched courtling nor a single aide de camp who has not been covered with decorations, although they have done absolutely nothing but eat and drink. At the General Staff and at the War Ministry, even at the Commissariat and at the Post Office, there is not a single official who has not long since received the Iron Cross."

One of the best things in the volume has a literary flavour. It comes from the conversation of M. Thiers: "The result of having M. Hugo as first poet and M. Lebœuf as our War Minister is, that we have the pleasure of lunching with you here"—that is, at Versailles during the occupation.

The index is unfortunately poor, though fairly accurate as far as it goes. There are a few errors in the text, such as the inevitable "Gallifet"; and in one place "Clarmont," spelt otherwise in another passage.

RUSSIAN LITERATURE.

WAR AND POLITICS

It is impossible to say that literary life in Russia has been developed in orthodox fashion during the last twelve months. The attention of all society has been so much occupied by the war with Japan and the revolutionary movement in the country, that readers were not likely to be influenced by purely literary developments. On the other hand, current events have had their influence on literature, if we take that expression in its widest sense. The interest in political questions, which has greatly increased, has produced a series of publications devoted to them. Many books and pamphlets have appeared dealing with the constitutions of Western Europe, and having the object of familiarizing Russian readers with parliamentary usages (*e.g.*, translations of the works of Dicey, Lowell, and Jellinek). At St. Petersburg many new daily newspapers have made their appearance, for the most part Radical in programme (so far as there can be a Radical press when the censorship is in force), such as *The Son of the Country*, *Our Life*, *Our Times*, which at once gained a wide circulation. Yielding to the persevering and unmistakable demands of society, the Government resolved to relax the repressive measures which up to that time had hampered the development of Russian literature. A special commis-

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sion was organized, under the presidency of D. Kobeko, for the investigation of the Russian press laws, with a view to giving the press greater freedom. The labours of the commission have not yet ended. According to report, all the material accumulated on the question will be examined at the first session of the newly formed Imperial Council, which will assemble in January of next year. It is true that the prosecutions of the press by the administration have not ceased; during the last twelve months a whole series of periodical publications have been suspended by order of the Minister of the Interior for some months, and the proprietors have also been punished in other ways—*e.g.*, have been forbidden to sell retail. Some of the provincial newspapers have not been allowed to appear, or have only appeared with gaps in their columns, because certain passages were struck out by the local censor. Still, generally, it is now felt that the rights of the Russian press have been enlarged. The journals and gazettes have acquired the power of judging questions, the right to touch upon which had been before strictly denied. They may now subject to a criticism more or less searching the measures of the Government, which was absolutely impossible a year ago. This is a development which has been sanctioned by no definite legal act, but was founded entirely on the tacit consent of both sides, and in the press has been styled "the Spring."

RELAXATION OF CENSORSHIP

It is owing to this breath of "Spring" that in the book-market have appeared the productions of some prominent Russian authors, which before came into the hands of Russian readers as a kind of contraband, in editions published beyond the frontier. Thus among the first publications were the works of A. Herzen (1812–70), the celebrated exile, who lived many years in England, and edited *The Bell*, which resounded over Russia in the period before the reforms like a *memento mori*. For his fine style, the artistic power of his imagination, and the attractive eloquence of his logic, Herzen may be ranked among classical Russian authors, apart from the historical importance of his literary activity. For a long time the very mention of the name of Herzen was impossible in the Russian press. Unfortunately, even the edition of his writings now permitted is incomplete. There has also appeared a collection of the poems of the friend and co-operator of Herzen, N. Ogariev (1813–1877), whose works, for about fifty years, have been forbidden in Russia. Ogariev deserves to be put in the list of the best Russian poets — in the same rank with Tiutchev, Baratinski, Fet, and Nekrasov. His verses appear careless in form and too simple in their contents; but under the apparent carelessness is an energy of phrase which admits of no modification of words, and under that simplicity the complexity of a soul that has sought and has despaired. No one has expressed better than Ogariev in Russian poetry the aimlessness of hope, and the bewilderment of the paths, from which there seems no exit.

An edition of the works of H. Tchernishevski (1828–83) has also been begun. He was a brilliant critic and passionate publicist, who ruled the minds of Russian youths in the fifties. In 1864 Tchernishevski was sent to Siberia for treason. He returned from exile in 1883, but still vigorous and still capable of continuing his literary work. For a long time his writings were entirely forbidden in Russia, and some of them have only recently made their appearance, but without the name of the author. This year his celebrated novel 'What is to be Done?' has been published with the name of the author prefixed. The novel has no artistic merit, but is important as a sign of the times and a vivid preaching of ideas which in their day agitated the front ranks of Russian society.

Among these "gifts of Spring" we must include the appearance of the 'Memoirs of V. Yakushkin,' one of the *Dekabrists*, which up to this time had been published only in London and Leipsic, and the 'Recollections' of D. Akhsharumov, condemned in 1849 in the political trial of Petrashevski, in which Dostoievski was implicated. Akhsharumov had made for some years great efforts to get the publication of this work permitted.

We must add the translation of the celebrated work of Giles Fletcher, 'On the

Russe Commonwealth,' which appeared in England in 1591. Let us remark that the work of Fletcher was printed in Russian by Prof. Bodianski in 1878 in a special historical magazine; but the number of the magazine was confiscated, and Bodianski sent from Moscow to Kazan.

NOVELS

As regards contemporary literature, we must consider the appearance of the novel of D. Merezhkovski, 'Peter and Alexis,' as the most important event. I have already had the honour in these columns to speak of this production, in my account given last year, when the novel was not yet finished. The last chapters have not changed its general character. In the whole work the author exhibits a vast labour, which shows his great erudition. In his talent he is rather an essayist than a poet. The chapters devoted to the characterization of the great Russian emperor are magnificent—a wonderful, and at the same time portentous, portraiture of the giant Tsar. The remaining chapters furnish living pictures of various sides of Russian life at the beginning of the eighteenth century. The language of the novel is condensed, carefully elaborated, and shows a good style. But Merezhkovski has not produced an artistic whole. He has not brought into complete form the material which he has collected; he has been prevented by his desire to show that Peter destroyed the Russian Church. The novel is not a shapely, well-proportioned statue, conceived by one artistic survey, but a museum of curiosities and mosaics.

The new tales of Andréev have roused great interest, as they always do. Each of them constitutes an event in literature. Undoubtedly 'The Red Laughter' has produced the greatest impression on the critics and the reading public. It deals with the terrors of war and the madness of the masses. It presents harrowing scenes, pictures conveying the impression of delirium, yet so finished that we recognize their realism. But Andréev has not succeeded in producing an epic picture of the war; he is too much of a psychologist for that. Less grandiose in thought, but more complete in execution, is another of his stories, 'The Visions,' where a madhouse is described and the doctor who presides over it; but the reader cannot help thinking that this doctor is a type of the man who is more mad than his patients. Andréev has succeeded in showing in this tale what thin partitions divide the healthy and the diseased mind.

The book of stories by Th. Sologub is very remarkable. They are dainty little parables, recalling the fables of the East or the tales of Andersen, only the methods of the Danish enchanter are enriched and completed with all the discoveries which the masters of the new prose have made. Every scene, independently of its internal allegorical contents, exists in a self-contained artistic life. The language of the tales is astonishingly simple, sober, and to the point. They have also another feature in common with those of Andersen, which is now rarely met with in Russian literature—laughter in all its forms, from bitter sarcasm to the merry roar, from subtle irony to good-natured quips at the perplexity of the reader. This book of tales is beyond dispute the best thing which has up to this time been written by Sologub.

'The Return,' by Andrei Bieli, has been called by its author a symphony. In reality it is something between a poem musically constructed and a novel of large grasp and unconstrained development. It is a peculiarity of Bieli that he understands the relationship between the real and the unreal, that our everyday activity is conditioned by mystic causes. Bieli represents all the transparency, all the transcendental subjectivity (to make use of a term of Kant), of our relation to things. In 'The Return' the strict continuity of our life is mingled with the illogicality of dreams, and is turned into a disconnected and monstrous chaos; the conditions of time and space are, as it were, obliterated, and dizziness seizes the reader, as at the beginning of an earthquake. 'The Return' is the most compact and complete of the three symphonies written by Bieli.

Among other productions appertaining to belles-lettres attention must be called to two collections of stories by the new writers Osip Dimov and M. Artsibashev. Both seem to possess the gifts of a true story-teller; both show original thought and language, and a fine technique in writing. Dimov is interesting in his short sketches, in which much is said allusively and not right out; but greater success has fallen to the lot of Artsibashev, in consequence of the familiar, realistic methods of his creative power, and owing to the fact that he often employs themes of the day. The novel of I. Kuprin has been much talked of—'The Duel,' a tale of military life, representing the emptiness and pettiness of the lives of Russian officers. On the other hand, some small stories of Maxim Gorki, in which the author only repeats himself, have attracted but little notice. To all appearance the influence of Gorki is declining.

The stories of Gorki, as also those of Andréev and the novel of Kuprin, were printed in the *Sborniki* of the publishing firm Knowledge. I may say that in view of the difficulty of obtaining permission to publish a magazine, there has arisen again in Russia during the last few years the old form of periodical "miscellanies" and almanacs, published by a group of authors of the same views. The almanacs issued by Knowledge, which have had a great success, represent a group of realistic writers. The writers forming the circle of "modernists," as they are called, are grouped in two almanacs, published by the firms Scorpion ('Northern Flowers') and the Griffin. The cycle of authors who are beginning their career has entered upon activity in the 'Green Miscellany,' &c. It seems likely that these publications will cease when the difficulties with regard to the establishment of magazines have been overcome.

DRAMA

In the sphere of the drama, among new pieces brought on the stage the 'Lodgers in the Country' of M. Gorki has attracted attention. This play was written under the strong influence of A. Tchekhov, and had no actual success. Among the dramas for private reading we must mention the tragedy of Viacheslav Ivanov, 'Tantalus.' Among the articles included in the journals *The Scales* and *The Questions of Life*, V. Ivanov preaches the renascence of the principles of ancient art, and points out, as the highest objects of poetry, the creation of myths. In his tragedy he attempts to give a version of the myth of Tantalus on a level with the ancient poets. His Tantalus is the type of one who fights with the gods, who opposes the personal "I" to eternal fate. In form the tragedy corresponds very closely to the ancient dramas: the dialogues are written in the iambic metre, the choruses are arranged in strophes. Even in his language, in the syntactical arrangement of his sentences, in his metaphors, Ivanov draws near to the ancient models. If the contemporaries of Æschylus had been able to become acquainted with 'Tantalus,' they would certainly have adjudged a crown to the author. The tragedy is printed in the almanac 'Northern Flowers,' where are two other dramas: 'Three Blossoms,' by K. Balmont, and 'Earth,' scenes from future times, belonging to the pen of him who writes these lines.

VERSE

In the domain of lyrical poetry let me note a new volume of verses by the unwearied K. Balmont, 'The Liturgy of Beauty.' The hymns in honour of the four elements, earth, water, fire, and air, constitute the most important part of the book. These hymns are frequently attractive in their ecstasy, but are sometimes spun out. In general, in this new book K. Balmont seems to feel a weariness in his poetical gifts. He begins to repeat himself, and is more careless about form. His Nietzsche-like invitations to be strong, his exaggerated protestations that he is happy, sound artificial. But for all that there are in the 'Liturgy' pearls of quiet pensive poetry, harmonious songs dealing with nature, things of which Russian poetry will always be proud.

A. Block has shown himself an independent poet in his 'Verses on the Beautiful Lady.' The beautiful lady of the poet is not so much an earthly love as a mystical Madonna, a maiden of rainbow heights according to the terminology of the gnostics. Russian poetry has not known up to this time such penetrating songs to the "Eternal Womanhood." In them still sound the melancholy thought of the child's heart, which beats amid the coarse conditions of contemporary life, and the prayers of the knight errant. Here and there an inexperienced hand can be traced in the verses, but in general the form of the poetry of Block is so original that he ought to be recognized as a master, the creator of his school; and, indeed, he has already had imitators and pupils.

The verses of A. Dobroliubov are entitled 'From the Book of the Invisible.' Ten years ago Dobroliubov made a start with a book of verses of the narrow, decadent type. He then suddenly gave up all intercourse with cultured society, and went among the common people and began to preach in the Russian villages his interpretation of the Gospel. On account of his preaching he was several times prosecuted,

and spent half a year in prison; but he continues his work to this day. His verses are written in the form of the religious hymns which Russian sectaries sing at their prayer-meetings; but under the somewhat coarse exterior it is possible to distinguish a master of the language, who has not forgotten the lessons of his "great teachers," to whom he dedicated his first book, and among whom was D. G. Rossetti.

Among other collections of poems, I find worthy of mention the volumes of M. Semenov and S. Makovski, the book of 'Introductions,' by V. Hofman, and 'Hoar-Frost,' by Madame P. Solovieva. The appearance of the new edition of the poetical works of Count Golenistchev-Kutuzov was a remarkable event. He is a poet whom critics justly value.

TRANSLATIONS

In the sphere of translations we must give the first place to the beautiful edition of the works of Byron which has appeared, under the editorship of S. Vengerov, from the firm of Brockhaus & Ephron. As yet one volume has been published. Most of the translations are new; but, from the abundance of illustrations, this edition ought to have an honourable place, even among English editions. G. Chulkov has published his translation of 'Douze Chansons,' by Maeterlinck, with illustrations by Ch. Dudlé, who has designed an illustrated cover for the Russian edition. The productions of St. Pszibyszewski had great success among Russian readers. They appeared simultaneously from several publishers. The same may be said of the books of Oscar Wilde, especially his posthumous confession, 'De Profundis.' There was a great increase in translated literature on political questions.

HISTORY

No great development has been noticed in historical literature. Among original works may be mentioned 'Lectures on the History of Greece,' by R. Vipper, founded on independent study of primary sources. The history of the most ancient, the Homeric Greece, is minutely elaborated in them. N. Rozhkov has published 'Survey of Russian History from the Sociological Point of View.' The author has been considerably injured by the identification of his views with those of Karl Marx and his efforts to trace every process in history to economic causes; but his book contains many valuable remarks and interesting statements. D. Ilovaiski has issued a new volume of his 'History of Russia,' devoted to the reign of Alexis Mikhailovich and his nearest successors. From all points of view this is a conscientious piece of work; but the author holds a somewhat archaic view of the function of an historian. M. Grushevski, professor at the University of Lemberg, has issued a 'Sketch of the History of the People of the Ukraine,' which is an adaptation of his lectures given in the Russian School in Paris. The author insists upon the independence of the people of the Ukraine, who form a separate branch of the Slavonic family, in the same rank as the Great Russians and the Poles. Unfortunately, Grushevski does not show a complete mastery of the Russian language.

Among the editions of historical materials I must notice 'Collection of Treaties and Conventions between Russia and France, from 1807 to 1820,' a very remarkable and useful work, carried out under the editorship of F. Martens. The new (nineteenth) volume of the huge biography of M. Pogodin, published by N. Barsukov, is devoted to the year 1862, and contains much interesting matter—letters published for the first time, &c. It is a pity that the author, who is prejudiced, explains the material which he has collected in a spirit hostile to the reforms of Alexander II. As in the special historical magazines, so also in separate editions, a great deal of material has appeared dealing with the affair of the *Dekabrists*, the insurgents of the year 1825. Let us also here add the memoirs of Akhsharumov and Yakushkin previously mentioned, and the work of Giles Fletcher.

There has also been published the first volume of a valuable work of M. Pirozhkov, 'Social Movements in Russia in the Nineteenth Century,' in which have been incorporated the labours of V. Semevski, V. Bogucharski, and P. Stchegolev about the *Dekabrists*—also concerning M. von Wizin, Prince Obolenski, Baron Steingel, and various materials to illustrate their characters. In military history the second volume has appeared of the history of the Russo-Swedish war in the year 1808–9, by P. von Gerich.

HISTORY OF LITERATURE.

The following are conspicuous works on the history of literature: 1. The work of the Academician A. Veselovski on V. Zhukovski, 'The Poetry of Feeling and the Imagination of the Heart,' the first investigation of the poetry of one of the greatest of Russian poets, since whose death more than fifty years have elapsed. This inquiry disposes of the legend that Zhukovski was a romantic poet. 2. The book of V. Stchegolev, 'A. Griboyédov and the Dekabrists.' This contains a facsimile of the original work of Griboyédov, which is preserved in the archives, and by searching criticism shows that Griboyédov was much more mixed up with the *Dekabrists* than is generally supposed. 3. 'Sketches of the History of Literature and Education,' by N. Bulich, devoted to the characterization of Russian literature before the appearance of Pushkin. 4. The posthumous work of the Academician Pypin on Nekrasov, founded on unpublished materials, and issued by the Academy of Sciences. 5. The works of the late N. Zhdanov, especially dealing with old Russian literature. 6. N. Ovsianiko-Kulikovski, a pupil of the celebrated Potebnya, has published a very valuable 'Syntax of the Russian Language,' in which he tries in a lucid manner to set forth the observations of his teacher on the psychology of syntax.

PHILOSOPHY

In the department of philosophy I must mention the book of N. Minski, 'The Religion of the Future,' in which the author tries to establish a system of religious beliefs on a strictly rationalistic foundation. The book contains many profound and truly original thoughts. It is written in an attractive way, in the form of a dialogue. A. Shestov, in 'The Apotheosis of Doubt,' further irritates, in a series of bold and unpardonable aphorisms, the most grievous wounds of contemporary conviction. Prof. Th. Zielinski, in his book 'From the Life of Ideas,' has shown himself a convinced and clever defender of classicism as the necessary foundation of education and just views of life. The posthumous collections of essays by N. Mikhailovski, 'Echoes' and 'Last Works,' are far from reaching the power and warmth of his early productions. Of the vast literature called forth by the Russo-Japanese war I will notice only the book of Prof. P. Migulin, 'War and our Finances,' full of assertions which may be disputed, but original and stimulating thought.

DEATHS

In the period under review Russian literature has lost one of its most remarkable poets, K. K. Sluchevski. He was a poet-philosopher, who strove in his productions to render the most torturing contradictions of the human soul. Least of all was he an artist. He wrote his verses like a child—in scrawls, not a handwriting. In poetry he was a stutterer, but it was only like Moses. All came from him as if without any system, sometimes almost ridiculously, but at the same time prophetical, bold, fiery, and clear. In his poetry there is want of form, but nothing mean; it is original in the best sense of the word. The son of Sluchevski, also a poet, a naval lieutenant, perished at the battle of Tshushima soon after the death of his father. Besides Sluchevski have died A. N. Pypin, a prominent historian of literature; D. Aberkiev, a dramatist and theorist on art; D. Mikhailovski, a poet; D. Mordovtzev, a popular novelist; and Madame Lokhvitskaya.

Valerii Briusov.

Interludes in Verse and Prose. By Sir G. O. Trevelyan. (Bell & Sons.)

We are glad to see a reprint of what are now classic pieces of Cambridge wit. 'Horace at Athens,' 'The Cambridge Dionysia,' and 'Ladies in Parliament' (here entitled 'The Modern Ecclesiazusæ') have long enjoyed a considerable sale in cheap form. The two latter rank, with Dean Mansel's 'Phrontisterion,' among the best imitations of Aristophanes known to us. They contain, as do his plays, a certain amount of esoteric allusion which requires a commentator, but in form, matter, and freedom of movement they are worthy of their exemplar. A few notes at the bottom of the page explain local or political allusions which might otherwise be lost on the present generation. The author was Second Classic in 1861, but missed his Fellowship at Trinity, though men lower on the classical list secured that distinction. He points out in a note to 'Horace at Athens' the curious fate of the passage which refers to this mishap:—

"In the first edition the above four lines, the dearest the writer ever penned, were suppressed at the last moment, and fresh matter substituted. But a thrifty bookbinder used the rejected pages to strengthen the covers of a certain number of copies, so that the purchaser could gratify his

curiosity by the simple process of holding up the binding to the light. Few,—and, least of all, the then Master of Trinity,—could be induced to believe that the author was not a party to this suicidal policy."

Whewell, Master at that time, was not to be trifled with any more than his successor Thompson, who refused a Fellowship to the writer of a most brilliant dissertation, because it ended with a piece of slang.

Since then Trinity has offered amends by making Sir George an Honorary Fellow; and his son, another George Trevelyan, has been a Fellow of the College, though he has preferred the severer muse of history to the Thalia of comic verse.

Light as these pieces are, they have also attained to the dignity of history, and contain much that is curious to those who remember old days, or study modern ones in the light of the old. Sir George has made a few omissions of personal allusions. Since his volume ranks as a sort of Freshman's Bible, we may regret one of these, which forms the only literary reference we know to a universal pronunciation. In 'Horace at Athens' we no longer find the lines:—

Balbus. Caius, my worthy comrade—
Caius. If you please,
I very much prefer to be called Keys.

An instance of tenacity is afforded by the Master elected through his own vote, who yet holds the place he secured in the sixties. Quintus Russellus Maximus, the war correspondent, is also still with us, a remarkable veteran. The whole piece contains much classical lore in solution; *e.g.*, we find Sappho's famous love ode translated, and much of Horace. Sir George has slipped, however, in speaking of the gigantic Aristophanic word as

beginning galeo—
Lepado—temacho—and the Lord knows what.

It runs "Lepado-temacho-selacho-galeo," &c., in the 'Ecclesiazusæ,' 1169. We can hardly justify the alteration as *metri gratia* in the hands of so ingenious a finder of rhymes.

'The Cambridge Dionysia' begins with a reference to "Shillibere," *i.e.*, Shilleto, the great scholar, of whom personal memories are now few, though his repute is undimmed, and his classical "copies" are still the exemplars of the undergraduate. Shilleto's beer-drinking powers are commemorated in the volume. A Cabinet colleague of Sir George Trevelyan, who was a lance-corporal on duty in the guard of honour in the tent on King's Lawn at the lunch to the present King and Queen in 1863, has been known to quote an indignant refusal of champagne and to mimic the well-known shout, "Is there no beer?" Another anecdote of Shilleto refers to his saying: "They call me a Jacobite because I wear a sprig on Royal Oak Day."

In the book before us there is much which time has made notable. It appears in the sixties to have been an illicit, but distinct pleasure to read Alexander Smith, whose works are now quite dead. The poem ends with an injunction, if Policeman K interferes, to

Break his head, and shave his whiskers, and suspend him to the lamp,

as to which we may note that "rows" are now by no means so common at Cambridge as in the old days. It takes a special occasion, such as the advent of a Kitchener or the introduction of women's degrees, to raise a tumult. Ordinary town and gown rows, which have a respectable pedigree, going back at least to Henry VII., if not earlier, are virtually extinct. The 5th of November has been for ten years or so but mildly provocative of the delights of battle.

'The Anglo-Indian Lyrics' speak of Clive, Hastings, and Impey as having their fame kept alive in schoolboy mouths by

Just two articles in that Review
Where gaudy yellow strives with dingy blue.

Now, the *Edinburgh* can hardly make or mar a reputation for the reviewer or the reviewed. *En revanche* we have in abundance series of heroes of the nations and periods of literature to instruct the young. But surely no schoolboy other than Macaulay's "infant phenomenon" (who may, after all, have been his nephew) ever read the quarterlies, even in the virtuous sixties.

The paraphrases of Horace here and elsewhere have both grace and ease; they are not the worse for being less thickly starred with cleverness than Mr. Seaman's and Mr. Godley's similar odes. All five burlesques are charming, both from their native wit and their equipment of Horatian allusion in Anglo-Indian or in Cambridge garb. The day may come, but has not come yet, when the brothers Ross, and Brett, R.A., and Sir Ranald Martin, and Sir Charles and Lady Mary Wood in the 'Donarem Pateras' will demand a scholiast. Perhaps Miss Asterie White's lovesick rival hardly reconciles us to Mrs. Bardell and Mr. Pickwick as equivalent with Hippolyte and Peleus; Opuntian Megilla's brother, on the other hand, is delightfully transformed into a Junior Soph, whose hopes are more severely dashed by his charmer's engagement to a college tutor than by Horace's rude aspersions on the young lady as a Charybdis and a Megæra. The touch of fatalistic sadness in the original ode to Leuconoe is a little jarred upon by the mockery of Dr. Cumming and his fated year; and the splendid Horace and Lydia dialogue, which Scaliger declared that he would rather have written than be king of Spain and the Indies, as it has evaded the arts of the translator, so seems to defy the parodist. Yet we well remember, when these *jeux d'esprit* saw the light in 1863, feeling that we had in their author Sir T. Browne's "undiscovered Englisher of Horace."

The extracts from 'Letters of a Competition Wallah' have still the sparkle which delighted us on their first appearance. They paint a celibate Paradise, into which Eve's intrusion, not through the poor thing's fault, brings serious penalties and drawbacks. It is still the best description of Anglo-India, except that given in 'The Chronicles of Dustypore.' 'An Ancient Greek War' was called 'A Holiday among some Old Friends' in the cheap reprint of 1888; it is a good example of classics for the million—curiously eloquent, admirably selective in its translations from Aristophanes, Thucydides, Plato, with not a few perhaps unconscious reflections (as in 'The Siege of Arrah' there is a direct imitation) of Macaulay.

The foot-notes help the reader, as has been said, to many an obsolete allusion; on one or two the oracles are dumb. We should like to know who wrote the 'Sirens' (p. 54), who was the convivial "Phinn" deserving to rank with Harcourt and Brookfield, who the "Arthur struggling with his team of roans" (76, 78). "Beales" (86) was, of course, the hero of the Hyde Park railings and of Mr. Secretary Walpole's tears; but few will know his name to-day. "Pucka" is very properly explained, but was current in Oxford slang twenty years ago. The comma at "pulled" on p. 13 is superfluous; pulled-and-grilled (*poulet grillé*) is one dish. Did not Mr. Bouncer offer it to tempt Verdant Green out of his bed? There would be no harm now, since he has long been dead, in affixing a name to the "old Master of Arts" on p. 74. It was Prof. Westwood, famous naturalist and most genial man, but never known to pronounce the letter immortalized by Miss Catherine Fanshawe. The story was rather differently told at the time, and is perhaps too old now to reprint.

We lay down these clever revivals of long ago with a sense of degeneracy in to-day. It is the proverbial lament of seniors, but all recent reminiscences support belief that university life was fuller, its frolic more intellectual, talk more brilliant, productiveness more inspired, half a century ago than is now the case. There may be amongst the ingenuous youth of later ages hearts pregnant with at least terrestrial fire; there may be Oxford Bachelors who could write a 'Uniomachia,' Cambridge undergraduates who could travesty the 'Ecclesiazusæ'; but in spite of Mr. Godley at Oxford, and Mr. Seaman, whose Cambridge days gave us the admirable parody of 'Œdipus the Wreck,' Sir George Trevelyan's 'Interludes' still hold the field.

NEW NOVELS.

A Waif's Progress. By Rhoda Broughton. (Macmillan & Co.)

The habit of comparing authors with other authors (or with themselves at various epochs of their development) is not one to be encouraged. We always feel this temptation with regard to Miss Broughton's late and early methods. Her new novel shows the old daring and spirit in the dialogue, though not quite the old raciness and spontaneity that kept everything and everybody alive. Such touches when they appear are enjoyable. It may be only the silhouette of a dog, the dress or gestures of a man or a woman, yet they are marked by vivacity, observation, or drollery. This said, one confesses to not liking greatly the human nature and situations of the story. In fact, parts of it are unpleasant—if not in detail, in suggestion. The girl-heroine—an orphan of seventeen already "up" in the ways of the wicked world, and saddled with a "past," her mother's—is a sorry little object. She is not, it is hinted, without experiences of her own which have made her wary. Her sang-froid and aplomb in the business of life—marriage—are, in spite of a pretty manner and a surface good-nature, disagreeable in the extreme. She has all the physical per-

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fection of an exquisite flower; a moral outlook that leaves almost everything to be desired; and a dreadful wisdom that has safeguarded her technical innocence. The reader's acquaintance with her begins when she becomes the guest of a husband and wife. In receiving her the wife, who is given to good deeds of a rather fussy kind, adds another to her programme; but her husband's way of looking on the stranger does not accord with her scheme of things. The girl is soon handed on to a married brother. Fresh difficulties arise. In her new host and hostess there are, however, unexpectedly likable characteristics. One is gentle and loyal, the other upright and generous. The little schemer is, it must be allowed, not altogether proof against these qualities. We wonder why the wife is so coarse in speech, and delicate in feeling and action. Intrigues set in. Fresh people, some cleverly drawn, are introduced. The young schemer returns to her former entertainers, and in the end marries an elderly wooer, the widowed husband of the first hostess. And so ends the waif's career.

The Reckoning. By Robert W. Chambers. (Constable & Co.)

Mr. Chambers is an author who may be relied upon with confidence. That he is not devoid of whimsicality, as his last book proved, is nothing to his detriment. The reader may rely upon him for good, sound craftsmanship, for a genuine sense of romance, and for the gift of narrative. Nothing slovenly stands to his discredit; he upholds a worthy tradition. It would seem that his intention is, and has been, to treat in a series of romances that part of the American War of Independence which particularly affected the great landed families of Northern New York State: the Johnsons, the Butlers, the Schuylers, and others. The first of these romances was that fine tale 'Cardigan'; the second, 'The Maid at Arms.' The third we understand is not yet completed, but the fourth we are given in this present volume, 'The Reckoning,' which takes up the tale from the time of the first serious blow delivered at the Long House. The author's gift for narrative is notable, and his regard for historical accuracy, whilst not slavish, is honourable and consistent. The result in this case is a stirring romance, full of action and of the savour of the period and scenes described. A strong yet delicate love interest runs through the tale, the conclusion of which, in the chapter called 'Butler's Ford,' strikes an admirably fitting note of triumph. The story may be cordially recommended.

The Freemasons. By L. S. Gibson. (Chatto & Windus.)

This novel is described on its outer cover as "a daringly original study of a new situation in fiction." It is not that; a "new situation in fiction" is not so easy of attainment in these days; but it is a good modern story of married folks' love affairs and of middle-class society at Notting Hill and at Ealing. So far as the present reviewer is aware, this is Mr. Gibson's first book, and if that be so he is to be congratulated upon the soundness of his workmanship. His story is likely to win interest and favour in the circulating libraries, and it shows an easy fluency of expression which suggests the pen of a prolific story-teller. A clever and rather unscrupulous young doctor, handsome and popular, has married, chiefly from worldly reasons, a beautiful woman who is socially his superior, but physically unresponsive to the appeal in him which has rendered his affairs with other women both numerous and, from the gallant's standpoint, successful. An underbred City man has married a young, delicate, and rather *spirituelle* woman, largely for the reason that he thought she would give tone to his establishment. He never learns to understand his sensitive wife, and grows presently to neglect her in a rather brutal way. The handsome doctor comes to know the neglected wife, and the obvious result happens when he seeks to console her. The thing goes far, and catastrophe is threatening. Then, not trusting his own strength of will in the matter, the doctor saves the situation by making a Freemason of the City man, who joins the lodge of which his wife's lover is master, the suggestion being that his masonic vows enable the doctor to play the man and bring to an end his dishonourable entanglement. The characterization is creditable, and the story has sustained interest.

The Last Chance. By Rolf Boldrewood. (Macmillan & Co.)

The author of 'Robbery under Arms' may be relied upon to attain in every book he produces precisely the standard to which his readers are accustomed. That standard is not high from the literary point of view; it is too uniformly lacking in originality and distinction; but none the less it is a respectable level of sound and wholesome fiction. Rolf Boldrewood has the gift of narrative, the necessary basis of all good story-telling. Other matters—the refinements and subtleties which make the difference between good, interesting yarns and works of art in fiction—there are in plenty; but they are not of the absolute essence of story, and they are not present in such a tale as 'The Last Chance.'

Captain Maroon. By Robert Stuart. (Eveleigh Nash.)

There are many evidences of care and sincerity in the writing of this adventurous story, but its author has yet much to learn regarding the right construction of a tale. The story, as its title suggests, is of piracy and crime on the high seas, presumably in the seventeenth or eighteenth century. It is told in the first person by one of its principal characters; and herein lies one of its author's blunders, for he has chosen to tell the whole tale in what he conceives to have been the language of the period dealt with, the result being a style of diction by no means consistent except in its one quality of wearisomeness. Further, the device by which our sympathy is solicited on behalf of the narrator and his father, in their adventures as pirates, is unconvincing. The mechanism of the story is faulty; it is built heavily and with care, yet upon a rotten foundation. But, having said so much, we are glad to add that the book has many good points, some of which suggest that, once his amateurishness is overcome by practice, Mr. Stuart may produce good sound fiction that should appeal to young folk. He has considerable feeling for romance in incident and background, and can visualize rude action creditably. Compression, care, and, above all, a more easy style of diction should go to make a later effort from the same pen acceptable.

Mr. Muldoon. By Michael O'Donovan. (Greening.)

Mr. Muldoon was an Irishman of lowly origin, who began his adventures in the world as an indoor servant. The story follows his career closely, and belongs to a class that had its vogue some time ago. The thing is broad Irish farce from beginning to end, and here and there has the flavour of a knockabout harlequinade. There are glints of humour of a quaint sort in parts of the book, but no wit. Upon the whole it is not good enough. The author doubtless has in mind the career of "Mr. Dooley," but real wit and humour are required to make such matters as this at all palatable in volume form, and these saving qualities do not distinguish 'Mr. Muldoon.'

OUR LIBRARY TABLE.

The Rev. C. Gordon Wright is the most recent addition to the ever-growing list of Dante translators. His version of the *Purgatory* (Methuen) is constructed on a somewhat novel, though not wholly commendable, principle. Printed as prose, it consists throughout of ordinary blank-verse lines, interspersed with a certain proportion of a shorter length, six or eight syllables. The rhythm is instantly obvious, even apart from the inversions which it occasionally demands, or the clipped forms like "albe," "gin," and "twards," which Mr. Wright deems give his English a Spenserian flavour. (Would not Spenser's syncopation rather have been "tow'rds"?) A short extract will show the style of thing. We abandon the useless disguise of continuous printing:—

> While thus I musing gazed thereon,
> sleep fell on me, such sleep as ofttimes knows
> the tidings ere the act.
> It was the hour, methinks, Cythera's queen,
> who ever seemeth hot with fire of love,
> first beamèd from the east upon the mount,
> that in a dream I saw a Lady young
> and fair, who gathered flowers along a plain
> and singing said: "Know, whoso ask'st [*sic*] my name,
> I Leah am, who ever ply my hands
> to make me wreaths.

It would surely have been as easy for Mr. Wright, having got so far, to give us a genuine verse translation. He has not a bad vocabulary, if he will forget Spenser, as, to do him justice, he generally does. He often achieves a terse and happy rendering. "Feeling my legs cry truce" (xvii. 73, 4) is neat for verse, though, perhaps, hardly close enough for prose. There are few actual mistakes, and of these some are doubtless mere slips. Thus, in xii. 61, "It showed" should be "I saw." In

the rendering of "Cesare, per soggiogare Ilerda, Punse Massilia e poi corse in Ispagna," the order of the sentences has been changed, to the detriment of the sense. "Mutai vita," in xxx. 125, does not mean "changed life for death," but "changed one life for another." On the whole, however, the translation is sound; but it might have been cast in a less fanciful form.

Mr. Theodore Cook, who has written well on 'Old Touraine,' now gives us in two volumes *Old Provence* (Rivingtons). We heartily congratulate him on the interest of his book, but are not satisfied with it, for we feel certain that he can and will do better. The drawback to the book is partly due to its excellence. Mr. Cook has steeped himself in his subject—has read widely and travelled hard; there is little that relates to Provence which he has not considered. But the book seems to us wanting in plan, and from absence of design to be somewhat confused for the general reader. If the index were better this would matter less; but the index is somewhat poor. When a writer is full of his subject, to which he has indeed been led by special admiration, he will naturally exaggerate. It is hardly possible for us to go with Mr. Theodore Cook so far as to agree that the Greeks (as well as the Romans) "have here left traces upon the soil of France that are as remarkable as any to be found in Italy." If "in Italy," why not in Greece itself? There are, perhaps, no Greek remains in Greece so perfect as, or more beautiful than, the temples at Pæstum and at Segesta, or more interesting than the forts at Syracuse. Provence is so strong in Roman antiquities and arts that her friends may moderate her claim to possess also the best things of Greece.

We admire the work that Mr. Cook has done on Provence, without perhaps sharing his special views either of Provençal literary or of Provençal architectural history. He has formed clear and definite opinions, and defends them with great power. To our mind the distinction between the Provençal poets and the old French poets even of Northern France is less sharp than it appears to him. That marvellous power of concentration to which he alludes is to be found in the Northern French poets of the Middle Ages as well as in the Provençal poets of to-day. So, too, of Mr. Theodore Cook's views upon Provençal architecture. He has, we admit, the highest authorities upon his side, and can quote against us, for example, the great name of Springer, to which we think he does not, as he might, appeal. We are, however, inclined to hold that much which to Mr. Cook appears to be specially Provençal, and due to the continuance in Provence of the local modification of the Roman architecture, is as nearly world-wide as was the early Christian Church. To us it seems possible to trace from Byzantium to Ravenna, to Milan, to Sicily, to Auvergne, much which to Mr. Theodore Cook seems specially of Provençal invention. But we do not press our view. It is sufficient for us that he defends his own with ability, with skill, with learning. One quarrel, indeed, we have with Mr. Cook. He describes with ecstasy buildings in Provence which have been the subject of the most horrible "restoration." To us they have lost all interest. When a reverent spectator has suffered the horror of seeing the walls of Avignon levelled to the ground in order that they might be rebuilt in an "improved" condition, it is hardly possible for him to grow enthusiastic over Carcassonne. We should have preferred the ruin of the past to the smooth perfection of the present. Trets must be well known to Mr. Cook, and is, indeed, named by him. It is not a "monument historique." It is possible that its walls, not long since perfect, have been destroyed since the last visit of the writer of this article. But if the walls, in part at least, still stand, as they stood not long ago, there is reason to prefer the less important Trets to the more important Carcassonne. If men in these days desire to see a great walled city, it is to Agra, even more than to Constantinople or to Rome, that they should go. Mr. Cook describes the damage done to the Castle of Avignon by the troops which inhabited it. At Agra we have also to regret that the ravages of War Offices have exceeded the damage of a siege. This, however, is in the Palace, and the walls of Agra have not been spoilt.

We have already called the index feeble, but do not complain of it for inaccuracy. Even the mention of a Turenne, who is not *the* Turenne, as merely "Turenne" is not inaccurate.

We hope the present volumes may be followed by similar undertakings on the author's part.

In *Betting and Gambling*, edited by B. S. Rowntree (Macmillan), various writers "speak like a book," but all, or nearly all, that is said in their papers, true and excellent as it is in the main, has been said before by eloquent and authoritative preachers and philosophers, though with little effect. Here, at any rate, we find papers by Mr. John A. Hobson, on 'The Ethics of Gambling'; by Mr. A. J. Wilson, on 'Stock Exchange Gambling' (which is so intricately associated with legitimate business that only the conscience of the individual can solve the difficulty); by Mr. J. M. Hodge, on 'Gambling among Women'; by Canon Horsley, on 'Crime and Gambling' (on which subject we have the testimony, in the daily papers, of the Chief Commissioner of Police and of police magistrates, who do not hesitate to place betting and drink almost on a level as begetters of criminals); by Mr. J. R. MacDonald, on 'Gambling and Citizenship'; and by Mr. Rowntree himself, on 'Repression of Gambling.' Mr. Rowntree certainly has some novelties to recommend, and on one point (which, however, is not novel by any means) the majority of educated people are likely to agree with him, viz., "that the solution of the gambling evil, as of many other social evils, will never be permanently effected without a great deepening of the moral and spiritual life of the nation," or, to put the idea into less "preachy" language, without a more general exercise of self-control and common sense among all classes.

The most useful of the collected papers are the two contributed by Mr. John Hawke, the indefatigable and intrepid honorary secretary of the National Anti-Gambling League, who in the course of his campaign—by no means yet finished—against the "professional" betting of the avowed bookmaker has often run personal risks. The two papers referred to, headed 'The Extent of Gambling' and 'Existing Legislation,' present within the compass of comparatively few pages a full, true, and sufficiently particular account of the professional bookmaker's rise and progress, and of the legislative efforts made (hitherto in vain) to suppress him. Mr. Hawke, no doubt, is responsible also for the greater number of the eight appendixes, which contain copies of public documents and extracts bearing on his subject. It is curious and significant that 'Lord Davey's Street Betting Bill, 1903,' is antiquated already, so slippery a gentleman is the bookmaker, whether of the street or of the "enclosure."

The most interesting and amusing paper is that contributed professedly by "A Bookmaker," whose reason for not making known his identity—if, indeed, he be not fictitious altogether—it is easy to understand. He would, we imagine, get a warm reception, should his "pals" learn what he has written about them. The "Bookmaker" reveals himself as a befouler of his own nest. He knows that, in the main, his "clients" have not a ghost of a chance against him and his fellows. Yet he has the impudence to claim that he should be "licensed." That, of course, would make money due for bets recoverable by law. It does not seem to be generally known that there was a time when this was so, and when no less a personage than the famous Lord Mansfield had to decide such questions as are now submitted to editors of journals devoted to sport, when too paltry for the various "committees." And what was the result? That the judges protested against the waste of public time on such disputes. There is another point which is not insisted upon sufficiently, namely, the farce of talking about the transactions between "backers" and "layers of odds" as if the former ever won the latter's money. Whether backers win or lose, it is obvious that they pay both the winnings and the losings, though, no doubt, it is not the same set of backers that pays both; but the money paid comes in every case out of the pockets of backers. When bookmakers pay, they only refund, in paying Paul, a portion of what was Peter's. The bookmakers' own part of the "pool" is so small as to be negligible.

Messrs. Methuen send us *Derbyshire*, by the Rev. Dr. Cox, a handy little guide to that county, or perhaps one should rather say a gazetteer. The bulk of it consists of an alphabetical list of places, with descriptions. This is prefaced by the usual information, statistical, physical-geographical, natural-historical. A section on 'Derbyshire Worthies,' also in alphabetical order, is perhaps a more original feature. Is it still true that Robert Curzon (cardinal in 1211) is "the most celebrated of the ancient family of Curzon of Kedleston"? We are rather surprised to read that there are not a few to whom Hobbes's philosophical writings are a sealed book, but who well know his 'De Mirabilibus Pecci.' Perhaps, however, this refers to Derbyshire only. Generally, we should have thought that for one person who had ever heard of the 'De Mirabilibus' by either its Latin or its English title (which Dr. Cox does not give) a hundred knew the 'Leviathan,' at least by name. For the general accuracy of the information Dr. Cox's name will be a sufficient guarantee. There is a copious index, and a map on the scale of one mile to the inch; also a railway map as "end-paper" and an appendix on rock-climbing. Mr. J. C. Wall's quasi-woodcut illustrations are pretty. Let it be noted for the next edition that the painter's name was Mantegna—not, as it appears both in text and index, Montegna.

The figures of British trade have unfortunately become of late the weapons of political controversy. As a natural consequence, the use of trade figures has ceased, on both sides, to be fair. The beautifully "got-up" and carefully edited volume, *The British Trade Year-Book, 1905, covering Twenty-Five Years, 1880-1904* (Murray), is evidently intended by the author, Mr. John Holt Schooling, to support Mr. Chamberlain's scheme.

While we cannot unreservedly commend the text of *Java*, by Augusta de Wit (Chapman & Hall), we are able to praise the numerous illustrations, which bring the peoples and the arts of Java before the reader exactly as they are. The letterpress improves as we go on, and the account of the native drama is the best with which we are acquainted. There is also an excellent description of the botanical garden of Buitenzorg.

XUM

The third volume of *The Hibbert Journal*, now complete, is evidence of a great success. It proves the interest of all sorts of educated men and women in the fundamental problems of religion and philosophy. It is not purely technical, but appeals to the general public, in so far as it cares for serious topics. We hope that in future the doors of discussion may be, if possible, thrown wider open, and that representatives of even the crudest Evangelicalism will be found airing their views in company with many who will be anathema to them. Nothing so much helps towards folk understanding one another as realizing the grounds of their differences.

Mr. A. F. Pollard's *Henry VIII.*, published in magnificent style by Messrs. Goupil in 1902, has now been reissued by Messrs. Longman in two neat volumes. Mr. Pollard has shown exemplary industry in adding references to the original sources; his work will be read with interest, but not, possibly, without dissent, the reasons for which we stated in reviewing the original issue.

Messrs. Tuck send us a large box of Cards, Calendars, and Pictorial Postcards suitable for the Christmas season. It is an exceptionally early incursion, but we can commend the varied wares offered as bright and pretty. "Table cricket" is a new feature; Dickens and Tennyson Calendars are old-established favourites by now; and the pictures which show the dates all the year round are better than usual. The postcards in colour are most varied.

Dickens's Christmas Stories have, we believe, an immense sale at the appropriate season every year. Messrs. Dent are bound to secure a host of buyers with their new editions of *A Christmas Carol*, *The Cricket on the Hearth*, and *The Chimes*, illustrated by Mr. C. E. Brock, whose work is both dainty and researchful. The books are well produced, as might be expected, and desirable except for the colour of the binding, which pleases us no more than it did in Messrs. Dent's Brontë books.

We can only call attention briefly to some important reissues, such as Mr. Shuckburgh's able book on *Augustus* (Fisher Unwin); Prof. Agar Beet's *The Last Things* (Hodder & Stoughton), a book that showed both his wide learning and his resolute and entirely reasonable stand for independence of thought; and Mr. Howard Collins's practical *Author and Printer* (Frowde).

We have on our table *The Church and the Schools*, by the Rev. W. H. Carnegie (Wells Gardner),—*The Bible and Christian Life*, by Walter Lock, D.D. (Methuen),—*Religion and Politics*, by A. S. Crapsey (New York, Whittaker),—*Stories from the Life of Christ*, by Janet H. Kelman (Jack),—*On Life's Threshold*, by C. Wagner (Pitman),—*The Bondage of God*, by Emily P. Finnemore (Digby & Long),—*The Kentuckians*, by J. Fox, Jun. (Constable),—*The Parson's Wood*, by Violet A. Simpson (Nash),—*The Fatal Ring*, by D. Donovan (Hurst & Blackett),—*Ben Pipe's Sowing*, by Emily P. Finnemore (S.P.C.K.),—*The Letter Killeth*, by A. C. Inchbold (Partridge),—*The Haunted Mill on Birley River*, by Edith E. Cowper (S.P.C.K.),—*The Impostor*, by H. Bindloss (White),—*The Czar's Spy*, by W. Le Queux (Hodder & Stoughton),—*The Love Child*, by T. B. Clegg (Lane),—*For Love of Her*, by G. Boothby (Ward & Lock),—*The Mistress of the Robes*, by S. H. Burchell (Hurst & Blackett),—*A Pillar of Dust*, by Frances Campbell (Bristol, Arrowsmith),—*Facing the World*, by Jean A. Owen (Religious Tract Society),—*Blake Family Records, 1600 to 1700*, by M. J. Blake (Stock),—*Abberley Manor*, by the Rev. J. L. Moilliet (Stock),—*The Genealogist*, Vol. XXI., edited by H. W. F. Harwood (Bell),—*The Jewish Year-Book*, edited by the Rev. I. Harris (Greenberg),—*Combined German Reader, Writer, and Grammar*, by H. G. Spearing (Oxford, Clarendon Press),—*Les Chouans*, by Honoré de Balzac (Oxford, Clarendon Press),—*The United States*, by W. E. Chancellor and F. W. Hewes (New York, Putnam),—*A Yankee in Pigmy Land*, by W. E. Geil (Hodder & Stoughton),—*Short Lives of Great Men*, by W. F. Burnside and A. S. Owen (Arnold),—*The Prose Works of Jonathan Swift*, edited by Temple Scott (Bell),—*A Specimen Spinster*, by Kate W. Yeigh (Fisher Unwin),—*The Journeys of Antonia*, by C. Dundas (Fisher Unwin),—*The Mysterious City*, by Bessie Marchant (S.P.C.K.),—*Sporting Sketches*, by E. Sandys (Macmillan),—*Peace, and other Poems*, by F. Baines (Kegan Paul),—*Perdita, and other Poems*, by C. J. Bayne (Georgia, Cole Book Company),—*International Civil and Commercial Law*, by F. Meili, translated by A. K. Kuhn (Macmillan),—*Rates and Taxes as affecting Agriculture*, by J. S. Nicholson (Sonnenschein),—and *First French Grammar*, by J. Coquelin (Walter Scott).

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Meurer (C.), Die Haager Friedenskonferenz, Vol. 1, 15m.
Montfort (E.), Le Chalet dans la Montagne, 3fr. 50.
Rachilde, Le Meneur de Louves, 3fr. 50.
Tinayre (M.), Avant l'Amour, 3f. 50.

'QUEEN MAB' AND 'THE DÆMON OF THE WORLD.'

WITHIN the last few weeks the chances of the auction-room have brought to light a priceless relic of the transformation of certain parts of 'Queen Mab' into 'The Dæmon of the World.' This is a copy of Shelley's privately printed issue of 'Queen Mab' (1813), wherein the poet has transcribed amid the amended text of Cantos I. and II. of the original poem the interpolations, &c., required to make up Part I. of 'The Dæmon of the World' as issued with 'Alastor' in 1816, with one sole exception, of which more anon. This recovered treasure has passed into the already rich Shelley collection of Mr. Thomas J. Wise, who has placed it in my hands for collation with the well-known copy of 'Queen Mab' in my own library, containing the rough revisions of Cantos I. and II. for Part I. of 'The Dæmon,' and the completed and carefully arranged revisions of Cantos VIII. and IX. for Part II., with other MS. changes unconnected with 'The Dæmon,' fully described in my Library Edition of Shelley and the book called 'The Shelley Library.'

When I was fortunate enough to unearth that copy of 'Queen Mab,' which for the purposes of this paper we will call Q.M. 1, there was no reason for suspecting the existence of Mr. Wise's copy, hereinafter called Q.M. 2: I had already published Vol. I. of the Library Edition (1876), and had, of course, reprinted Part I. of 'The Dæmon' from Shelley's published text of 1816 and with his title 'The Dæmon of the World: a Fragment.' Deciphering the second part of the poem, not without much labour, I had the whole work, no longer a fragment, printed in a small volume for private circulation —Shelley's 1816 text of Part I. and the Q.M. 1 text of Part II.; and I suppose bibliographers would call that little volume the *editio princeps* of 'The Dæmon of the World': indeed I know of no other separate edition of it; and more than a half of the poem was from the virgin MS. In 1877, when the third volume of the Library Edition came out, Part II. of 'The Dæmon' was given to the public for the first time, among the posthumous poems of 1814-16; and when the fourth volume followed, MS. readings, &c., from Q.M. 1 were given in the foot-notes to 'Queen Mab.' Some of them would, of course, have been more appropriately placed in Vol. I., if only Q.M. 1 had been unearthed in time. Now that Q.M. 2 has also come to light, we have what is practically manuscript authority for the whole of the poem, save 34 lines, to be appealed to at need.

Q.M. 2, like Q.M. 1, is an entirely untrimmed copy in buff boards with the remains of a back-strip of dingy purple, both having the same sort of inferior and rather small end-papers, and that part of the sign-manual of Shelley which consisted in the mutilation of the last leaf by removal of the imprint; but whereas Q.M. 1 lacks also the title-page and dedication to Harriet, always, like the imprint, wanting from copies given away by Shelley (as this was), Q.M. 2 includes the title and dedication; also, on the recto cover Shelley's gadding pen has left a little bit of scribbled foliage, just as on the verso cover of Q.M. 1 a more various and extensive piece of idle sketching has been left.

On collating Q.M. 2 with the 'Dæmon' fragment in the 'Alastor' volume, I find no reason whatever to doubt that here we have the "copy" from which Mr. S. Hamilton of Weybridge or his folk set up the last twenty-one pages of the now rare little volume in which Shelley made his first appearance in the rôle of an unquestionable and authentic poet, as distinct from that of a rhetorician in verse and a disputant in prose which he had filled in 'Queen Mab': the "copy" for those 21 pages less 34 lines, I should say; for the lines from

> Awhile the Spirit paused in ecstasy—

to

> Serene and inaccessibly secure,

which were an afterthought, are not here. Being 34 continuous lines in iambic metre of five feet, they would have been far more difficult to squeeze into the printed book Q.M. 2 than any of the other interpolations; and it is likely that they were first written on a large sheet of paper and pinned into Q.M. 1, and afterwards detached from Q.M. 1 and pinned into Q.M. 2, from which they would readily disappear when the work of composition was given out at Hamilton's. Both books alike have in this very place identically the same evidence of the use of the pin. In both alike, the last line before the 34 new ones is an untouched line of print ("Pursued its wondrous way.") standing with two others at the top of page 21, of which page all the rest was crossed through by Shelley without anything being substituted in the margin. In both alike, page 29 begins with seven lines of print crossed through by Shelley in ink and goes on with the 'Queen Mab' passage

> High on an isolated pinnacle;
> The flood of ages combating below,
> The depth of the unbounded universe
> Above, and all around
> Nature's unchanging harmony.

In both alike "High" and "Nature's" are struck out and "Stood" and "Necessity's" substituted. In both alike the whole printed page 28 is struck out with cross lines, and the four leaves bearing pages 21 to 28 have been pinned together to show that the intervening matter is not to be set up. And in both alike the pin was driven in from page 28, not from page 21, and may perfectly well have gone through another leaf or leaves bearing the interpolated 34 lines. But whereas, in the lower half of page 29 in Q.M. 1, Shelley's hand had supplied eight lines of MS. verse (and some queer faces) and had afterwards crossed through the lines of verse, the lower half of that page in Q.M. 2 is blank. The eight cancelled lines of MS. in Q.M. 1 complete the structure of the first part of 'The Dæmon,' making the close read thus:

> Above, below, around
> The circling systems formed
> A wilderness of harmony;
> Each with undeviating aim,
> In eloquent silence, through the depths of space
> Pursued its wondrous way.
> None dare relate what fearful mysteries
> The Spirit saw, nor the portentous groan
> Which when the flood was still, the living world
> Sent in complaint to that divinest fane.
> While from the deep a multitudinous throng
> Of motley shapes, the envious Present leads
> Who raging horribly their armed hands
> Hurl high, where inaccessibly serene
> Stood on an isolated pinnacle;
> The flood of ages combating below,
> The depth of the unbounded universe
> Above, and all around
> Necessity's unchanging harmony.

Shelley cancelled this close because he made up his mind at last that he, at all events, would "dare relate" those "fearful mysteries"; and in working up the "multitudinous throng" and the "motley shapes," the "horrible raging," the "isolated pinnacle," &c., into their final form he found out that, in the shorter conclusion, he had cut out "the Spirit" from 'Queen Mab' and forgotten to reinsert it in 'The Dæmon of the World'—which of course he proceeded to do, thus:—

> they did rage horribly,
> Breathing in self contempt fierce blasphemies
> Against the Dæmon of the World, and high
> Hurling their armed hands where the pure Spirit,
> Serene and inaccessibly secure
> Stood on an isolated pinnacle, &c.

The first part of 'The Dæmon of the World' as printed with 'Alastor' consists of 291 lines; Cantos I. and II. of 'Queen Mab' contain 534: in preparing pages 1 to 29 for Mr. Hamilton's use Shelley sometimes altered the printed lines in ink, sometimes struck them through and wrote fresh ones between them, and sometimes wrote continuously in the margins. Of the 291 lines in the new version 90 are from printed lines standing unaltered in Q.M. 2, 61 are from printed lines altered in manuscript, and 106 are newly written lines, while 34 are, as already stated, not forthcoming. Carefully as the work was done, the "copy" is marked by Shelley's usual peculiarities of spelling and misspelling, capitalling, and punctuation — which last is often negative, especially when a point is wanted at the end of a line where there is not much room, or even when there is ample room. Of characteristic misspellings, where Shelley unquestionably knew better, suffice it to set down here "thier" for "their" (l. 24), and "viel" for "veil" (l. 99). Once, too (l. 114), he wrote "Demon Shape" where the 'Alastor' text has "Dæmon shape"; but as a rule Q.M. 2 has the usual œ employed by Shelley as the written equivalent for the printed æ. The inference is that the proofs were carefully revised; for a good deal of proper and necessary punctuation is supplied by the 'Alastor' volume, while many of Shelley's capitals have disappeared. Verbally, Q.M. 2 sustains the printed text of 1816 throughout except where Shelley had forgotten to strike out a word of print when substituting something else, or made some obvious slip of that kind. To this generalization there is one doubtful exception, and that occurs on the first page of the revision.

It will be remembered that the second paragraph in the opening of 'Queen Mab' begins thus:—

> Hath then the gloomy Power
> Whose reign is in the tainted sepulchres
> Seized on her sinless soul?—

Whereas the corresponding passage in 'The Dæmon' ('Alastor,' &c., 1816) is:—

> Hath then the iron-sceptred Skeleton,
> Whose reign is in the tainted sepulchres,
> To the hell dogs that couch beneath his throne
> Cast that fair prey?

In Q.M. 2 the remodelled lines stand without commas after "Skeleton" and "sepulchres," "helldogs" is written as one word, and the word "crouch" is very clearly written—not "couch" as in the 1816 text. Q.M. 1 yields no evidence on the subject of this word; for its reading of the passage is an intermediate one:

> Hath then the gloomy Shadow
> Whose reign is in the tainted sepulchres
> Seized on her sinless soul?

Probably we shall never know whether Shelley meant "crouch," as written, or "couch," as printed. Great pains were certainly taken over the details of the 1816 printed volume,

which, of course, other things equal, has the preponderant voice as to text. My own view is that in this instance other things are not equal, but even more favourable to the printed text than if they were equal; for, though "crouch" yields the more active figure of hell-dogs in act to spring, "couch" yields the more dignified figure of hell-dogs passively awaiting the call of their master—Death.

From what has been said above it will be evident that Q.M. 2 is something far more precious than a mere transcription by Shelley of his rough attempts in Q.M. 1 to transform Cantos I. and II. of 'Queen Mab' into the first part of 'The Dæmon of the World.' Those who are familiar with the printed texts of the two works and what has been written about their sources will remember that Q.M. 1 does not contain the five rhymed stanzas forming the Dæmon's invocation to Ianthe: Q.M. 2 of course does; they are written in the margins of pages 5 and 7, every line of print on pages 5, 6, and 7 being cancelled with cross lines after Shelley's usual fashion.

It is to be hoped that the MS. of the 34 lines may yet come to light, though there is but one point of textual importance involved in it as far as I know, and even that it would most probably not settle. The point is the division, or grouping of the many curious things said about those "motley shapes" described as kneeling around the "throned king," whose "likeness" came by in one of the vast spheres which Ianthe was privileged to see in procession, as she looked over the battlements of the temple of the Dæmon of the World:—

> and motley shapes,
> A multitudinous throng, around him knelt,
> With bosoms bare, and bowed heads, and false looks
> Of true submission, as the sphere rolled by,
> Brooking no eye to witness their foul shame,
> Which human hearts must feel, while human tongues
> Tremble to speak, they did rage horribly,
> Breathing in self contempt fierce blasphemies
> Against the Dæmon of the World, and high
> Hurling their armed hands where the pure Spirit,
> Serene and inaccessibly secure,
> Stood, &c.

The comma after "rolled by" is in the 'Alastor' text, as is the comma after "Tremble to speak." I believe the new sense begins at "Brooking no eye," and that Shelley would have put a period at "by" if he had noticed the tail of the comma: though he might have preferred to put a semicolon at "speak." Most likely, if the MS. were discovered, we should find in each place either a comma or no stop at all; but that would not go for much, as in writing Shelley often began a new sense after a comma. But the question is not really in dispute. In my Aldine Edition (1892) I placed the period at "rolled by," without even recording the change, which seems to have been too obvious to be challenged, and which I am quite sure Mr. Hutchinson would not have adopted in his recent edition, with emphasis, as a new reading of his own, if he had chanced to notice that the change had already been made.

H. Buxton Forman.

THE AUTUMN PUBLISHING SEASON.

MR. JOHN LANE

is bringing out:—In History and Biography: The Life of Peter Ilich Tchaikovsky, by his brother, translated by Mrs. Newmarch,—The Duke of Reichstadt (Napoleon II.), by Edward de Wertheimer,—History of the Northern Interior of British Columbia, by the Rev. A. G. Morice, O.M.I.,—Jane Austen's Sailor Brothers, by J. H. and E. C. Hubback,—and in "Living Masters of Music," Richard Strauss, by A. Kalisch; Ignaz Paderewski, by E. A. Baughan; Alfred Bruneau, by A. Hervey; Edward Grieg, by H. T. Finck; Theodore Leschetizky, by Annette Hullah; and Edward A. Macdowell, by L. Gilman. In Fiction: Lilliput Revels, by W. B. Rands, illustrated by Gwelda Wedderburn,—The Ford, by A. E. J. Legge,—The Champagne Standard, by Mrs. John Lane,—The Love Child, by T. H. Clegg,—The Cleansing of the "Lords," by Harold Wintle,—Display, by R. E. S. Spender,—and several additions to "The New Pocket Library." In Fine Art: Moorish Remains in Spain, by A. F. Calvert, illustrated with many coloured plates, black-and-white illustrations, and diagrams,—and Our Neighbours, by C. D. Gibson. His other productions include The Singing of the Future, by D. Ffrangcon-Davies,—The Collected Poems of Ernest Dowson, with a memoir by Arthur Symons,—A Year of Songs: for a Baby in a Garden, by W. G. Robertson,—Underneath the Bough: a Posie of Other Men's Thoughts, selected by Theodora Thompson,—The Cloud Kingdom: a Book of Bird Song, by J. H. Wallis,—The Spirit of Rome, by Vernon Lee,—Peterkins: the Story of a Dog, translated from Ossip Schubin by Mrs. Lane,—in "The Crown Library," Story of the Princess des Ursins in Spain, by Constance Hill; and S. R. Maitland's Reformation in England,—My Garden in the City of Gardens, by E. H. Cuthell,—in "The Country Handbooks," The Stable Handbook, by T. F. Dale,—in "The Practitioner's Handbooks," The Post-mortem Handbook, by R. S. Trevor; Forms of Paralysis, by J. S. Collier; and X Rays in General Practice, by Capt. A. E. Walter,—in "Handbooks of Practical Gardening," The Book of Rarer Vegetables, by G. Wythes and H. Roberts; and The Book of the Winter Garden, by D. S. Fish,—in "The Sacred Treasury," The Poems of J. H. Newman; Valdesso's Divine Considerations; The Hundred Best Poems of John and Charles Wesley; and Law's Spirit of Love,—and additions to "Flowers of Parnassus" and "The Lover's Library."

MESSRS. T. C. & E. C. JACK'S

historical and biographical works include a new series, "The Makers of Canada," edited by D. Campbell Scott and Dr. P. Edgar, the first three volumes being Sir Frederick Haldimand, by Jean McIlwraith; Samuel de Champlain, by N. E. Dionne; and Lord Elgin, by the late Sir J. G. Bourinot,—Camden's Queen Elizabeth, with an introduction by Mr. Henry Newbolt, in "The Lives of the Kings,"—and The Anne of Exeter Volume, in the Marquis of Ruvigny's series "The Blood Royal of Britain." The firm will also issue the fifth edition of Armorial Families, by A. C. Fox-Davies,—a volume on the Minor Prophets, by Canon Driver,—and a number of additions to the "Told to the Children" series, edited by Louey Chisholm.

Literary Gossip.

Messrs. Longman announce the early publication of a new book by President Roosevelt. It will be entitled 'Outdoor Pastimes of an American Hunter,' and will be illustrated by a photogravure portrait of the author and forty-eight illustrations from photographs.

A book of considerable interest to Dickens collectors has just been discovered by Mr. W. T. Spencer, of New Oxford Street. This book, which is not recorded in any Dickens bibliography, is a quarto published under the title "The Josephine Gallery. Edited by Alice and Phœbe Cary," New York, 1861, and is probably an echo of the novelist's visit to the States nearly twenty years before. Pp. 89–107 are occupied by "Suburban Romance. By Charles Dickens," a pretty little story of a young Englishman's love for a French girl named Nanette, who, being afflicted with a disfiguring tumour on the face, hides herself in a London hospital. The book contains several other contributions by well-known writers, among them Nathaniel Hawthorne and Mr. T. B. Aldrich.

We understand that the authorities of the British Museum are contemplating the preparation of a temporary Naval Exhibition, which will include printed books, manuscripts, prints, coins, seals, and other objects in the custody of the Trustees. The Museum possesses some national relics of the highest interest which fall under this category.

Mr. and Mrs. Egerton Castle's novel 'French Nan' will be published by Messrs. Smith & Elder on the 26th of this month. It is an eighteenth-century tale, telling of the conflict of hearts and wits between a spoilt young beauty, bred amid the artificialities of the French Court, and her English husband, a country-loving squire.

In a book about to be published by Messrs. Longman, and called 'The Secret of the Totem,' Mr. Andrew Lang developes and expands the theory put forward in 'Social Origins' that totemism arose from the efforts of various clans or groups to differentiate one clan from another by means of group-names. He seeks to show that, the origin of such names being forgotten, a mystic relation between the name-giving object and the group was imagined, and that this brought about, first myths, and then the different tabus which forbid the union of couples of the same group. He has been allowed in writing his book to make use of the unpublished work of Mrs. Langloh Parker upon the Euahlayi tribe of New South Wales, and he also acknowledges his obligations to the criticisms of Mr. N. W. Thomas. Mr. Hill-Tout's theories, on the other hand, still find in him a sturdy opponent.

The many students from all parts of the world who have had occasion to use the Manuscript Room at the British Museum during the last twenty years will have learnt with regret of the premature retirement, through serious ill-health, of Mr. F. B. Bickley, who presided in that department with unvarying courtesy and with consummate knowledge of the archives, which he was ever ready to impart. They will be glad to hear, therefore, that a strongly supported movement has been started amongst the past and present students of the Manuscript Room to present Mr. Bickley with a substantial token of their esteem and gratitude. Any communications on this subject will be acknowledged by Miss E. M. Walford, 45, Bernard Street, W.C.

Mr. Henry Frowde, as publisher to the British Academy, is about to issue the first volume of the *Proceedings* of the Academy, with introductory matter and obituary notices. The various papers will also be procurable separately. Several of the papers which will be contained in the publication have been pretty fully reported in *The Athenæum*. The obituaries are those of Henry Sidgwick, Lord Acton, Prof. Davidson, S. R. Gardiner, E. B. Cowell, W. E. H. Lecky, G. Salmon, Leslie Stephen, and A. S. Murray.

Dr. W. de Gray Birch has just completed the catalogue of Margam and Penrice manuscripts belonging to Miss Talbot, of Margam, a work on which he has been engaged for several years. Miss Talbot possesses upwards of ten thousand charters and other documents, dating from the twelfth century to the nineteenth, and descriptions of all prior to 1750 are given in Dr. Birch's six volumes. The deeds are invaluable for the history of Glamorgan and the principal old families of the county, and the work contains much information not accessible elsewhere.

The Cambridge University Press will shortly issue a volume of essays by Dr. A. W. Verrall, entitled 'Four Plays of Euripides.' The plays are the 'Andromache,' 'Helen,' 'Heracles,' and 'Orestes,' each of which is discussed in a separate essay. In principle and purpose the book follows the same line as the author's previous volume, 'Euripides the Rationalist.'

E. Grant Richards has in preparation a new series entitled "The Chapbooks." The first volume, to be published immediately, is an anthology, 'Lyrists of the Restoration,' including work from Sir Edward Sherburne to William Congreve, which Mr. John Masefield has compiled. The same editor will be responsible for the second volume, 'Essays Moral and Polite,' a collection of essays from the writers of the time of James II. and Queen Anne.

In *The Scottish Historical Review* for October Prof. Firth edits a Bodleian ballad on the duel in which the Earl of Southesk killed the Master of Gray in 1660, and Sir Herbert Maxwell begins a translation of the 'Scalacronica' from 1274. There are also papers on the raising of the first Highland regiment in 1689, on the artistic tastes and relationships of Charles II., on the Scots students at Padua, and on certain old Gaelic ballads of Killiecrankie. Mr. Maitland Thomson writes on the Ruthven Peerage, and Bishop Dowden estimates Prof. Bury's 'St. Patrick.'

A collection of the letters of the late Lafcadio Hearn has been undertaken by Messrs. Houghton, Mifflin & Co. It will be edited with a biographical outline by Mr. Ferris Greenslet, of *The Atlantic Monthly*, with the collaboration of Mrs. Hearn and of Mr. Basil Hall Chamberlain, the literary executor. It is requested that persons having letters of Hearn's will kindly communicate with the editor at 4, Park Street, Boston, U.S.A.

A new Nottinghamshire work is about to be issued from the pen of Mr. Potter Briscoe, entitled 'Bypaths of Nottinghamshire History.'

Mr. A. W. Sijthoff, of Leyden, is about to issue the tenth volume of his important series "Codices Græci et Latini." This comprises a photographic reproduction of the richly illustrated Dioscurides Codex of the Imperial Vienna Library, painted and written in Byzantium about the year 512 for the Imperial Princess Anicia Juliana. Dr. v. Premerstein will treat of the history and exterior form of the MS. and of its copies; Prof. K. Wessely of the palæography; Dr. J. Mantuani of the questions relating to the history of art; and Hofrat v. Karabacek of the Oriental plant-nomenclature.

Archbishop Healy, of Tuam, is bringing out immediately 'The Life and Writings of St. Patrick,' through Messrs. Gill & Son, of Dublin.

Mrs. M. S. Rawson's novel 'The Labourer's Comedy,' to be published by Messrs. Constable on Tuesday next, is a story of modern life in London, and depicts, through the experiences of a woman journalist on the staff of a group of fashion papers, the inner workings of ladies' journalism.

The valuable Burmese library of the ex-Kinwun Mingyi of Mandalay has been purchased by the Government of Burma, and deposited in the Bernard Free Library at Rangoon.

In *Chambers's Journal* for November there will appear a paper on Mr. Andrew Lang's 'Adventures among Books,' with the latest data as to his literary industry from Mr. C. M. Falconer, of Dundee. Mr. Robert McClure describes a literary symposium under the title of 'With Coleridge at Samuel Rogers's,' at which Macaulay, Theodore Hook, Harrison Ainsworth, and George Cruikshank put in an appearance.

Mr. A. C. Benson has contributed a sketch of William Cory to the third edition of 'Ionica' which Mr. George Allen is bringing out.

A story of modern Oxford by Mr. James Baker, dealing with undergraduate life, will be published in a few days by Messrs. Chapman & Hall. The title is 'The Inseparables.'

Mr. Unwin will publish in November a new novel by Mr. H. de Vere Stacpoole. The book, which is entitled 'Fanny Lambert,' relies for its effect not on plot, but on delineation of humorous and unconventional characters.

M. Eugène Fallex, "proviseur honoraire" at the Lycée Charlemagne, who died a few days ago in Paris at the age of eighty-one, was a professor of literature successively at Montpellier, Tours, and Paris. He published translations from Aristophanes and Terence. He had a profound knowledge of the French literature of the eighteenth century, and annotated selections from Voltaire, Rousseau, Diderot, and others.

The only Parliamentary Paper likely to be of general interest to our readers this week is an Appendix to the Seventy-First Report of the Commissioners of National Education in Ireland, for 1904, Section I., General Reports of Inspectors and others (8*d.*).

SCIENCE

OUR LIBRARY TABLE.

Magnetism and Electricity for Students. By H. E. Hadley. (Macmillan.)—"The scope of this volume is roughly that required by pass candidates for the B.Sc. examination of the University of London....." What a bitter satire on our educational system! Physics divided into sections convenient for the examiner's syllabus! But so long as the majority of students regard the passing of examinations as the end and object of all knowledge, we suppose it is right that suitable books should be written to aid them in attaining that goal. Mr. Hadley's book is not an unfavourable specimen of the class. It is accurate and rigidly concise; every chapter ends with a summary and list of questions to aid in "cramming"; all "interesting" developments or glimpses into possibilities of future research are carefully excluded, and the student's attention will not be diverted thereby from subjects more productive of "marks."

There is nothing particularly novel in the treatment, though we are glad to see that the passage of electricity through gases is considered to have attained sufficient importance to have a special chapter. The sequence is rather remarkable, and it is difficult to see on what principle it is based. Magnetism comes first, followed by electrostatics and currents, and a jumble of magnetic induction, alternating currents, electrolysis, and electricity in gases; units and the electromagnetic field bring up the rear. The division adopted is only rough, and there are several apparently irrelevant intercalations, such as the chapter on force, energy, and potential, which a student might be expected to have studied in connexion with dynamics before he reached this stage. We are unable to discover why most writers of text-books refuse to recognize the obvious analogy between magnetism and electrostatics, magnetic induction and electric displacement. Logically each of these pairs should be treated on parallel lines in a single chapter, in which the theorems more particularly applicable to magnetism or electricity should be pointed out. Indeed, it would be better to take the latter pair first, for the former consists of applications of the general theory for the special case when $\mu=1$ and $K=1$. In the author's arrangement it is not clear that most of the theorems on magnetism are applicable to electricity and *vice versa*; the introduction of the term "induction" in the statement of Gauss's theorem must seem to the student a needless complication. If, from the beginning, the fundamental law of magnetism were stated as $F = \frac{mm^1}{Kr^2}$, the necessity for a distinction between force and induction would be at once apparent.

We have noted a few errors. The ionic charge is given as 6.5×10^{-10} on p. 121, and as 3.4×10^{-10} on p. 503; the latter is right. Fig. 351 is misleading; in a given field the Beta rays are more deflected than the Alpha rays. On p. 516 it is said that the British units are the foot, the second, and the grain; but the pound is the usual unit of mass.

There is every reason to expect that Mr. Hadley's book will have a wide circulation among the class of students for whom it is intended.

The World of To-day. By A. R. Hope Moncrieff. Vol. II. (Gresham Publishing Company.)—The second volume of this series fully justifies the praise bestowed upon the first. A large amount of information is put into a small compass; but the writer is nevertheless able to make his narrative extremely interesting. The illustrations are numerous and excellent. The present volume describes Burma and Indo-China, and the islands of the Malay Archipelago, and then turns east to the lands of that great semi-desert belt which stretches from the shores of the Mediterranean to the frontiers of India, and includes Afghanistan, Beluchistan, Persia, the Russian and Turkish provinces of Western Asia, and Arabia. All of these are accurately and graphically described, and after a careful perusal we have detected no errors worthy of notice. There is no indication that the writer knows the localities at first hand, but it is everywhere evident that he is thoroughly familiar with the immense mass of literature relating to them. Many extracts are given in the texts and footnotes, and these, with few exceptions, are from authoritative writers, though we think that the inclusion of a quotation from Mark Twain was a mistake. The necessary commercial and statistical information is added in an appendix. The great difficulty in a book of this kind is that of reference, and we make Mr. Moncrieff a present of the suggestion that if his last volume can be made to include an analytical table of contents, giving the "heads" under which subjects have been treated in his various sections, it will add considerably to the value of his book.

Messrs. Hutchinson ought to reap an abundant harvest from their enterprise in reissuing *The Living Races of Mankind* in twenty-four

fortnightly parts at a trifling price. Part I. is before us, and well exhibits the wealth of illustration and information in this remarkable record of mankind at large. The present section has many interesting Samoan details.

ANTHROPOLOGICAL NOTES.

The Congrès International d'Expansion Économique Mondiale lately opened at Mons by King Leopold was attended by a large number of people. There were few English visitors. The discussions of most interest to anthropologists were those which took place in Section V., dealing with 'Expansion Civilisatrice vers les Pays Neufs.' Here a proposal for international Arctic and Antarctic exploration was brought forward, on which Mr. Bruce and Mr. Shackleton spoke in English, and they were appointed the English members of a committee to formulate a scheme. On the question, What are, in new countries, the best means of making ethnographic and sociological observations with the view of arriving at a scientific knowledge of the social conditions, manners and customs of the inhabitants, and raising them to a higher civilization?—a great number of papers were contributed, giving details of the methods and forms of instruction for explorers adopted in various countries, and a committee was appointed, on the proposition of Dr. Heger, of Vienna, to consider the practicability of harmonizing all these methods into an international code. Dr. Haddon and Mr. Keane were nominated the English members of that committee. A short note contributed by Mr. Keane gave some practical hints on this matter. To the section of 'Enseignement' Mr. James Baker communicated a paper in English on 'Technical and Commercial Education as a Means of Economic Expansion.' Altogether nearly three hundred papers were laid before the Congress and printed for circulation among its members.

Messrs. Kerry, of Sydney, New South Wales, have circulated among archæological societies a list, with reduced facsimiles, of a selection of 150 typical photographs published by them of aborigines of New South Wales and Queensland, including some representing tribes that are now extinct, and a series of photographs of the Bora ceremonies. The same firm offer for sale photographs of natives of Samoa and Tonga.

To *Man* for September Mr. H. Ling Roth communicates an interesting account of the stock-in-trade of a native professional tattooer of Tunis, which Mr. Roth purchased a few years ago, with twenty specimens of the designs from the tattooer's book. The needles used were European, fitted into watchmaker's tool-holders, and some of the designs are copies from devices on European goods. Prof. Bertram C. A. Windle contributes an account of the excavation superintended by him on behalf of Mr. R. Biddulph Martin, M.P., in Kemerton Camp, Bredon Hill, Gloucestershire, which yielded many fragments of rough, hand-made pottery. Mr. E. Torday, a local correspondent of the Anthropological Institute for the Congo Free State, gives notes on the natives of the Kwilu, accompanied by a vocabulary, and diagrams showing the different manners of filing the teeth adopted by the several tribes. An obituary and portrait of Prof. Adolf Bastian, of Berlin, are contributed by Prof. E. B. Tylor.

Science Gossip.

Messrs. Constable & Co. are to publish the series of "National Engineering and Trade Lectures" which are intended to stimulate British trade in colonial and foreign markets by means of illustrated lectures. The subjects dealt with are scientific, and much space is given to the utilization of electric discovery.

In the September number of the *Astrophysical Journal* Mr. C. Lane Poor, of the Columbia University Observatory, New York, after discussing the results of a large number of photographic and heliometric observations of the sun, has come to the conclusion that a periodical small variation in its shape takes place, the length of which is the same as that of the solar-spot period. The first indication of this was arrived at by measuring a number of photographs taken by Rutherfurd at New York between 1860 and 1874. Mr. Lane Poor has compared the results with those obtained from a number of observations of the sun's diameter made to determine the constants of the heliometers used by the German observers of the transits of Venus in 1874 and 1882. Similar effects are noticed, which, though small, are mutually confirmatory, whilst like indications are shown on a few photographic plates taken at Northfield, Minnesota, in 1893 and 1894. Although great caution is necessary in coming to a conclusion in a matter of this kind, and other possible action may have to be taken into account, Mr. Lane Poor's investigation is undoubtedly one of great interest, the indication being that, while the sun's equatorial diameter is usually slightly larger than the polar, this is most marked at a maximum of solar spots, and afterwards diminishes in such a way that at a minimum of spots the polar diameter exceeds the equatorial.

We regret to announce the death of the Rev. S. J. Johnson, which took place on Monday last, the 9th inst., in the sixty-first year of his age. Born at Atherton, near Manchester, in 1845, he took his B.A. degree at Oxford in 1867, and proceeded M.A. in 1871. He became rector of Upton Hellons, Devonshire, in 1870, and vicar of Melplash, Dorsetshire, in 1881. Elected a Fellow of the Royal Astronomical Society in 1872, he published a useful little book under the title 'Eclipses Past and Future, with General Hints for observing the Heavens,' in 1874. The second edition appeared in 1896, under the changed title 'Historical and Future Eclipses, with Notes on Planets,' previous to which he had issued a portion with additions as 'Eclipses and Transits in Future Years.' He made a considerable number of contributions to the *Monthly Notices* of the Royal Astronomical Society and to *The Observatory*, and was a diligent observer of astronomical phenomena, taking part in the observation of the transit of Venus in 1882, and in an expedition to observe the total eclipse of May 28th, 1900, in Spain.

Six new small planets are announced as having been photographically discovered at the Königstuhl Observatory, Heidelberg: three by Dr. Götz, on the 18th, 19th, and 22nd ult. respectively; and three by Prof. Max Wolf on the 19th. Visual observations of several of the later discoveries (the last of these was the one found on the 4th ult., and mentioned in our 'Science Gossip' on the 16th) have been obtained by Dr. J. Palisa at Vienna, and are published in No. 4049 of the *Astronomische Nachrichten*.

MEETINGS NEXT WEEK.

Mon. Royal Academy, 4.—'Vehicles and Varnishes,' Prof. A. H. Church.
Wed. Entomological, 8.
— Microscopical, 8.—'Notes on Aragolite, a Rare Californian Mineral,' Prof. H. G. Hanks.
Thurs. Royal Academy, 4.—'Methods of Painting,' Prof. A. H. Church.
Fri. Institution of Mechanical Engineers, 8.—'The Manufacture of Cartridge-Cases for Quick-Firing Guns,' Col. Leandro Cubillo and Mr. A. P. Head.

FINE ARTS

THE VON PANNWITZ COLLECTION AT MUNICH.

A remarkable collection of works of art, the property of Dr. von Pannwitz, is to be dispersed on October 24th and 25th in the sale-rooms of Herr Hugo Helbing at Munich, and will be on view till October 23rd. The Pannwitz Collection has the merit of containing for the most part only works of the finest quality, and, though they are few in number (the total amounts to little over five hundred lots), the items appeal to connoisseurs, and in a special degree to collectors of plate and porcelain. The owner adhered from the outset to one principle—that of acquiring works of real merit. He aimed at making his collection one of permanent beauty, irrespective of any passing fashion, and as a result only specimens of undoubted authenticity found their way into his possession.

The collection contains no Italian pictures, and indeed no paintings of any importance. On the other hand, the Italian sixteenth-century bronzes, though few in number, are of fine quality, and are on a par with some of the best specimens in the National Museum at Florence, while in maiolica there are ten excellent examples of Faenza, Urbino, Deruta, Cafaggiolo, Gubbio, and Castel Durante at the moment of their highest development.

Further we find carvings, enamels, embroideries, furniture, and a miscellaneous collection of works of considerable merit. But the strong points of the collection are the china and the plate. The former includes Dresden of the best period, and among the 186 examples are many celebrated masterpieces, known to collectors through reproductions in standard works and from having been often exhibited. Specimens of the earliest and finest works of the Meissen factory have been unobtainable during the past ten years. Herr von Pannwitz, however, did not confine himself to Meissen. Frankenthal, Nymphenburg, and other factories are represented by some fine pieces, and Sèvres by five examples, among them two Rose Dubarry plates of 1775. There are also a few specimens of Chelsea and Capo di Monte, and six pieces of Oriental porcelain. The plate includes examples of the Augsburg and Nuremberg work of the sixteenth and early seventeenth centuries, and, in this respect, as Dr. Bassermann-Jordan observes in his introduction to the illustrated catalogue, it supplements the collection in the Bavarian National Museum. For further information readers must go to the catalogues which have appeared in three editions.*

And first as to the china. The most brilliant pieces in the collection belong to the classic era of Meissen, that is to say, to the period between 1725 and 1750, when Herold had overcome all the technical difficulties of colouring, and Kändler was at the zenith of his fame.

The immediate influence of Herold is seen in a clock, marked with the crossed swords, of remarkable beauty of form and design, flanked by figures surmounted by a *putto* holding a globe and resting upon sphinxes; it is decorated with paintings, in the Chinese style, of the utmost refinement and delicacy, and is a work well known to connoisseurs, having been exhibited at Berlin in 1904, and reproduced in Berling's 'History of Meissen China' and in the *Formenschatz* by Dr. Hirth. The two cocks (Nos. 316, 317, pl. 58), drawn with great spirit and striking realism, also reveal

* "Die Sammlung von Pannwitz, mit 104 Lichtdrucktafeln u. 63 Textabbildungen, Vorwort von Dr. E. Bassermann-Jordan"; "Katalog in Luxusausgabe, 47 Tafeln in Autotypie u. Lichtdruck u. 64 Textabbildungen"; and "Katalog in einfacherer Ausgabe, mit 12 Autotypietafeln u. 64 Textabbildungen," published by Hugo Helbing at the prices respectively of 50, 15, and 3 marks.

the taste and feeling of Herold in their close connexion with Oriental models and in the enamel colours of the plumage. These rare models, with the caduceus mark* belonging to the earliest period of Meissen, were originally in the possession of Prince Rospigliosi, and latterly in the Bardini Collection. Another rare example of the Herold period is the harlequin group (No. 448, pl. 102) of four figures, a piece greatly prized from the fact that the Pierrot in the background is usually absent in the few known replicas of this group.

Among the earliest examples without any mark must be mentioned a harlequin group of two figures (No. 311, pl. 57), splendid in modelling, spirited in conception, and brilliant in colour. In an article on 'Court Jesters and Dwarfs in Art'† Dr. Bode refers to this group, and also to the figure of Johann Fröhlich, the Court Fool (Pannwitz Coll. No. 314), a piece dated 1737, though the shade of brown in the colouring and the use of oxidized silver recall the methods of the earliest period of Meissen. Other examples of this model are known, dated respectively 1738 and 1752. Early, too, is the historical group of Augustus the Strong and Countess Orselska, the former being a good portrait, and, according to Dr. F. Rosenbaum, the only authentic likeness extant of the king in porcelain—a piece dating from about 1730–33.

Over twenty unmarked pieces of this early period are owned by Herr von Pannwitz, among them some groups of brilliant colour, such as Nos. 347, 348 (pl. 91 and 69), the former being one of the choicest groups in the collection, and both having been exhibited and described by Berling; we find also some single figures of much charm.

There are over thirty models by Kändler in the collection, produced either by himself or under his immediate direction, including some specimens of importance. In the first place we have the clock (No. 313, pl. 57, 62, and 100), formerly in the collection of Prince Gustav of Coburg, with porcelain figures, mounted in ormolu. It is marked with the crossed swords, which will be found at the back of the single figure on the left near the base§—a figure admirable in pose and design, which appears to be unique. A second clock by Kändler is further remarkable on account of the quality and workmanship of the bronze, the base being the best specimen of French work of the seventeenth century in the whole collection, though the ormolu mount of the groups known as The Horse Tamers (Nos. 335, 336, pl. 64, 65) appears to be almost on a level with it in execution.

Of superb quality are the pair of life-sized guinea fowl (Nos. 401, 402, pl. 79) belonging to the series ordered by Augustus the Strong to decorate the interior of the so-called Japanese Palace in Dresden. The work was executed by Kändler, but the king's scheme was never carried out, and most of the birds made for the purpose are now in the *Johanneum* at Dresden. Among them is a guinea fowl similar in quality to the pair in the Pannwitz Collection, and a fourth is in the Palace at Dresden, but no other repetitions are known. These birds are extolled as masterpieces of their kind by Sponsel, Berling, Brüning, and all standard writers on porcelain. Scarcely inferior to the guinea fowl in brilliancy of colouring and life-like modelling are the jays belonging to the same series (Nos. 354, 355, pl. 72), formerly in the collection of the Marquesa d'Edla at Lisbon. Of great refinement in modelling and beauty of colour is the group of two Freemasons, a seated and a standing figure, the latter said to represent Augustus III. This group is referred to in terms of admiration by writers on porcelain. Brüning praises the breadth of the composition, and Herr von Berneck instances this piece as a striking example of Kändler's characteristic manner of modelling. A replica is at Ansbach. A rare specimen is the portrait of the same monarch on horseback with his Moorish servant (No. 375, pl. 86). Brüning gives a coloured illustration of this little masterpiece, which was seen at the Berlin Exhibition of last year.

Among the so-called "Crinoline groups" by Kändler there are so many lovely pieces that it is difficult to particularize. Perhaps the most historically interesting is that of Augustus III. with a lady, possibly Countess Brühl. She wears an immense hooped petticoat of a beautiful shade of yellow, with bouquets of flowers in oxidized silver; the constant use of silver (which, as already noted, is never employed in the later years of the Meissen manufactory) stamps this group as a product of the earliest period. Another admirable model of this class by Kändler is the figure of a lady, her hooped petticoat covered with bunches of flowers and caught up at the side to show the underskirt, which is ornamented with a dainty design on a blue ground. The expression of the face is full of charm, the modelling throughout admirable, and the execution of a high degree of finish; the same may be said of No. 305 (pl. 54), a young man and a girl in an elaborate costume and wearing a large hat tied under her chin. Very attractive in composition and glowing in colour are the following groups, all belonging to Kändler's early time and without any mark: No. 436, Italian comedians, an extremely rare model (pl. 100, 101); No. 438, a lady with a child upon her knee and a youth playing the flute (pl. 102); and No. 437, a lady seated under a tree with a parrot, a harlequin beside her (pl. 103), all of which were exhibited at Berlin in 1904.

Among the harlequin groups, Nos. 373 and 374 (pl. 85) are remarkable; in the records of the Meissen manufactory Kändler describes the last-named group, and speaks of it as modelled entirely by himself in 1741. The two allegorical figures, Nos. 381, 382 (illustrated in the text, p. 61), show a developed feeling for line and great beauty of form; they belong to a series of the five senses, and are mentioned by Sponsel and Brüning. Both pieces bear the mark of the crossed swords.

Among the most superb works ever produced at Meissen are the four gourd-shaped, long-necked vases (pl. 89 and 90). In form and scheme of decoration they are founded upon Oriental models, and are unique of their kind, having no counterpart even in the *Johanneum*. Both pairs bear the mark A.R. (Augustus Rex), and must have been produced about 1730. In Nos. 388, 389, the ground is of a yellow tone; in Nos. 390, 391, of a delicate blue; but in all other particulars the scheme of decoration is identical. They came from the collection of Herr Guttmann at Berlin, and were exhibited at Dresden in 1900, and at Berlin in 1904.

Finally, among the miscellaneous pieces mention must be made of a casket (No. 324, pl. 60); the painting on the inside of the lid marks perhaps the highest level reached in this branch of art, both from the artistic and technical point of view.

Nymphenburg, as already noted, is well represented by a few choice pieces, such as the group No. 455 (pl. 93), probably the most perfect example ever produced in this manufactory, mentioned by Swarzensky* and Rosenbaum,† and exhibited at Berlin; the graceful female figure holding a fiaschetto (No. 460, pl. 54); and the dancing harlequin (No. 452, pl. 69), a little figure of marvellous vitality. All three bear the shield of Bavaria, the Nymphenburg mark.

Of Höchst china there are two examples, both by the master-hand of J. P. Melchior, the group No. 487 (pl. 50) being considered by Dr. Rosenbaum* to surpass the harlequin groups of even the best Meissen period. Among Frankenthal pieces, one of the most remarkable is the lifelike figure of a woman dancing, which has now been identified as the portrait of La Camargo. The figure was found to agree in every particular with Lancret's portrait of the celebrated dancer in the Wallace Collection. Much interest was aroused by this discovery, and the literature dealing with the subject is now considerable.†

Among the forty-six specimens of plate, one of the most beautiful is an Italian bowl of mazer fashion (No. 24, pl. 7), silver parcel gilt, of great simplicity of workmanship and purity of form: a fifteenth-century work, bearing the maker's mark. A standing cup, with cover (No. 25, pl. 9), has the mark of Heinrich Straub, of Nuremberg, and dates from about 1600.

A very fine goblet (No. 27), silver parcel gilt, of the second half of the sixteenth century, bears the mark of Erhart Scherl, whose mark is on another piece of 1556 in the collection (No. 40, pl. 14). Other well-known makers who are represented are: Martin Rehlein, Sebald Buhel, Hans Bertolt, Franz Vischer, and Cristof Ritterlein, all makers of Nuremberg of the sixteenth century; and there are many examples by South German masters—notably one signed "G. W.," and dated 1535—and by makers of Ulm, Augsburg, and Brunswick, most of which have been exhibited and described.

A remarkable drinking vessel of Italian or Spanish origin (No. 35, pl. 15) is a fifteenth-century work of great beauty; and a South German drinking vessel of the same period should not be overlooked (No 72, pl. 15), a wooden cup, with cover in copper gilt mount and enamelled in part. The form is one of considerable rarity, and only a few examples of the kind are known in English collections.‡

The chief example of ecclesiastical art in the Pannwitz Collection is the large processional cross with fourteen plaques of translucent enamel, a specimen of fifteenth-century work, probably Florentine. A Limoges enamel plaque of the Crucifixion with numerous figures is in the characteristic manner of Leonard Limousin, whose initials it bears.

Among the German wood carvings should be noted a delightful figure of St. George (No. 109, pl. 31), a Swabian work of the fifteenth century now restored to its original condition, the paint with which it had been barbarously daubed on leaving its former home in the Kuppelmayr Collection having been removed; and the charming relief with the legend of St. Eligius, a work admirable in modelling and characterization. This, too, is of Swabian origin, and dates from about 1500 (No. 106, pl. 32). Among the Italian boxwood carvings we meet with a graceful figure of Spring (No. 124), and two representations of Hercules, with Antæus, and with the Nemean lion (Nos. 125, 126, pl. 33).

Lastly, among examples of maiolica, two small jugs must be mentioned: No. 260 (pl. 28), Gubbio ware of the fifteenth century, recalls in form and decoration, as Herr von Seydlitz has pointed out, the vases often met with in pictures of the Annunciation of this date; the other, a specimen of Cafaggiolo, is decorated with a coat of arms upon a ground of *bianco sopra bianco*—that is to say, with palmette ornaments of opaque white enamel upon a milky-white ground. A dish with the

* More properly the wand of Æsculapius, in allusion to the original profession of Böttcher, to whom is attributed the second invention of hard paste. In 1710 he was appointed first director of the manufactory established at Meissen by Augustus II.

† *Die Woche*, Heft 27, 1904.

‡ *Keramische Monatshefte*, No. 5, p. 72 (1904).

§ This is always the position of the mark in figures made for mounting in ormolu.

* 'Altes Porzellan' in *Kunst u. Künstler*, vol. viii. p. 327.

† 'Das Europäische Porzellan des XVIII. Jahrhunderts,' *Keramische Monatshefte*, No. 7, p. 107 (1904).

* *Op. cit.*, p. 96.

† See on this subject 'Das Ballett' in *Die Literatur*, November, 1904; Rosenbaum, *op. cit.*, No. 7, p. 105; *Die Gartenlaube*, No. 8, 1902; *Zeitschrift des Mainzer Altertums Vereins*, 1905; *Frankfurter Zeitung*, March 4th, 1905, &c.

‡ Two cups of this form are seen in some German illuminations of the early fifteenth century, illustrating 'Mandeville's Travels,' in the British Museum.

XUM

same coat of arms, probably the stand belonging to this jug, is in the Wallace Collection.

F.

Fine-Art Gossip.

Mrs. Russell Barrington is preparing the authorized 'Life of Lord Leighton.' Mrs. Matthews, Lord Leighton's sister and sole executrix, has supplied Mrs. Barrington with diaries and letters; but the biographer desires to include other letters and documents of public interest which elucidate the character and life of Lord Leighton, especially those which have reference to his artistic career, and will be glad if possessors of such papers will forward them to her at Ruskin House, 156, Charing Cross Road. Every possible care will be taken of them, and they will be promptly returned to the owners.

In connexion with the appointment of M. Bonnat to the École des Beaux-Arts and the purchase by the French Government of that château of Azay-le-Rideau which, though seated on the water, inspired Baron Ferdinand de Rothschild in the creation of Waddesdon Manor on a bare Buckinghamshire hill, the Ministry of the Fine-Arts has decided to make many changes. The whole of the art teaching and of the museums of France are to be dealt with and improved. As regards Azay, the "mellowed beauty" of which Mr. Theodore Cook writes in his 'Old Touraine' will, we fear, suffer from the threatened "restoration."

A new monument to the Blind King of Bohemia and those who died with him for France, fighting against the English, has just been inaugurated at Crécy, in place of the old cross, which had all but disappeared. The German Emperor is directly descended from this John of Luxemburg, King of Bohemia.

An exhibition of Etruria (Josiah Wedgwood) ware, designed and decorated by Mr. Alfred H. Powell, will be on view at Mr. W. B. Paterson's Gallery, Old Bond Street, from Monday next.

The first volume of 'French Art from Watteau to Prud'hon,' edited by Mr. J. J. Foster, forming the fifth annual volume of the "Dickinson Art Library," will be ready shortly. It will contain essays by Mr. Frederick Wedmore, MM. Henri Frantz, Rémy Salvator, and Eugène Langevin, Mr. Oliver Madox Hueffer, and the editor. A general introduction has been written by M. Robert de la Sizeranne, whose brilliant work on 'English Contemporary Art' and on 'Ruskin' will be well known to many of our readers. The illustrations are fine photogravures and facsimiles of drawings by Largillière, Watteau, Nattier, Lancret, and other artists who flourished in the closing years of Louis XIV. and during the Regency. They have been taken direct from originals in celebrated private and public collections at home and abroad, and comprise many subjects never before reproduced.

Señor Enrique Salas, of Archena in Murcia, has recently made some remarkable discoveries during excavations which he has conducted in that district. Numerous objects, principally jugs and vessels of the Celtiberian era, in red and black clay, have been found, one of which—apparently a cinerary urn—bears a representation of three warriors, of whom one, a footman, carries a shield and spear; a second, a horseman, bears a dart; and the third is lying on the ground, wounded by a spear. This scene, both in drawing and technique, recalls the archaic styles of the Cypriote and other ancient Greek ceramics; and the general characteristics of the newly found *fictilia* establish their close connexion with similar relics found much further to the East.

Mr. H. Forbes-Witherby has written a work entitled 'The Story of the Chair of S. Peter in the Basilica of S. Peter at Rome.' It traces the record of the chair from the earliest times, and gives much interesting information concerning its history, comparing it with other ancient surviving seats in Rome and elsewhere. Mr. Elliot Stock is the publisher.

Messrs. Newnes are about to bring out a new monthly, *The Magazine of Fine Arts*, which will be devoted exclusively to the fine and decorative arts of past times.

The death, in his ninety-fourth year, is announced from Arnsberg, in Westphalia, of the historical and portrait painter Seibertz, well known for his excellent illustrations to 'Faust.'

MUSIC

THE WEEK.

SHEFFIELD AND BRISTOL FESTIVALS.

The singing of the Sheffield choir in Bach's Mass in B minor on Thursday of last week was magnificent. The "Gloria," "Cum Sancto Spiritu," and "Et resurrexit" were rendered with massive power and irresistible *élan*. But there was one section, the "Sanctus," which lost in impressiveness by the rate at which it was taken. Herr Weingartner seems determined that old music shall not be performed in a cold, formal manner. The rapid *tempi* at which the above-named movements were taken, though perhaps open to question, were not hurtful to the spirit of the words and music; the "Sanctus," however, imperatively demanded a broader, more dignified reading.

In the evening the programme included the second festival novelty, Mr. Frederic Cliffe's 'Ode to the North-East Wind.' In 1889 the composer's first symphony and first work, produced at the Crystal Palace, aroused great expectations, which have never been properly fulfilled, although several of his later compositions possess much merit. The setting of Kingsley's poem shows good workmanship, yet throughout one could not but feel that Mr. Cliffe was thinking more of the public than of his art. There is a certain fresh, open-air atmosphere in the music quite in keeping with the racy poem, but no special individuality. The work will appeal to ordinary choral societies, for it is well written for the voices, and only of moderate difficulty; for a festival novelty it was not of sufficient importance. Max Bruch's 'Scenes from the Frithjof Saga' proved interesting. A great portion of the work bears traces of the period at which it was written—*i.e.*, more than forty years ago, and therefore, as regards the form and character of the music, sounded somewhat old. But the writing is clever, and in its way very effective, more especially in the last three scenes. The soloists were Mrs. Henry J. Wood and Mr. Frederic Austin, and both sang artistically. Brahms's 'Nänie' was a welcome feature in the programme: it is seldom performed, and yet the music is beautiful. The closing scene was given from Tschaïkowsky's 'Eugen Onegin,' and the two vocalists just named sang with marked skill and dramatic power. This excerpt from the opera may serve as a reminder to operatic managers that, well known as are the instrumental compositions of Tschaïkowsky, his operas—with the exception of this very 'Eugen Onegin,' which was given in London for a few nights under Mr. Henry J. Wood in 1892, and, we believe, one performance of 'Mazeppa' at Manchester by a Russian company—are unknown in England. Herr Kreisler's masterful rendering of Brahms's Violin Concerto was highly appreciated.

On Friday morning Herr Weingartner's two eight-part choruses, dedicated to Dr. Henry Coward and the members of the Sheffield Musical Union, were produced for the first time in England. The first, 'The House of Dreams,' well reflects in tone the mystic character of the poem by Franz Langheinrich, and the effect of the music is heightened by clever scoring. The second, 'Song of the Storm,' poem by Helene von Engelhardt, is a bold piece of writing. But in both choruses the impression created is the result of manner rather than matter, while in the closing section of the second the attempt to depict the scene of the Last Judgment is sensational, but not solemn: it inspires no feeling of reverent awe. The complex choral music was superbly sung. The able English version of the poems is by Mr. William Wallace. The programme included Mozart's 'Requiem' and the 'Eroica' Symphony.

The festival concluded in the evening with an admirable rendering of Berlioz's 'Faust.' Herr Weingartner's admiration of the French master's music is well known, and he conducted the work with all tact and sympathy. The rendering of the 'Hungarian March' was most vivid; and it caused an excitement which, from the description left by Berlioz, must have been somewhat similar to that produced when the March was played at Pesth.

The Sheffield Festival of 1905 has not produced any novelties which will be handed down to posterity, but it has again shown the supremacy of the choir: the choral singing at Sheffield is one of the wonders of the musical world.

Wednesday was the opening day of the tenth Bristol Musical Festival. The morning was devoted to 'Elijah,' of which an excellent all-round performance was given. The choir, from four to five hundred in number, sang extremely well; the voices were of pleasing quality and thoroughly well balanced. The soloists were Madame Albani and Miss Muriel Foster, and Messrs. Lloyd Chandos and Andrew Black, the former gentleman taking the place of Mr. William Green, who was indisposed. In the evening the programme included Berlioz's 'Symphonie Fantastique,' and the sequel 'Lelio,' which has not been heard in London since 1881, when it was given under Sir August Manns. This sequel is somewhat of a jumble, but the last and most important number is the Fantasia on Shakspeare's 'Tempest'; the music in it may not represent Berlioz at his best, nevertheless it is characteristic and interesting. The melodramatic monologues between the musical numbers were admirably declaimed by Mr. Laurence Irving, and the tenor solos well sung by Messrs. Vivien Bennett and Charles Knowles. The melodrama was given according to Berlioz's intention, with a drawn curtain separating the reciter from the choir and orchestra until

the 'Fantasia.' It was an interesting experiment, and Mr. George Riseley, the able festival conductor, may be congratulated on the success of the performance. In Mendelssohn's fine 'Œdipus at Colonos' music the male choruses were sung with dramatic power.

COVENT GARDEN.—*La Bohème. Un Ballo in Maschera. La Tosca.*

THE autumn season of Italian opera was inaugurated on Thursday in last week with a performance of Puccini's 'La Bohème.' In the rôle of Mimi, Madame Melba once more asserted her supremacy as a singer. Signor de Marchi, who had already won favour at Covent Garden, gave an artistic rendering of Rodolfo's music, and sang with no little fervour. Signor Sammarco was an able representative of Marcello; and Signor Didur, a new-comer, who took the part of Colline, displayed a rich and sympathetic voice. The part of Musetta was brightly enacted by Signora Trentini. As conductor, Signor Mugnone showed firm control over his forces, and both band and chorus were efficient, if not brilliant.

On the second night Verdi's 'Un Ballo in Maschera' was given. Of this work the performance was spirited. In the rôle of Riccardo there appeared Signor Zenatello, a new tenor, who has made a name for himself in Italy and South America. His voice is rich and powerful, and his singing is laudably free from exaggeration. Signora Buoninsegna made her reappearance as the heroine, and sang in very effective style; while the Page's phrases were brightly rendered by Signora Trentini. With Ulrica's music Signora de Cisneros was quite at her ease.

Last Wednesday evening an admirable rendering of Puccini's 'La Tosca' was accomplished. In the arduous part of the heroine Madame Giachetti again greatly distinguished herself both as singer and actress. Signor de Marchi, who was the original exponent of Cavaradossi at Covent Garden, resumed a part in which he shows to much advantage. He sang the music fervently and with sincerity, yet without a trace of exaggeration. Of Scarpia, Signor Sammarco made a sufficiently sinister figure, and his delivery of the telling phrases that belong to the character was full of significance. The composer was called forward after the second act, and again at the close of his picturesque work.

Musical Gossip.

'BARBAROSSA,' a symphonic poem by Siegmund von Hausegger, was the novelty at the Promenade Concert on Tuesday evening. Like the 'Eroica' Symphony, it lasts fifty minutes, but there all resemblance ends. In the one noble subject-matter is nobly treated; in the other the themes are plain and the workmanship patchy. In depicting storm and strife realism runs rampant. The scoring is for the most part terribly noisy, and it seemed at times as if some of the performers had gone wrong, or were playing their parts upside down. All—conductor and band—must have had a hard time of it at rehearsal.

HERR KREISLER and Herr Kubelik have each given a recital at Queen's Hall, the one a fortnight, the other a week ago, and both were in splendid form. They are artists of very high rank, yet Kreisler, regarded from the artistic standpoint, is the more serious. Kubelik has wonderful technique; but though the paths of virtuosity lead to fortune, they are dangerous in that the interpreter is apt first to consider the material rather than the spiritual side of the works of the great composers.

NELSON Centennial Celebrations will be held in the afternoon and evening at the Albert Hall next Saturday. Mr. Ben Davies will sing 'The Death of Nelson' at the afternoon function; while for the evening concert the services of Madame Suzanne Adams, Madame Alice Esty, Miss Evangeline Florence, Miss Margaret Ashton, Mr. John Coates, and Mr. Ffrangcon-Davies have been retained. All the artists have declined to accept any remuneration.

THE Mozart Society's first concert this season will take place next Saturday at the Portman Rooms, when Mr. J. H. Bonawitz, the founder of the Society, will give an interesting Historical Pianoforte Recital. The concert on December 16th, in commemoration of Beethoven's birthday, will be devoted to that master's music; and in like manner the concert of January 20th will be devoted to Mozart, who was born January 21st, 1756.

MISS SYLVIA BLACKSTON, M. Victor Maurel's first English pupil, will make her appearance in London at the Bechstein Hall on October 31st.

THE Bechstein Hall Ballad Concerts are to be resumed on the 25th inst. All seats will be reserved, and the charges will be very moderate.

MR. LIONEL TERTIS, the viola player in the Kruse Quartet, and Mr. York Bowen, will give a recital at the Bechstein Hall on the 30th inst., when the programme will be devoted to works originally written for viola and pianoforte.

THE Gresham College Lectures will be delivered by Sir Frederick Bridge on October 17th, 18th, 19th, and 20th. The subjects are Matthew Locke, Bach's 'St. Luke Passion,' J. B. Lully, and British Naval Songs. The first lecture will be given at the College, the other three in the Great Hall of the City of London School.

MR. WALTER HEDGCOCK, the musical director at the Crystal Palace, will conduct the Saturday afternoon concert on December 9th, in which the London Symphony Orchestra and the Crystal Palace Choir will take part.

CARL GOLDMARK is at work on a new opera. The libretto, by A. M. Willner, is based on Shakspeare's 'The Winter's Tale.'

A HITHERTO unknown sonata by Handel is said to have been discovered in the Royal Library, Copenhagen, among some musical MSS. received from the Royal Court Archives some time ago.

THE death is announced, at the age of eighty-six, of Ferdinand Schubert, Professor of Drawing for many years at Wiener-Neustadt. He was the son of Ferdinand Schubert, brother of Franz Schubert.

HERR SIEGFRIED WAGNER'S opera 'Bruder Lustig' was announced for production at Hamburg yesterday evening. The chief parts were to be taken by Frau Katherina Fleischer-Edel and Herr Alois Pennarini.

THE first biography of Liszt in French, written by M. Calvocoressi, will shortly be published.

A HISTORY of the San Carlo theatre, Naples, from 1737, the date of its foundation, down to the present day, is to be written by Signor Salvatore di Giacomo. Among the composers whose works were produced at this theatre were A. Scarlatti, Piccinni, Cimarosa, Rossini, Donizetti, and Verdi.

THE twenty-fifth season of the Lamoureux Concerts at the Nouveau Théâtre, Paris, will begin to-morrow.

PERFORMANCES NEXT WEEK.

SUN.	Orchestral Concert, 3.30, Albert Hall.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
MON.	Miss Nora Thomson's Violin Recital, 3, Bechstein Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
TUES.	Mischa Elman's Violin Recital, 3, Queen's Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
WED.	Miss Edith A'Vard's Violin Recital, 3, Æolian Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
SAT.	Orchestral Concert, 3, Queen's Hall.
—	M. Lamond's Pianoforte Recital, 3, Bechstein Hall.
—	Mozart Society Concert, 3, Portman Rooms.
—	Herr Kubelik's Violin Recital, 3.30, Crystal Palace.
—	Nelson Centennial Celebrations, 2.30 and 8, Albert Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.

DRAMA

THE WEEK.

WYNDHAM'S.—*Public Opinion: an Original Farce in Three Acts.* By R. C. Carton.

NOT until Tuesday did the new piece by R. C. Carton, originally announced for Saturday last, see the light at Wyndham's Theatre. The claim to originality put forth in the programme is not likely to be seriously disputed. No indebtedness to any British source is to be imputed; and though in the leading idea some resemblance may be traced to the 'Pattes de Mouche' of M. Sardou, this is most probably as fortuitous as it is slight. In the French piece, as in the two well-known English comedies that were based on it in the early sixties, the misadventures of a solitary letter are responsible for the excitement and amusement of the spectators. In 'Public Opinion' it is an entire correspondence between an attractive, astute, and designing *diva* of the music-halls and her admirers that has gone astray, and has to be sought for in a chamber-hunt such as M. Sardou devised. From the mere fact that the resemblance which we allege can present itself, it is obvious that the novelty belongs to an eminently artificial class. It is, however, ingenious as well as comic; has a more sympathetic interest than ordinarily attends pieces of its kind; and displays, in addition to the neat dialogue we are accustomed to expect from the author, a certain power of characterization. 'Public Opinion' belongs to the class of rough-and-tumble farce, and is indeed, so far as we recall, the only piece of the author to be put in that category. Though the play is genuinely amusing, the task of extracting from it the whole of the mirthfulness with which it is charged demands constant exertion on the part of the audience; and though there is no point at which positive dullness is reached, there is more than one at which it is felt to be hovering in the air. The story deals with the wholesale fascination exercised over masculine humanity by a pretty, vivacious, and dangerous minx, who seems to have carried captive to her rouge-brush and her powder-puff every man who has once come within her reach. Under

various names, but by the exercise of the same allurements, she has extracted amorous protestations of the most compromising description from all with whom she has been thrown into contact. When—somewhat gratuitously, since her victim asks nothing better than to marry her—she brings an action for breach of promise against the most foolish and impecunious of young noblemen, everybody concerned with the case (even to the judge before whom it is tried) is in her power. Such action as there is springs from the efforts of the various personages to recover possession of the letters containing their protestations in prose or verse. Not a very high order of production, it is seen, is this, and it might easily fail to hit public taste. A singularly competent cast has, however, been obtained, and performances by Mr. Henry Kemble, Mr. Charles Allan, Mr. Fred Kerr, Mr. George Giddens, Miss Annie Hughes, and other actors commend the whole warmly to the public. Trivial enough is the piece, but it pleases in spite of, if not by reason of, its triviality.

Dramatic Gossip.

'Pour la Couronne,' by M. François Coppée, given at the Odéon on January 15th, 1895, and presented in an English adaptation by Mr. John Davidson at the Lyceum on February 27th, 1896, is one of the noblest dramas of modern days. It has another claim—that in the part of Constantine Brancomir it supplies Mr. Forbes Robertson with the only original part quite worthy of his talents in which that admirable actor has been seen. Tuesday night's revival at the Scala was accordingly in all respects judicious. Mr. Forbes Robertson reappeared in the fine character of the patriot; Miss Gertrude Elliott succeeded Mrs. Patrick Campbell as the slave Militza; and Miss Suzanne Sheldon, Miss Winifred Emery as Bazilide. Mr. Ian Robertson reappeared as the Priest-King Stephen; Mr. Courtenay Thorpe replaced Mr. Mackintosh as the spy Ibrahim; and Miss Aimée de Burgh, Miss Sarah Brooke as Anna. 'Carrots,' with Mr. Forbes Robertson and Miss Gertrude Elliott in their former characters, was also given.

With the removal of the Strand Theatre, the site of which is now required for a railway station, the most easterly of the Strand theatres, and one of the earliest houses to struggle against the monopoly exercised by the patent houses, will disappear. The entertaining history of its shifts and struggles has been often told.

After a run all but unprecedentedly short, 'Clarice' is this evening withdrawn from the Duke of York's Theatre, and will be replaced on Tuesday by 'Sherlock Holmes,' in which Mr. Gillette will shortly, it is said, play the hero for the nine-hundredth time. A strange but potent tyranny is not seldom exercised by a success, and Mr. Gillette is reaping an experience of popular demand such as attended Jefferson in Rip Van Winkle, and Sothern in Lord Dundreary.

The assumption by Mr. James Welch of the reins of management at Terry's will not take place until 1906. The tenure of the new manager is for three years.

Mr. Tree's return to His Majesty's on Thursday was marked by the presentation to the audience of a "souvenir," special features in which were the reproduction from the National Portrait Gallery of Maclise's well-known portrait of Charles Dickens, and that from the Forster Collection in the South Kensington Museum of a page of the original MS. of 'Oliver Twist.'

In taking possession of the New Theatre Mr. Fred Terry will bring with him, to succeed 'Dorothy Vernon,' 'The Rapparee Trooper,' a "Royalist and Roundhead romance" by the two ladies who, under the pseudonym of John Rutherford, are responsible for 'The Breed of the Treshams.'

The French Repertory Theatre in London, under the management of Madame Réjane, of which much has been heard, is not to be opened until the Royalty has undergone reconstruction, which includes considerable enlargement.

A copyright performance of 'A Four-leaf Clover,' by Mrs. Martha Morton, has been given at the Savoy Theatre.

'Klein Dorrit,' an adaptation from Dickens, has been given at the Imperial Hofburg Theatre, Vienna.

The Théâtre de l'Œuvre, still under M. Lugné-Poé, promises 'Dans les bas Fonds,' a rendering from Maxime Gorki by M. Halpérine Kaminsky.

"Hope springs eternal in the human breast," and in spite of the fact, but too abundantly established, that two-thirds of recent theatrical ventures are pronounced failures, novelties and revivals tumble over one another in unprecedented fashion.

Seventy years to a month after the first production, the Comédie Française has revived 'Don Juan d'Autriche,' by Casimir Delavigne, a work which in its day was regarded as a masterpiece of the romantic school, and freely compared with Shakspeare, but which now inspires little interest. Doña Florinde, played originally by Madame Volnys, and in 1847 by Judith, is now assumed by Mlle. Gladys Maxance, whose reputation has yet to reach this country. The general interpretation was scarcely worthy of the Théâtre Français.

In 'L'Audition,' a one-act piece of Madame Marie Laparcerie, produced at the Théâtre Molière, a young and pretty actress accepts an engagement on the terms that she shall show herself amiable to her manager and receive no salary. Whether this is realistic as well as crude who shall say?

The scene of 'Der Schwur der Treue,' a three-act comedy in verse of Herr Oscar Blumenthal, produced at the Schauspielhaus, Berlin, is laid in Antwerp, and has an artistic background, some of its characters being pupils of Rembrandt. It is like enough to find its way to the Great Queen Street Theatre.

We are glad to hear that the *sociétaires* and *pensionnaires* of the Comédie Française are pleasantly occupied in signing a letter of congratulation to M. Jules Claretie on the completion of his twentieth year as "administrateur général." The presentation of this letter will be made "solennellement" during the next few days. There is reason to believe that with the "letter" will be a tangible gift in the shape of an art object.

'Francs-Maçons,' a vaudeville produced at the Cluny by MM. Claude Rolland and Leprince, proves to be, says *The Era*, a rendering of a German piece called 'Logenbruder.'

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SATURDAY, OCTOBER 21, 1905.

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LITERATURE

Fighting Instructions, 1530–1816. Edited, with Elucidations from Contemporary Authorities, by Julian S. Corbett. (Navy Records Society.)

The Year of Trafalgar. By Henry Newbolt. (John Murray.)

IT is not, we understand, by pure coincidence that a notable edition of the 'Fighting Instructions' of the Navy has been issued by the Navy Records Society in this, the centenary of Trafalgar. It is rather that the Society has wished to mark Trafalgar as the high-water mark of naval tactics, and to show that it was not a mere spasmodic effort of genius, but the growth of a century and a half of effort and striving after knowledge. Mr. Corbett, in tracing the history of fighting formations, has pricked many bubbles, has upset many favourite dogmas; and by showing how continuous and persistent was the development of the tactical system has dealt a cruel —we wish we could say a deadly—blow against those who have argued that, with the modern applications of steam, electricity, guns of precision, and rapid fire, all is dark, and that the tactics of the future must spring, fully armed, from the head of some mighty warrior yet to be born. This, at any rate, does not seem to have been the conception of the admiral of Japan, who—though not an Englishman—has had the opportunity of celebrating the centenary of Trafalgar by a victory which, in its complete and decisive nature, as well as in its broad principles, though not in its details, closely resembles the crowning work of Nelson's glorious life.

From the reign of Henry VII., when the invention of ports enabled ships of war to carry guns on their broadsides, the effort to devise some means of developing their collective fire was continuous; the necessity was so urgent and the problem admitted of such a simple solution that it cannot but seem remarkable that a hundred and fifty years should pass away before the "line of battle" was definitely suggested; for we cannot quite bring ourselves to accept Mr. Corbett's argument that Baskerville formed his fleet in embryonic "lines of battle" when he met the Spaniards off the Isla de Pinos. One point, however, on which the evidence he produces seems incontrovertible, is that the line was first ordered by the English Generals at Sea on March 29th, 1653. It is true that Article 2 of the Instructions then drawn up prescribes line abreast as the preparatory order:—

"At sight of the said fleet the vice-admiral and the rear-admiral are to make what sail they can to come up with the admiral on each wing, the vice-admiral on the right wing, and the rear-admiral on the left wing."

And Article 3, in continuance, implies that the line abreast so formed is the fighting order:—

"As soon as they shall see the general engage, or make a signal by shooting off two guns and putting a red flag over the fore topmast-head, that then each squadron shall take the best advantage they can to engage with the enemy next unto them; and in order thereunto all the ships of every squadron shall endeavour to keep in a line with the chief."

It may seem doubtful—it certainly is not clear—whether line abreast or line ahead is here meant; and though there is no doubt that Article 7 orders line ahead—

"In case the admiral should have the wind of the enemy, and that other ships of the fleet are to windward of the admiral, then upon hoisting up a blue flag at the mizen yard, or the mizen topmast, every such ship then is to bear up into his wake and grain,"

—it is not quite clear that this is intended as an order of battle. There cannot, however, be much doubt that it is; it is as clear as most—or all—of the instructions for the next two hundred years. For in fact it may be urged with some plausibility, if not certainty, that one principal cause of the numerous miscarriages during the eighteenth century was the inability of the commanders-in-chief or the framers of the signal book to write intelligible English. Beatson over and over again expresses a strong opinion that the cause was the defective system of signalling; but the principal defect was not that the signal was not clearly made out, but that the official interpretation of it could not be understood. One instance will probably be sufficient. On October 1st, 1748, Sir Charles Knowles met a Spanish squadron off Havana, brought the English squadron in line of battle, nearly abreast of the Spanish, and to windward of it, and made the signal for the leading ship to bear down on the enemy and engage. But the wording of the signal was "the ship that leads on the port tack to bear down and engage," and it happened that though the squadron was on the port tack, it was in inverted order, and the Tilbury, the ship actually leading, was, by the order of battle, as given out, the ship that led on the starboard tack. The captain of the Tilbury therefore ignored the signal, and refused to bear down until a special order was sent to him to do so—by which time it was too late. He was tried by court martial and shelved; he was spoken of as "shy." But the man was not a coward: simply a man who could not understand the contradictory language, and was determined not to give Knowles—a cantankerous sort of man—an opportunity to reflect disadvantageously on his conduct.

The order of March 29th, 1653, is signed by Blake, Deane, and Monck, but as Blake was then sick—having been severely wounded in the Portland fight—the credit of the order lies between Deane and Monck. Mr. Corbett considers it certain that Penn was called into council by these two, and that the order was the outcome of the military experience of the two generals, combined with the naval experience of Penn. He doubts if the mere naval mind, which during one hundred years had not evolved the "line," could have done so then; and feels confident that the military mind unaided could not. But Deane was by no means the mere soldier. Even as a young man he had served in the navy, and since his experience on land as an artillery officer had had high command at sea. It is, however, impossible to apportion the separate share of these three; it is enough to say that in these instructions we have the first prescription of the line as a fighting formation.

There is another article in them which might very well have remained to all time, though the desire of prize money caused it to be cancelled:—

"If in time of fight God shall deliver any of the enemy's ships into our hands, special care is to be taken to save their men as the present state of our condition will permit in such a case; but that the ships be immediately destroyed, by sinking or burning the same, so that our own ships be not disabled or any work interrupted by the departing of men or boats from the ships."

Students of naval history will have no difficulty in calling to mind instances where it was said that the commander-in-chief's anxiety to secure the prizes prevented him from pushing on to render his victory complete.

What Mr. Corbett brings out clearly is that the line as a fighting formation was not—as has been generally supposed—an invention of the Dutch, and, more distinctly, of Martin Tromp. The date of its birth is also a very satisfactory proof that the Duke of York had nothing to do with it, though in his orders of April, 1665, he adopted most of the Commonwealth instructions, expanding or modifying some of them. As he very certainly had then no naval knowledge or experience, it may fairly be assumed that the improver was Penn; and Mr. Corbett quotes the admiring testimony of a French critic—the Comte de Guiche—as to the excellent way in which the English carried out the instructions:—

"A la vérité l'ordre admirable de leur armée doit toujours être imité, et pour moi je sais bien que si j'étais dans le service de mer, et que je commandasse des vaisseaux du Roi, je songerais à battre les Anglais par leur propre manière et non par celle des Hollandais, et de nous autres, qui est de vouloir aborder."

It was not till the third Dutch war that the idea of the line was so far accepted as to lead to a separation of the smaller vessels from the large or "capital" ships, which a few years later were distinguished as ships "fit to lie in a line," and then "ships of

the line of battle," a name that first appears in 1691. It was in this year that Russell's Instructions were drawn up — instructions of paramount importance in the history of naval tactics, as they virtually continued in force, under Admiralty sanction, for close on a hundred years. But this was forgotten till the fortuitous discovery, by the late Sir William Clowes, of the only known copy, in a shop in Holland. It is now in the library of the United Service Institution. Interesting as it would be to know who drew up these instructions, it is now impossible to find out. It could not be Russell unaided, for he was neither a man of genius nor experience. Mitchell, "the chief of the staff," and Benbow, the master of the flagship, were equally without experience, and we incline to the opinion that the author of the draft was Herbert, the disgraced Earl of Torrington; though, of course, Russell and his staff may have modified or "edited" it.

The Instructions issued by Rooke in 1704 were nearly the same, and with very few modifications they continued in force till Rodney broke them down in 1782. All this, and the baleful effect arising from the rigid interpretation of them rather than from the original intention, is fully discussed by Mr. Corbett in a manner that will come to many of his readers with the force of novelty, as will the distinction which he draws between the breaking of the enemy's line effected by Rodney on April 12th and that attempted by Howe on June 1st, which latter he considers the more scientific. To us the actual difference seems to be that Rodney's method, though perhaps adopted by accident, succeeded; Howe's, though deliberately ordered, failed, but very probably because he was unable to make himself understood, and the captains of his fleet had not learnt that their not understanding was no excuse for inaction. Nothing, perhaps, in the change brought about by the spirit of Nelson is more striking than this; for before Nelson's time the accepted rule was for a captain who did not understand what the admiral meant to do nothing, to be tried by court martial, and broke. Without any court martial Nelson convinced those who served with him that in such a case they ought to do something—if only to clap their ship alongside one of the enemy.

We have left ourselves but little space to speak of Mr. Newbolt's 'Year of Trafalgar,' which for its clear account of the conditions of the campaign and lucid description of the battle might well be spoken of at length, were it not that it would be exceedingly difficult to condense either the author's narrative or his argument. Readers of *The Times* know that during the last few months—since the delivery of Sir Cyprian Bridge's address to the Navy Records Society and the publication of Mr. Newbolt's book—a warm controversy has been carried on as to the exact manner in which the English fleet approached the enemy's. Much, if not all, of the difficulty is in the interpretation of the signal; Sir Cyprian Bridge—following in this the teaching of the late Admiral Colomb—holding that the advance was made on a broad front, whilst Mr. Corbett, by his understanding of the signal, and Mr. Newbolt, from the historical evidence, are of opinion that it was made on a narrow front—in line ahead, roughly speaking. We conceive that the historical evidence is far too strong to be upset by a question as to the meaning of the signal; but in any case the point is only one of scholastic interest, for it does not appear from the contention of either party that it had the slightest effect on the conduct of the battle; and, in fact, the attack as drawn by Sir Cyprian Bridge agrees almost exactly with that drawn by Mr. Newbolt. We cannot, however, conclude without expressing a regret that Mr. Newbolt has chosen to celebrate the centenary in historic prose, rather than in soul-warming verse. The poet who sang how "Hawke came swooping from the west" might—had he but thought fit—have written on Trafalgar as he had already done on Quiberon Bay, or as one of his precursors did on Copenhagen.

The Poems of John Keats. Edited, with an Introduction and Notes, by E. de Sélincourt. With a Frontispiece in Photogravure. (Methuen & Co.)

The essence of good editorship, at all events on the textual side, is fidelity to one's author. How that quality can be best applied depends largely upon the author's personality and circumstances. Fidelity to a printed text published by the author is not necessarily fidelity to the author, and may even be the opposite; the same is true of fidelity to his holograph manuscript; and the editor whose piety induces him to reprint the author's edition with exactitude, save for obvious errors of the press, may possibly find that he has pinned his faith to several varieties of publishers' advisers, each with individual views as to the right of interference; to half a dozen sets of house-rules, characteristic of as many printing establishments; and a score of printers' readers, each with his own theory as to the manner in which a rough proof should be compared with the author's copy, and what should be done when he finds them at variance. Probably no poet of a high order ever succeeded in getting his work issued from the press in the first instance exactly as he meant it to be printed in all particulars. Few manuscripts impulsively deemed by poets to represent their final conception do in fact represent it. It follows, indeed, from what we know of the poetic temperament that, unless a poet has the luck to live long enough to cool down from the creative state, he does not employ his unaided intellect on educing from the written or printed words what it really was that he wished to set down in the hard black and white of typography. Even when he has done so, he has not always the technical experience which teaches a man what signs or symbols he should set upon the written or printed page to secure that a future print shall, with precision and in the minutest details, display to the instructed mind of the world, in black lines, curves, dots, and so on, upon a white ground, his thoughts and emotions as embodied in words. Hence it is that, in the case of modern poets who have died young, an editor may be confronted with a plethora of material, complicating enormously the task of settling the text and recording its basis and the grounds of its variation from previous texts.

Broadly, it may be said that, when a poet has had the opportunity of seeing his work through the press and has not denounced the resultant book, that book is the most reasonable body on which to frame the text of a new impression; but it does not by any means follow that it should be anything more than a basis upon which to build from other legitimate sources, such as the author's various manuscripts, if such exist, transcripts made from lost manuscripts, proofs corrected or uncorrected, amended copies of the printed book, letters and other records indicating error or desire to alter, and so forth. It is not often that the mere amendment of obvious errors suffices for the needs of piety to the author: there are innumerable cases where something seems to be amiss, but the means of ascertaining what is wrong lie outside the book, even if they have not perished. Piety to the author may demand the rectification of the text in such cases if the material is forthcoming, though the error be not obvious, but only demonstrable from extraneous material.

For the treatment of the text of Keats two methods may be regarded as the opposite extremes of honest editorship. One is to frame the best authentic text that the editor can compound from all the sources open to him, leaving the words which Keats finally left, whether in print or in manuscript, save for the adoption of authentic revisions or the amendment of faults resulting from evident mischance, and then to recast the spelling, punctuation, capitalling, and so on, in such a way as to accord with contemporary usage and make the sense leap to the eyes of the general reader. The other is to reprint Keats's own three volumes *verbatim et literatim* and give his *posthuma* literally in accordance with the manuscripts whenever possible. On the whole, the former method is more pious towards Keats than the latter, and, if the question be merely of a text, also the more effectual, provided always that the editor be duly qualified. But if there is to be an *apparatus criticus* for the reader's assistance, then any degree of variation between the methods of half a dozen editors is comparatively unimportant from the point of view of piety, if only the sources of the text are faithfully recorded, and provided all divergences of the editor from what claims to be the author's text, printed or written as the case may be, are avowed. Hence we are not disposed to quarrel with Mr. de Sélincourt for electing to reprint Keats's three volumes of 1817, 1818, and 1820 just as he found them, except for the amendment of obvious errors, and avoiding the thorny task of reducing to some sort of uniformity Keats's spelling and punctuation as represented in those volumes, while recording the changes of detail whereby such harmonizing might have been attained or attempted. For all general needs his notes upon the text are ample, though professedly not exhaustive. As to the representative character of the varying orthography and punctuation displayed by the three volumes themselves and adopted here, suffice it to say that it is more

than questionable whether in a vast number of cases the inconsistency is not between Keats and some one else rather than between the inconstant poet and himself.

There are, of course, cases in which to go on reprinting Keats's text as issued to the world in his lifetime is wrong, even though he may not himself have observed the errors. Take, for instance, the quatrains 'To some Ladies.' Mr. de Sélincourt reprints the second quatrain thus :—

> Yet over the steep, whence the mountain stream rushes,
> With you, kindest friends, in idea I rove ;
> Mark the clear tumbling crystal, its passionate gushes,
> Its spray that the wild flower kindly bedews.

Here something is clearly wrong, because, as Keats had set himself the task of ingeniously devising quatrains (seven in number) in which the dissyllabic terminal of line 1 has a perfect rhyme in line 3, and the monosyllabic terminal of line 2 a rhyme in line 4, it is inconceivable that anything but mischance could have been accountable for the lack of a rhyme to *rove*. There was no flare of creation to interfere with the mechanical task—nothing to do but express a mediocre sense reasonably in the metre chosen. In the carefully written holograph which Mr. Buxton Forman described in our pages (April 16th, 1904) *muse* is substituted for *rove;* and the fourth line begins with *In*, not *Its*. Mr. de Sélincourt adheres to the 1817 text, but that he knows the true reading his note on the line (p. 392) shows. That is an instance where a vague "something wrong" is shown by the poet's manuscript to be an obvious error, and piety to the author imperatively dictates its amendment. It is possible, as the edition was delayed after being partially printed (see P.S. to Preface), that Mr. de Sélincourt would have amended the text in the first instance had he had the opportunity; but he does not show any leaning that way; and in any case there are such trifling conveniences as cancel-leaves, or, if economy so direct, lists of errata.

We notice that in the passage in 'Endymion' (ii. 882) where Keats uses, probably by accident, the strange verb to "arbour" in describing a lurking-place of whales, the word is adopted without comment, though in other editions of authority the much more probable and defensible reading "harbour" is generally accepted.

The following is "the exact text published in the poet's lifetime" of a passage in the third book of 'Endymion,' from the curious speech of Venus to the hero of the romance :—

> Pr'ythee soon,
> Even in the passing of thine honey-moon,
> Visit my Cytherea : thou wilt find
> Cupid well-natured, my Adonis kind ;

but Mr. de Sélincourt does not reprint "Visit my Cytherea," although it is supported by Keats's fair copy for the press, and cannot be classed among "obvious errors," since it was, for Keats, not startling to forget or ignore the distinction between Cythera and Cytherea, and Cythera here would not scan. Quite properly, Mr. de Sélincourt (p. 118) has recourse to Mr. Buxton Forman's edition for the reading of the earlier copy known as "the draft," which Keats has not here followed in transcribing for the press; and thus we get the correct, but by no means obvious reading, "Visit thou my Cythera." Having the first edition and the new edition open at this passage, we glance upwards and downwards, and are not greatly reassured as to the minute accuracy of this text in regard to Keats as represented in his own publications; for in line 913 we find a colon substituted for a semicolon, and in line 922 a capital *W* for *while* (after a colon) substituted for Keats's small *w*, without any fathomable motive for either change. Again, in the notes we have observed some very unchancy things, as, for example,

> Clasp with thy parting soul the pendulous earth

(p. 408), in which, if Shelley had been buried, the substitution of "parting" for "panting" would assuredly have made him turn over in his grave; "Merton and Viviane" (p. 468) for "Merlin and Viviane"; and *Vasi ds Candelabri* for *Vasi e Candelabri* (p. 476). We notice a most curious oversight or lapse of memory—it must be one or the other—at p. 562. The poem "Fill for me a brimming bowl" (p. 383) and the sonnet 'On Peace' (p. 384) are respectively described in the notes as "never before published" and "now first published." As a matter of fact both were published in the pages of our esteemed contemporary *Notes and Queries* for February 4th, 1905, in a paper by Mr. de Sélincourt which was noticed in the columns of *The Athenæum* on March 11th.

We are not disposed to submit either the text or the notes to a rigorous examination of this kind of detail; for it is not from the point of view of textual minutiæ and so on that we chiefly look upon Mr. de Sélincourt as a public benefactor. It is as a textual critic in the broadest sense and as a skilful and sympathetic commentator that he shines; and particularly in tracing the sources of Keats's style and diction as far as they are derivative, he has pushed inquiry further than his predecessors. Hence his introduction and notes are full of interest for all who have at heart the telling of the truth about Keats's works. Over and over again in the perusal of these the receptive student will come upon admirably luminous expositions of things seen with quite unusual insight. He follows up and expounds the relationship of Keats to his contemporaries and to literary predecessors at large, both with the "scent," so to speak, of an expert, and with the unflinching impartiality of a judge, and never hesitates—however ardent and loyal his admiration of Keats—to use the true word in characterizing his shortcomings. To illustrate what we mean we turn to one passage, by no means one of the most notable, in his introduction. It was easy enough for a much less well-equipped critic than Mr. de Sélincourt to detect and display the influence of Dryden on Keats's style and versification as shown in 'Lamia'; but it is in such paragraphs as this that the higher qualities of the critic are shown :—

> "But his close study of Dryden was perhaps responsible for the recurrence of certain faults which mar the effect of an otherwise perfect work of art. His desire to attain to the masterly ease and fluency of Dryden's manner led him into frequent false rhymes and to some return of the unhappy characteristics of his early vocabulary. And the careless levity expected of a Restoration poet in his treatment of love, and rarely present in Dryden without the compensating charm of urbanity and airy grace, appears in Keats in the form of that vulgarity which he seemed elsewhere to have out-grown. The execrable taste of the description of a woman's charms (i. 329-39) and the feeble cynicism of the opening to the second book, both, in all probability, traceable to this cause, are alien to the whole spirit in which 'Lamia' was conceived."

The word "execrable" is perhaps a little excessive; but the passage cited is a distinct blot on Keats's work.

In our notice of Mr. de Sélincourt's facsimile of the manuscript of 'Hyperion' (*Athenæum*, March 11th, 1905) we indicated that in our opinion there were direct Virgilian influences at work in the production of Keats's poetry—a luminous Virgilian atmosphere at times, not got through any refracting medium; and we are not sure that Mr. de Sélincourt has fully appreciated the permanence of the impressions produced on Keats's young mind when he translated a considerable mass of Virgil's poetry at school. Mr. de Sélincourt remarks upon the juvenile allusion to Dido in the 'Imitation of Spenser' as "one of the very few cases in which Keats drew upon Vergil" (p. 393), and (p. 436) upon the casual reference to Alecto in 'Endymion' (ii. 875) as a possible reminiscence of the Æneid (vii. 324); and he goes so far as to think that Keats, when writing about the giant that "writhes about the roots of Sicily," may have remembered translating the passage about Enceladus (Æneid, iii. 577–82); but he questions the late Mr. W. T. Arnold's view that the phrase "prophesyings of the midnight lamp" ('Hyperion,' i. 174) is a reminiscence of the passage about the omen of the sputtering oil in the first Georgic (390-2). The ground of dispute is that Keats was "not scholar enough to appreciate the language," and that he, who "looked upon fine phrases like a lover," did not attempt "to reproduce this greatest phrase-maker of literature." But this is an illustration that Keats has taken—not a phrase; and we can see no ground to assume the existence of a "Vergilian echo to be found in some scholarly Elizabethan." Keats was scholar enough to get out the plain English of what he was reading in Latin, however far the graces of Virgil's style and versification may have been a closed book to him. Such intuition as his would have made the Virgilian atmosphere a vital thing to him, probably much more vital in dealing with the Latin than, say, in reading Dryden's version, which, with all its force and picturesqueness, is constantly offensive to the very spirit of Virgil, and would have spoilt the Georgics for Keats. Twice, at least, in turning the pages of the fourth book of 'Endymion,' have we come casually face to face with Virgil in what seems like a transfusion of living blood—once in the beautiful passage about the Bacchic revellers, where

> the rills
> Into the wide stream came of purple hue—

a touch irresistibly recalling Jupiter's general suppression of streams running wine (Georgics, i. 132),

Et passim rivis currentia vina repressit;

and again where Mercury strikes the earth with his caduceus and

The teeming earth a sudden witness bore
Of his swift magic,

for

from the turf outsprang two steeds jet-black,

where it is difficult to avoid the conclusion that the incident is straight from the opening of the first Georgic, in which Neptune is invoked thus:—

Tuque o, cui prima frementem
Fudit equum magno tellus percussa tridenti.

Perhaps more notable still is the passage in the third book of 'Endymion' describing the symmetrical arrangement of the dead lovers:—

Turn to some level plain where haughty Mars
Has legion'd all his battle; and behold
How every soldier, with firm foot, doth hold
His even breast: see, many steeled squares,
And rigid ranks of iron—whence who dares
One step? Imagine further, line by line,
These warrior thousands on the field supine:—
So in that crystal place, in silent rows,
Poor lovers lay at rest from joys and woes.—
The stranger from the mountains, breathless, trac'd
Such thousands of shut eyes in order plac'd;
Such ranges of white feet, and patient lips
All ruddy,—for here death no blossom nips.
He mark'd their brows and foreheads; saw their hair
Put sleekly on one side with nicest care;
And each one's gentle wrists, with reverence,
Put crosswise to its heart.

Surely we have here nothing less than an open and intentional act of homage to Virgil. Even if Keats had been capable of a furtive appropriation, it would have been so hopeless to expect to escape detection in such a flagrant theft as that of the renowned one simile in the second Georgic ("Ut sæpe ingenti bello," 279 *et seq.*), that he would never have attempted it; and accident is here out of the question. The plain, the legions, Mars, the squares, the expectancy, the prevailing notion of perfect symmetry in arrangement, and the spiritual note of the simile—viz., the comparison of a huge living engine of war to a most unwarlike situation—all are reproduced, though, it must be admitted, in a context which might well have made the *Quarterly* reviewer of 1818 smile at the futile tidiness of the dead lovers. We commend earnestly to Mr. de Sélincourt the pursuit of Virgilian currents in Keats as a topic for further fruitful study; and in the mean time we commend most heartily to the public his introduction and notes to this edition.

The Duke of Reichstadt (*Napoleon II.*). By Edward de Wertheimer. (John Lane.)

The publication of an English edition of Dr. Wertheimer's monograph on the Duke of Reichstadt is to be welcomed, for that work exhibits throughout careful and scholarly research into a subject which had not before been treated upon adequate documentary evidence. In saying this we do not depreciate the worth of M. Welschinger's book 'Le Roi de Rome' (1897), which broke new ground in some directions. Dr. Wertheimer, however, has had more ample opportunities. The State Archives at Vienna and Berlin have yielded up to him secrets of no small importance. He also searched those of Parma, but, strange to say, found little of interest there. Further, he availed himself of the opportunity of consulting the private papers of Count Dietrichstein, governor to the young prince.

But this is not all. Dr. Wertheimer approached the subject with the determination to elucidate every incident, and to follow up every clue, connected with it. The result is almost portentous in extent, and bewildering in complexity. Few biographers can hope to have so free a hand. Perhaps it is undesirable that they should. Dr. Wertheimer considered that his duties enjoined on him at the outset—first, a consideration of the motives which impelled Napoleon I. to divorce Josephine; secondly, a recapitulation of the reasons which prompted Metternich, Talleyrand, and eventually the French Emperor himself, to favour a marriage alliance with Austria rather than with Russia; thirdly, a brief notice of the marriage negotiations that went on between Paris and Vienna; and finally, an account of the marriage ceremony, or ceremonies, with a side glance at the "brutal" incident at Compiègne. The exordium is certainly complete; but we are inclined at times here, as elsewhere in the work, to ask whether it is concerned with the record of a life or with the diplomatic history of a period. With respect to certain men, no doubt, these two methods of presentment are closely parallel, if not identical; but this is not the case with one who was so completely at the mercy of events as was the Duke of Reichstadt.

In these preliminary inquiries the author found no decisive evidence as to who first suggested the idea of the Austrian marriage; but facts seem to favour the assumption that it was Metternich. That he afterwards denied this in his 'Memoirs' counts for little. As a piece of clever but unscrupulous statecraft, the incident is hardly surpassed, even in that age. It is natural, perhaps, that Dr. Wertheimer should be sparing of censure on Hapsburg policy in the whole of this matter, but surely he somewhat exaggerates when, referring to the incident at Compiègne, he says: "But what did one more brutality matter to Napoleon, who had behaved brutally throughout the entire marriage negotiation?" To us, on the contrary, his conduct appears to be in the main straightforward and manly, when compared with that of the Court and Chancery of Vienna. There is no doubt that he thenceforth idolized Marie Louise, and was a most affectionate father.

Instead of reviewing in detail the childhood and upbringing of their son, Dr. Wertheimer presents us with an interesting account of the influence which the Austrian marriage exerted upon the policy of Napoleon and of his opponents. Sometimes, perhaps, he overrates that influence. It is very questionable whether the Austrian marriage contributed in any appreciable degree to the breach between Napoleon and Alexander I. in 1811–12. In his remarks on this subject Dr. Wertheimer rightly assigns importance to the Tsar's fears that Poland might be reconstituted as a barrier against Russia; but it is strange that he omits all reference to the fiscal and commercial policy to which Napoleon sought to hold his ally. When reviewing the highly important incidents that occurred during the armistice of the year 1813, the author shows how embarrassing were the relations of father-in-law and son-in-law, and how genuine was the desire of the Emperor Francis for peace. He further suggests, though perhaps not with sufficient emphasis, how misleading was Napoleon's impression, to which he obstinately clung, that the Hapsburgs could not make war on him. Would not Napoleon have shown more consideration for that empire had he not counted too much on the paternal feelings of his father-in-law? The strength of these feelings is apparent in the letter which Francis wrote to Marie Louise during the night when Austria declared war (August 10th-11th, 1813):—

"Keep calm: the war we wage is purely political: I am not, and never shall be, your husband's foe—nor he mine—so much I can vouch for."

Napoleon knew as much; and probably it was this, among other things, which led him to the dangerous shifts of 1814, which cost him his crown. In this indirect sense, then, Marie Louise and her babe warped the diplomatic issues which might otherwise have been comparatively straightforward.

In contrast with the fullness of detail on diplomatic affairs in 1813-14 is Dr. Wertheimer's brief and reserved treatment of the conduct of Marie Louise at and after Napoleon's first abdication. The subject, of course, is a very delicate one. She was placed in an impossible position. Joseph and Jerome Bonaparte endeavoured (so our author thinks) to abduct her from Blois in the early days of April, 1814; but we should like to see evidence on this subject less biassed than that of her major-domo Bausset. If the attempt was really made, it justified her eagerness to leave Napoleon's family, at least for a time, and to join her father. Perhaps it is best to leave these complex and shabby transactions in their original obscurity. It is certain that she did not choose to follow Napoleon's fortunes at Elba, and that, as Dr. Wertheimer expresses it,

"the right way to succeed in subduing the wife was by appealing to the mother. Her nature was too limited to fill both parts at one and the same moment."

She, who had said in 1811 that Napoleon was more afraid of her than she of him, now confessed that she feared him greatly. So at least Neipperg reported to the Emperor Francis at the end of August, 1814; and in this connexion it should be remembered that Napoleon had foolishly threatened to have her carried off to Elba in case she did not come of her own will. That threat and the sinister influence of Neipperg served to extinguish the affection which she at one time felt for her husband.

Efforts were also made to carry off the young Duke of Reichstadt from Schönbrunn. The author examines these reports, and pronounces some of them to be groundless; but the affair in which Comte Anatole Montesquiou was implicated in March, 1815, was probably a serious attempt. In any case, it led to the dismissal of the Comtesse de Montesquiou, the governess of the little prince; and thenceforth his attendants were mainly Germans. Thus,

while the question of his possible succession to the throne of Napoleon I. was being discussed in the Senate at Paris after Waterloo, the Hapsburgs were taking all possible means to secure his education as an archduke. It is not pleasing to remember that Marie Louise publicly, or at least officially, expressed her wish for the success of the Allies against her husband in the campaign of 1815. Had she played a more spirited part and made a bold bid for power for her son in France, there are good grounds for thinking that he would have been welcomed by the majority of Frenchmen. Gentz went so far as to assert that "France would have received him without a dissentient voice," which we may interpret to mean that the Bonaparte dynasty (without Napoleon I.) was far more popular than the Bourbons. But Marie Louise, either from weakness or infatuation—she was already in Neipperg's toils—allowed her son to remain at Vienna, while she made good her claims to Parma.

In some respects her action is more defensible than appears on the surface. After her experiences of the French in 1814–15 she had almost a loathing of that "unrighteous, shameless, godless" nation, and desired for her son nothing more than a peaceful succession to the Duchy of Parma. This she believed to be assured to him by the treaty of May 31st, 1815, between Russia, Austria, and Prussia; but she soon discovered that intrigues were on foot at the Bourbon Courts to assign that duchy eventually to the ex-Queen of Etruria, a Spanish princess who had married the then Duke of Parma. Strange to say, Metternich favoured these intrigues; and, despite the prayers of Marie Louise to her father to ensure the succession of her son, she underwent the humiliation of seeing his rights set aside. A year later he received the title of Duke of Reichstadt. An abler and more determined woman than Marie Louise would perhaps have set at naught the efforts of the Bourbon Powers; but she was unequal to the task. The conduct of her father towards her comes out here in an unpleasing light.

Dr. Wertheimer brings forward several facts which prove that the chances of the Duke of Reichstadt succeeding to the throne of France were by no means ended by the death of his father in 1821. In and after 1822 there were movements in France on behalf of "Napoleon II."; but owing to the dictates of Hapsburg policy, the Duke was thereafter subjected to a closer watch in Austria. Death ended the contrarieties of his life on June 22nd, 1832, on the fourteenth anniversary of his reception of the title "Duke of Reichstadt." As to his character diverse estimates have been formed. Dr. Wertheimer sets forth reasons for believing that he was richly endowed with gifts that promised success in war and administration, had he but had the chance. All who knew him, from Dietrichstein to Marmont, testify to the eager tension of his mind and nerves and the restlessness of his ambition. These characteristics throw light on what is otherwise obscure. As he was the son of strong and healthy parents, the story of the steady decline of his health is hardly intelligible unless we remember that he was a "caged eaglet."

We must add that the English edition, like its German predecessor, is enriched by copious quotations from original authorities in the foot-notes, a fact which greatly enhances its value for students of the period. There is an adequate index; and the present edition gains artistically by the inclusion of reproductions of works of art. That of the young Duke, after Lawrence, on p. 206, is especially charming. Exception might here and there be taken to the English version. As a rule, however, the narrative runs easily—perhaps more so than is the case with most translations. The book is certain to find favour with all who take an interest in the fortunes of Marie Louise and of the youth who entered upon life as "King of Rome" and ended it as "Duke of Reichstadt."

EARLY SCOTTISH CHARTERS.

Early Scottish Charters prior to A.D. *1153.* Collected, with Notes and an Index, by Sir Archibald C. Laurie. (Glasgow, MacLehose & Sons.)

In his 'Early Scottish Charters' Sir Archibald Laurie has collected all documents of Scottish origin or destination, whereof the originals or authentic transcripts remain, prior to the death of David I. in 1153, and has added valuable notes, filling more than half the volume. There are but 271 of these documents in all, several of which refer exclusively to the English estates of David I. as Earl of Huntingdon, and are only Scottish in the sense that they were executed in Scotland by a Scotsman. Undoubtedly Scotland lagged far behind England and Ireland in letters, and, if grants and transfers of Scottish land were committed to writing before the end of the eleventh century, the parchments have perished or been used up by bookbinders. It implies no reflection upon the honour of King Edward I. to recall the hazards to which the national muniments and public records were exposed while lying for more than a year—1291–2—in the custody of English officials in Roxburgh Castle; nor was their integrity better assured after they were handed back to the puppet king John Baliol, and the Great Seal of Scotland had been broken into four pieces, and deposited in the English Treasury in token of Edward's suzerainty. Then followed the vicissitudes of the war of independence, the raids and invasions of the fifteenth and sixteenth centuries, the diligence enjoined by the General Assembly in the destruction of all books and documents savouring of Papistry, and finally—perhaps most harmful of all—the deportation to London of the Scottish records by command of Cromwell, and their utter loss when they were being brought back to Edinburgh—whether jettisoned from the frigate Eagle or sunk in the Elizabeth off Burntisland. All things considered, then, the wonder is not that Sir Archibald Laurie's collection is so meagre, but that his diligence has effected so much. Although nearly all these documents have been printed elsewhere, it will be found of inestimable convenience to have them for reference between a single pair of boards.

Sir Archibald's judicial experience has rendered him a severe, if not a merciless, censor of the authenticity of certain documents hitherto accepted as genuine. Not only has he excluded the 'Assise David' and the 'Leges Quatuor Burgorum,' holding them to be compilations later than the twelfth century, but he has also thrown grave doubts upon the character of other documents which he has admitted to his book. No. 1 in the collection is a translation of the Gaelic *notitiæ* in the famous 'Book of Deer'; it will come as a shock to many good antiquaries to read Sir Archibald Laurie's conclusion about them. Discovered by Henry Bradshaw in the Cambridge Public Library in 1860, this MS. was pronounced by Dr. Reeves to be "the oldest book of Scotland, as well as the sole relique of its early literature." Cosmo Innes, Skene, Robertson, and Whitley Stokes have accepted the Gaelic marginalia as virtually contemporary with the illuminated text of the Gospels forming the body of the little volume, and have hailed them as the only surviving written example of the Gaelic of Alban. "I venture," writes Sir Archibald Laurie,

"to say that the value of these *notitiæ* has been exaggerated. The account of the foundation of Aberdour and Deer is a picturesque tradition written nearly 600 years later than the time of St. Columba.....It has been assumed that this copy of the Gospels belonged to a Columban house at Deer. I doubt if there was a monastery at Deer prior to 1213. Nothing had been heard of it before the MS. was discovered, and no local tradition of it at Deer itself. The only notice in the MS. which connects these donations with Deer is a fragment of a charter in Latin, of a late date, which is perhaps spurious. .....These *notitiæ* may have been written by an Irishman, one of the secular clergy serving at Aberdour or Deer, in the twelfth century, who may have collected the traditions of grants of lands to Drostan's churches, writing in Irish, and using titles—*mormaer* and *toisech*—used in Ireland."

The last word probably remains to be spoken upon this enigma; meanwhile we shall observe that the Gaelic of Erin and Alban differed only as dialects of a common language; that it is not likely that all the Scottish clergy previous to the eleventh century were illiterate; and lastly, that mere "traditions of grants" would not have preserved the names of three witnesses to one of them.

Another important document, accepted as genuine by most writers, but considered spurious by Sir Archibald, is the well-known charter granted by Alexander I. to Scone Priory, *circa* 1120. There exist two registers of Scone, one compiled about 1320, the other about 1450–60. The charter appears only in the later compilation, and is framed in the manner of Saxon charters, which is not known elsewhere in deeds of the twelfth century. "It looks," says Sir Archibald, "like the work of a scribe who had before him a copy of a charter belonging to the earlier Saxon period"; but this would not account for the discrepancy involved in the statement that the king had obtained canons from Adelwald, Prior of St. Oswald's, who only became prior in 1128, four years after Alexander's death.

XUM

Et passim rivis currentia vina repressit;

and again where Mercury strikes the earth with his caduceus and

The teeming earth a sudden witness bore
Of his swift magic,

for

from the turf outsprang two steeds jet-black,

where it is difficult to avoid the conclusion that the incident is straight from the opening of the first Georgic, in which Neptune is invoked thus:—

Tuque o, cui prima frementem
Fudit equum magno tellus percussa tridenti.

Perhaps more notable still is the passage in the third book of 'Endymion' describing the symmetrical arrangement of the dead lovers:—

Turn to some level plain where haughty Mars
Has legion'd all his battle; and behold
How every soldier, with firm foot, doth hold
His even breast: see, many steeled squares,
And rigid ranks of iron—whence who dares
One step? Imagine further, line by line,
These warrior thousands on the field supine:—
So in that crystal place, in silent rows,
Poor lovers lay at rest from joys and woes.—
The stranger from the mountains, breathless, trac'd
Such thousands of shut eyes in order plac'd;
Such ranges of white feet, and patient lips
All ruddy,—for here death no blossom nips.
He mark'd their brows and foreheads; saw their hair
Put sleekly on one side with nicest care;
And each one's gentle wrists, with reverence,
Put crosswise to its heart.

Surely we have here nothing less than an open and intentional act of homage to Virgil. Even if Keats had been capable of a furtive appropriation, it would have been so hopeless to expect to escape detection in such a flagrant theft as that of the renowned one simile in the second Georgic ("Ut sæpe ingenti bello," 279 *et seq.*), that he would never have attempted it; and accident is here out of the question. The plain, the legions, Mars, the squares, the expectancy, the prevailing notion of perfect symmetry in arrangement, and the spiritual note of the simile—viz., the comparison of a huge living engine of war to a most unwarlike situation—all are reproduced, though, it must be admitted, in a context which might well have made the *Quarterly* reviewer of 1818 smile at the futile tidiness of the dead lovers. We commend earnestly to Mr. de Sélincourt the pursuit of Virgilian currents in Keats as a topic for further fruitful study; and in the mean time we commend most heartily to the public his introduction and notes to this edition.

The Duke of Reichstadt (*Napoleon II.*). By Edward de Wertheimer. (John Lane.)

The publication of an English edition of Dr. Wertheimer's monograph on the Duke of Reichstadt is to be welcomed, for that work exhibits throughout careful and scholarly research into a subject which had not before been treated upon adequate documentary evidence. In saying this we do not depreciate the worth of M. Welschinger's book 'Le Roi de Rome' (1897), which broke new ground in some directions. Dr. Wertheimer, however, has had more ample opportunities. The State Archives at Vienna and Berlin have yielded up to him secrets of no small importance. He also searched those of Parma, but, strange to say, found little of interest there. Further, he availed himself of the opportunity of consulting the private papers of Count Dietrichstein, governor to the young prince.

But this is not all. Dr. Wertheimer approached the subject with the determination to elucidate every incident, and to follow up every clue, connected with it. The result is almost portentous in extent, and bewildering in complexity. Few biographers can hope to have so free a hand. Perhaps it is undesirable that they should. Dr. Wertheimer considered that his duties enjoined on him at the outset—first, a consideration of the motives which impelled Napoleon I. to divorce Josephine; secondly, a recapitulation of the reasons which prompted Metternich, Talleyrand, and eventually the French Emperor himself, to favour a marriage alliance with Austria rather than with Russia; thirdly, a brief notice of the marriage negotiations that went on between Paris and Vienna; and finally, an account of the marriage ceremony, or ceremonies, with a side glance at the "brutal" incident at Compiègne. The exordium is certainly complete; but we are inclined at times here, as elsewhere in the work, to ask whether it is concerned with the record of a life or with the diplomatic history of a period. With respect to certain men, no doubt, these two methods of presentment are closely parallel, if not identical; but this is not the case with one who was so completely at the mercy of events as was the Duke of Reichstadt.

In these preliminary inquiries the author found no decisive evidence as to who first suggested the idea of the Austrian marriage; but facts seem to favour the assumption that it was Metternich. That he afterwards denied this in his 'Memoirs' counts for little. As a piece of clever but unscrupulous statecraft, the incident is hardly surpassed, even in that age. It is natural, perhaps, that Dr. Wertheimer should be sparing of censure on Hapsburg policy in the whole of this matter, but surely he somewhat exaggerates when, referring to the incident at Compiègne, he says: "But what did one more brutality matter to Napoleon, who had behaved brutally throughout the entire marriage negotiation?" To us, on the contrary, his conduct appears to be in the main straightforward and manly, when compared with that of the Court and Chancery of Vienna. There is no doubt that he thenceforth idolized Marie Louise, and was a most affectionate father.

Instead of reviewing in detail the childhood and upbringing of their son, Dr. Wertheimer presents us with an interesting account of the influence which the Austrian marriage exerted upon the policy of Napoleon and of his opponents. Sometimes, perhaps, he overrates that influence. It is very questionable whether the Austrian marriage contributed in any appreciable degree to the breach between Napoleon and Alexander I. in 1811–12. In his remarks on this subject Dr. Wertheimer rightly assigns importance to the Tsar's fears that Poland might be reconstituted as a barrier against Russia; but it is strange that he omits all reference to the fiscal and commercial policy to which Napoleon sought to hold his ally. When reviewing the highly important incidents that occurred during the armistice of the year 1813, the author shows how embarrassing were the relations of father-in-law and son-in-law, and how genuine was the desire of the Emperor Francis for peace. He further suggests, though perhaps not with sufficient emphasis, how misleading was Napoleon's impression, to which he obstinately clung, that the Hapsburgs could not make war on him. Would not Napoleon have shown more consideration for that empire had he not counted too much on the paternal feelings of his father-in-law? The strength of these feelings is apparent in the letter which Francis wrote to Marie Louise during the night when Austria declared war (August 10th-11th, 1813):—

"Keep calm: the war we wage is purely political; I am not, and never shall be, your husband's foe—nor he mine—so much I can vouch for."

Napoleon knew as much; and probably it was this, among other things, which led him to the dangerous shifts of 1814, which cost him his crown. In this indirect sense, then, Marie Louise and her babe warped the diplomatic issues which might otherwise have been comparatively straightforward.

In contrast with the fullness of detail on diplomatic affairs in 1813-14 is Dr. Wertheimer's brief and reserved treatment of the conduct of Marie Louise at and after Napoleon's first abdication. The subject, of course, is a very delicate one. She was placed in an impossible position. Joseph and Jerome Bonaparte endeavoured (so our author thinks) to abduct her from Blois in the early days of April, 1814; but we should like to see evidence on this subject less biassed than that of her major-domo Bausset. If the attempt was really made, it justified her eagerness to leave Napoleon's family, at least for a time, and to join her father. Perhaps it is best to leave these complex and shabby transactions in their original obscurity. It is certain that she did not choose to follow Napoleon's fortunes at Elba, and that, as Dr. Wertheimer expresses it,

"the right way to succeed in subduing the wife was by appealing to the mother. Her nature was too limited to fill both parts at one and the same moment."

She, who had said in 1811 that Napoleon was more afraid of her than she of him, now confessed that she feared him greatly. So at least Neipperg reported to the Emperor Francis at the end of August, 1814; and in this connexion it should be remembered that Napoleon had foolishly threatened to have her carried off to Elba in case she did not come of her own will. That threat and the sinister influence of Neipperg served to extinguish the affection which she at one time felt for her husband.

Efforts were also made to carry off the young Duke of Reichstadt from Schönbrunn. The author examines these reports, and pronounces some of them to be groundless; but the affair in which Comte Anatole Montesquiou was implicated in March, 1815, was probably a serious attempt. In any case, it led to the dismissal of the Comtesse de Montesquiou, the governess of the little prince; and thenceforth his attendants were mainly Germans. Thus,

while the question of his possible succession to the throne of Napoleon I. was being discussed in the Senate at Paris after Waterloo, the Hapsburgs were taking all possible means to secure his education as an archduke. It is not pleasing to remember that Marie Louise publicly, or at least officially, expressed her wish for the success of the Allies against her husband in the campaign of 1815. Had she played a more spirited part and made a bold bid for power for her son in France, there are good grounds for thinking that he would have been welcomed by the majority of Frenchmen. Gentz went so far as to assert that "France would have received him without a dissentient voice," which we may interpret to mean that the Bonaparte dynasty (without Napoleon I.) was far more popular than the Bourbons. But Marie Louise, either from weakness or infatuation—she was already in Neipperg's toils—allowed her son to remain at Vienna, while she made good her claims to Parma.

In some respects her action is more defensible than appears on the surface. After her experiences of the French in 1814–15 she had almost a loathing of that "unrighteous, shameless, godless" nation, and desired for her son nothing more than a peaceful succession to the Duchy of Parma. This she believed to be assured to him by the treaty of May 31st, 1815, between Russia, Austria, and Prussia; but she soon discovered that intrigues were on foot at the Bourbon Courts to assign that duchy eventually to the ex-Queen of Etruria, a Spanish princess who had married the then Duke of Parma. Strange to say, Metternich favoured these intrigues; and, despite the prayers of Marie Louise to her father to ensure the succession of her son, she underwent the humiliation of seeing his rights set aside. A year later he received the title of Duke of Reichstadt. An abler and more determined woman than Marie Louise would perhaps have set at naught the efforts of the Bourbon Powers; but she was unequal to the task. The conduct of her father towards her comes out here in an unpleasing light.

Dr. Wertheimer brings forward several facts which prove that the chances of the Duke of Reichstadt succeeding to the throne of France were by no means ended by the death of his father in 1821. In and after 1822 there were movements in France on behalf of "Napoleon II."; but owing to the dictates of Hapsburg policy, the Duke was thereafter subjected to a closer watch in Austria. Death ended the contrarieties of his life on June 22nd, 1832, on the fourteenth anniversary of his reception of the title "Duke of Reichstadt." As to his character diverse estimates have been formed. Dr. Wertheimer sets forth reasons for believing that he was richly endowed with gifts that promised success in war and administration, had he but had the chance. All who knew him, from Dietrichstein to Marmont, testify to the eager tension of his mind and nerves and the restlessness of his ambition. These characteristics throw light on what is otherwise obscure. As he was the son of strong and healthy parents, the story of the steady decline of his health is hardly intelligible unless we remember that he was a "caged eaglet."

We must add that the English edition, like its German predecessor, is enriched by copious quotations from original authorities in the foot-notes, a fact which greatly enhances its value for students of the period. There is an adequate index; and the present edition gains artistically by the inclusion of reproductions of works of art. That of the young Duke, after Lawrence, on p. 206, is especially charming. Exception might here and there be taken to the English version. As a rule, however, the narrative runs easily—perhaps more so than is the case with most translations. The book is certain to find favour with all who take an interest in the fortunes of Marie Louise and of the youth who entered upon life as "King of Rome" and ended it as "Duke of Reichstadt."

EARLY SCOTTISH CHARTERS.

Early Scottish Charters prior to A.D. *1153.* Collected, with Notes and an Index, by Sir Archibald C. Laurie. (Glasgow, MacLehose & Sons.)

In his 'Early Scottish Charters' Sir Archibald Laurie has collected all documents of Scottish origin or destination, whereof the originals or authentic transcripts remain, prior to the death of David I. in 1153, and has added valuable notes, filling more than half the volume. There are but 271 of these documents in all, several of which refer exclusively to the English estates of David I. as Earl of Huntingdon, and are only Scottish in the sense that they were executed in Scotland by a Scotsman. Undoubtedly Scotland lagged far behind England and Ireland in letters, and, if grants and transfers of Scottish land were committed to writing before the end of the eleventh century, the parchments have perished or been used up by bookbinders. It implies no reflection upon the honour of King Edward I. to recall the hazards to which the national muniments and public records were exposed while lying for more than a year—1291–2—in the custody of English officials in Roxburgh Castle; nor was their integrity better assured after they were handed back to the puppet king John Baliol, and the Great Seal of Scotland had been broken into four pieces, and deposited in the English Treasury in token of Edward's suzerainty. Then followed the vicissitudes of the war of independence, the raids and invasions of the fifteenth and sixteenth centuries, the diligence enjoined by the General Assembly in the destruction of all books and documents savouring of Papistry, and finally—perhaps most harmful of all—the deportation to London of the Scottish records by command of Cromwell, and their utter loss when they were being brought back to Edinburgh—whether jettisoned from the frigate Eagle or sunk in the Elizabeth off Burntisland. All things considered, then, the wonder is not that Sir Archibald Laurie's collection is so meagre, but that his diligence has effected so much. Although nearly all these documents have been printed elsewhere, it will be found of inestimable convenience to have them for reference between a single pair of boards.

Sir Archibald's judicial experience has rendered him a severe, if not a merciless, censor of the authenticity of certain documents hitherto accepted as genuine. Not only has he excluded the 'Assise David' and the 'Leges Quatuor Burgorum,' holding them to be compilations later than the twelfth century, but he has also thrown grave doubts upon the character of other documents which he has admitted to his book. No. 1 in the collection is a translation of the Gaelic *notitiæ* in the famous 'Book of Deer'; it will come as a shock to many good antiquaries to read Sir Archibald Laurie's conclusion about them. Discovered by Henry Bradshaw in the Cambridge Public Library in 1860, this MS. was pronounced by Dr. Reeves to be "the oldest book of Scotland, as well as the sole relique of its early literature." Cosmo Innes, Skene, Robertson, and Whitley Stokes have accepted the Gaelic marginalia as virtually contemporary with the illuminated text of the Gospels forming the body of the little volume, and have hailed them as the only surviving written example of the Gaelic of Alban. "I venture," writes Sir Archibald Laurie,

"to say that the value of these *notitiæ* has been exaggerated. The account of the foundation of Aberdour and Deer is a picturesque tradition written nearly 600 years later than the time of St. Columba.....It has been assumed that this copy of the Gospels belonged to a Columban house at Deer. I doubt if there was a monastery at Deer prior to 1213. Nothing had been heard of it before the MS. was discovered, and no local tradition of it at Deer itself. The only notice in the MS. which connects these donations with Deer is a fragment of a charter in Latin, of a late date, which is perhaps spurious. .....These *notitiæ* may have been written by an Irishman, one of the secular clergy serving at Aberdour or Deer, in the twelfth century, who may have collected the traditions of grants of lands to Drostan's churches, writing in Irish, and using titles—*mormaer* and *toisech*—used in Ireland."

The last word probably remains to be spoken upon this enigma; meanwhile we shall observe that the Gaelic of Erin and Alban differed only as dialects of a common language; that it is not likely that all the Scottish clergy previous to the eleventh century were illiterate; and lastly, that mere "traditions of grants" would not have preserved the names of three witnesses to one of them.

Another important document, accepted as genuine by most writers, but considered spurious by Sir Archibald, is the well-known charter granted by Alexander I. to Scone Priory, *circa* 1120. There exist two registers of Scone, one compiled about 1320, the other about 1450–60. The charter appears only in the later compilation, and is framed in the manner of Saxon charters, which is not known elsewhere in deeds of the twelfth century. "It looks," says Sir Archibald, "like the work of a scribe who had before him a copy of a charter belonging to the earlier Saxon period"; but this would not account for the discrepancy involved in the statement that the king had obtained canons from Adelwald, Prior of St. Oswald's, who only became prior in 1128, four years after Alexander's death.

We can only note the suspicion with which this cautious editor regards the pair of charters (Nos. 100 and 101) whereby David I. granted Swinton to Arnulf or Hernulf. These charters are in the treasury of Durham Cathedral, and, in passing, let us say, Blessed be Durham! which, despite its perilous proximity to the Border, has been a faithful custodian of so many of the writings in this collection. Now the present family of Swinton of that ilk claim descent from this Arnulf, with unbroken possession of the lands. Sir Archibald is dissatisfied with the evidence on this point; moreover he thinks that the phrases "huic meo militi Hernulfo" and "Arnulfo isti meo militi" are too contemptuous to have been applied to a knight, and that *miles* means here merely a soldier, "one of the King's Drengs." A still more serious point, he hesitates to admit the charters themselves as genuine:—

"I suspect that they were forged by the monks to support the claims of the Church on the land of Swinton. Swinton was granted to Durham by King Edgar by charter (No. 20) in terms which imply that the monks were not merely to be the overlords.....but it is plain that in the reign of Alexander I. the right of the monks was disputed (Nos. 26, 27, 29 and 30)."

Scepticism is salutary in measure, but in some matters we incline to think Sir Archibald Laurie pushes it too far. For instance, the statement that "the date when St. Ninian lived has not been fixed with certainty" throws the early ecclesiastical history of Scotland into unnecessary flux. Ailred's testimony, says he, is "historically worthless" because he wrote six hundred years after the death of Ninian's patron, St. Martin of Tours. But Ailred tells us in his prologue that his narrative was a translation of an older one in "a barbarous language," and that his task was "to rescue from a rustic style as from darkness the life of this most renowned man, which had been told by those who came before me." Ailred's chronology, moreover, tallies with that of Bede, who wrote at a period two hundred years nearer that of Ninian. The history of primitive Scotland must remain a blank sheet if nothing is to be written until every link in the chain has withstood such tests as are proper in criminal trials.

At a time when penmanship was all but a monopoly of ecclesiastics, it is natural that manuscripts should refer far more to the relations of kings and nobles with the Church than to their relations with their people. Such mention as does occur of the peasantry is not of an alluring kind. No. 68 in the series records a transaction of a class which endured until the close of the thirteenth century—the sale or gift of serfs. In this deed the saintly David gives to the church of Dunfermline three serfs, "Ragewin et Gillepatric et Ulchil, sicuti homines meos proprios."

Sir Archibald Laurie's notes are excellent. He has been at pains to identify as many of the various witnesses as possible, giving brief biographical information about them, and reconciling place-names with modern topography. Much light upon etymology may be gathered from such early spellings as Gierva for Yarrow, Bothenden for Bowden, Galche for Gala, &c. We may suggest Kelloe, in Berwickshire, as the locality of the "nemus quod est in Calang'," whence King David ordered Edward the monk of Coldingham to supply his stack of firewood at Berwick. The legend about the foundation of Holyrood is not quite correctly given. The stag which attacked King David under Arthur's Seat did not bear "between his antlers a holy cross." The stag was either the devil himself or a powerful emissary of the evil one. When the king threw up his hands to seize the beast's antlers a "haly Croce slade incontinent in his hands," and the beast fled.

In producing this valuable work Sir Archibald Laurie has been fortunate in his publishers. An excellent index has been supplied, and we have noted only one printer's error—"substititus" for *substitutus* (p. 291).

The Church of our Fathers. By Daniel Rock, D.D. Edited by G. W. Hart and W. H. Frere. (John Murray.)

It happened once to the writer of these lines to be a guest at Mr. Pusey's house in Berkshire when Dr. Pusey was spending the Long Vacation with his brother's family. Refusing ordinarily external society, Pusey was persuaded by his old friend and neighbour Sir Robert Throckmorton to meet at dinner the famous Dr. Rock, who had just brought out his monumental history of ecclesiastical belief and ritual in England from earliest to later times. He returned wearied and indignant. Dr. Rock had started controversy as they sat down to dinner, kept it up unbrokenly through the evening, walked back with his antagonist to Mr. Pusey's lodge, and fired after him a parting volley of argument as he left him at the gate. Were this book as purely controversial as its author showed himself on that occasion, it would not appeal to a wide English public now, nor perhaps have found a publisher in Albemarle Street. Its interest lies in historical research, elaborate references to and excerpts from valuable authorities, and numerous fine illustrations. It had readers from the first amongst the liturgical students of the English Church, who, beginning with Henry Bradshaw, Bishop Christopher Wordsworth, and E. W. Benson, have largely increased in later years; and it is apparently reprinted now for their behoof. It will be read by most people with intermissions. The elaborate studies of costume, for instance, come home only to the specialist: distinctions between cowl and coif, alb and amice, dalmatic and tunicle, morse and pectoral, we pass over as uninteresting varieties of what Dean Stanley irreverently called "clergymen's clothes"; but this is not the case with every one. Men travelling with Liddon on the Continent used to say that when he remained in a church for more than half an hour, while they waited outside, they knew that he had got among the vestments, and must be dug out like a ferret, if any more touring were to be done that day. But there remains much which we can all enjoy. The beautiful pastoral staves and crosiers, the Evangelaria or Gospel-cases, the reliquaries and candlesticks here delineated, have other than ecclesiastical value, as illustrating the progress of metallurgical ornament and jewel-work. The many "Lives" profusely quoted open pleasant pastures to those versed in hagiography. Godric's hymn and the 'Geste of Kyng Horn' recall the infancy of our mother tongue, Chaucer and 'Piers Ploughman' the formation of our national literature. In the Mystery Plays of Coventry, York, and Chester we trace the beginnings of our English drama; while books like the 'Doctrynal of Dethe' or 'Dives and Pauper' catch the eye and kindle the enthusiasm of the bibliographer. So, again, the quaint custom of the *Eulogia*, or "Holy Loaf," is still maintained in Brittany, as formerly in the west of England; the rood beam or loft with approaching staircase lingers in some English churches; while the "Gang-days" of Rogation-tide survive in our beating the parochial boundaries on Holy Thursday.

It is curious to note, as do the editors, that for the fruit of his researches—for revival of cope and chasuble and mitre, of the once famous sacred embroidery by English sisterhoods, of the Lenten veil and the liturgical colours—Dr. Rock would have to go to the Anglican, not the Roman, Church in England. Would he be glad or sorry—glad that his old opponents have advanced along his lines—grieved, as Newman was grieved, that "those of the Household of Faith," to whom he dedicated his labours, have stood still? We have greatly enjoyed the book: not having met Rock at dinner, or flinched under his *malleus hæreticorum*, we bear away from it an affectionate memory of its author, with a respect for, if not a leaning towards, those ancient ways which he with pious zeal commemorates.

NEW NOVELS.

Ayesha. By H. Rider Haggard. (Ward, Lock & Co.)

Twenty years have gone since the appearance of 'She,' which crowned Mr. Haggard's reputation as a writer of romance, and now he gives us what he expressly desires to be considered not a "sequel," but the "conclusion of an imaginative tragedy." There is little enough in the distinction, and 'Ayesha' is to all intents and purposes a sequel. We cannot say, however, that the sequel shows any falling off in the properties which went to the production of the first romance. Mr. Haggard left himself in that a "jumping-off" place for his conclusion, and he has fitted in the new story very skilfully with the old. It is not essential that the reader of the later should also have read the earlier tale, but it would be advantageous for him to have done so. The scheme is deftly reproduced in 'Ayesha'—She herself, the reincarnations of Amenartas and Kallikrates, and the warring jealousies of the women. Indeed, we now find our old friend Holly is a reincarnation of one Noot, companion to the Ayesha of Egyptian days. But it would seem as if the author had somewhat shifted his ground, for whereas Ayesha was aforetime but a plain reincarnation, in the new tale she becomes something more. Even Holly does not understand her, and asks if she is

"an incarnate essence, a materialized spirit of Nature, the unforeseeing, the lovely, the cruel, and the immortal: ensouled alone, redeemable only by Humanity and its piteous sacrifice."

Here, of course, is a mere piling-up of words, but it has its romantic effect. Mr. Haggard's sense of adventure is alive throughout, as it was in 'She.' Once more we are introduced to catastrophic convulsions of Nature, to Titanic phenomena; once more primitive passions ride through his pages; and once more mysterious and remote cities are discovered to us. In fine, he uses his old imagination in just the old way. Honestly, his invention is as large and ingenious as before; and honestly his writing is more discreet and quite as picturesque. Yet 'Ayesha' fails to exercise the fascination of 'She'; and the reason must, perhaps, be sought, not in Mr. Haggard, but in ourselves. 'Ayesha' deserves indeed a vogue only second to that of her previous incarnation.

The Irrational Knot. By Bernard Shaw. (Constable & Co.)

Mr. Bernard Shaw has allowed the republication of one of three early novels which have long been familiar to his greatest admirers, though there has been some difficulty in procuring them.

The man who stands highest among living speakers of our tongue for the combination of distinction and fastidious taste could pick no hole in 'Man and Superman,' except that "Hell is too long." To such a one much of the dialogue in the book before us must seem unreadable vulgarity, and some critics might be inclined to admit that the publishers who, according to the author, refused it with unanimity, may have been right. On the other hand, if the adherence of the youthful writer to what he thought the conventional form of conversation required in a novel is set aside by the reader, the book is as good as anything that Mr. Bernard Shaw has done. The author in his own preface has indeed heaped on the volume all blame possible. He has explained and criticized himself with the same power that he displayed in his 'Quintessence of Ibsenism,' and with greater freedom. He has not the same unbroken respect for himself that he has for Ibsen. While "G. B. S." is commonly, and in many cases with justice, charged with paradox or exaggeration, in this particular instance it is certain that the novel is in fact exactly what he says it is, so well has he weighed its merits and defects.

Mr. Bernard Shaw gives in 'The Irrational Knot' a specimen of the criticism of *The Athenæum* on a new novel; but on this occasion he has saved all trouble to the critic, for his own preface appears to us to be a perfect piece of criticism.

The novel before us sparkles less with epigram than is the case with the later writings of the author. There are very few passages which will be got by heart, and these may suffer from our remembering them from previous reading many years ago, and thinking, perhaps unjustly, that they are not wholly new. It is a pleasant index to a woman's character to hear from one who knows her: "Some of her ideas will serve her very well when she goes to heaven; but they will get her into scrapes in this wicked world."

The Household of Peter. By Rosa Nouchette Carey. (Macmillan & Co.)

Like Miss Carey's other novels, this is an essentially feminine book, and, like them, it is not lacking in charm for the sex to which it especially appeals. Woman's joy in afternoon tea with hot sweet cakes and cream, and woman's anxiety over the waning freshness of a blouse, are herein developed with the author's accustomed sympathetic insight. One or two of the characters, indeed, seem to us above her usual level, notably the carpenter's daughter who comes unexpectedly into a fortune, and is at a loss how to get through the day without her wonted domestic labours. The hero, too, bears—at least superficially—a stronger resemblance to the human boy of actual life than is generally the case with Miss Carey's specimens of youthful masculinity. Altogether this is a soothing and cheerful story.

By the Gods Beloved. By Baroness Orczy. (Greening & Co.)

In the year in which Mr. Rider Haggard has resumed the story of his famous Egyptian princess Ayesha, Baroness Orczy attempts what is in effect a new 'She.' It is true that there are considerable differences between the two stories, but the general framework is identical. In 'She,' Leo Vincey and his friend Holly were lured by an Egyptian manuscript into an expedition in search of an unknown civilization in Africa. In this romance there are also two adventurers, one of whom, the secondary person, is the narrator; and an Egyptian papyrus reveals to them the existence of the ancient people of a certain dynasty beyond the Libyan desert. The goal sought by Mr. Haggard's heroes is Kor, a city among rocks and hills; that of the Baroness Orczy's is Kamt, also situated in inaccessible mountains. There is a lovely young woman in both books, but in the one under consideration she is styled Neit-Akrit. This sort of story is usually accompanied by a welter of the picturesque, and the author is successful in the richness of her effects. Mr. Haggard piled Ossa on Pelion, and his successor follows his example. The result is a certain sensual pleasure in the gorgeousness of the *mise en scène*. If to that is added, as here, a vigorous plot, the romance will pass muster in our age. Neit-Akrit is a charming princess, and Maat-kha is phrenetically barbarian. As in Mr. Haggard's tale, there is an odd incongruity between the slangy conversations of the two modern Englishmen and their melodramatic environment. But why should the hero be cruelly nicknamed "Girlie"? How is it possible for him to achieve the heroic under such a handicap?

Dilys. By F. E. Penny. (Chatto & Windus.)

The search for a missing heiress, her dual personality, and the mystery which successfully shrouds her movements are cleverly handled, but Mrs. Penny is more to be congratulated upon the incidents which go to the making of her latest Indian story than upon the story itself. The scene is laid mainly in and about an old disused fort in Southern India, the haunt of the gipsies who have reared Dilys; and the English girl remains faithful to the people of her adoption even after she has fallen in love with Rex Carwardine, the police officer. The author shows a remarkable insight into native character, and the influences—so incomprehensible from the European standpoint—by which it is largely controlled. The Lumbadies are a picturesque and interesting tribe, who successfully baffle all Carwardine's efforts to discover the secret of the French brandy which is smuggled into camp. Two old English pensioners are not a little concerned in the matter, and the superior attitude of the native wife of one of them towards her sister who has married a man of her own race illustrates in a humorous fashion the difference in social grade conferred by the absence of colour. The story is full of interest of a varied kind. Dilys herself is too wilful to be attractive to anybody but the police officer, and the barrister who goes out to look for her and finds Marion Hensley certainly has the best of the bargain.

The Passport. By Richard Bagot. (Methuen & Co.)

It is seldom that novels treating of modern Italian life, always excepting those written with a purpose, are otherwise than pleasant, and in 'The Passport' the pitfall of overearnestness is carefully avoided. The author touches social and political problems with a light hand; and even his anti-clerical bias is only to be traced in the contrasted portraits of two priests: one worldly, cunning, and unscrupulous; the other a model of every virtue, but none the less regarded with disfavour at the Vatican, owing to the broadness of his opinions. The result is an entirely pleasant story of true love under difficulties of the kind with which Mr. Marion Crawford has made us familiar. The son of a Radical professor and the heiress of a princely house lose their hearts to one another at first sight in the traditional Southern fashion, and have, of course, to encounter a desperate opposition from the lady's family, with the good and bad priests taking sides respectively for and against the young people; but in the end everything comes right, and virtue triumphs all along the line.

Sacred and Profane Love. By Arnold Bennett. (Chatto & Windus.)

There is not very much sacred love in Mr. Bennett's novel, which is obviously inspired by a study of modern French fiction. The story is told in the first person by Miss Carlotta Peel, whose career is, one must hope, unusual. In the first chapters we find her a victim to the celebrated pianist Diaz, on the first occasion of their meeting; later she becomes the mistress of a publisher who issues her books, for she is a popular writer—indeed, we gather, a famous writer, since when she again encounters Diaz

he knows of her repute. The publisher, on hearing that his wife has committed suicide, blows out his brains. But Carlotta, undismayed, continues her career of sacred or profane love — whichever Mr. Bennett calls it. Diaz has unhappily become a dipsomaniac, but she heroically redeems him from his degrading vice, and writes the libretto of an opera which startles Paris. And then she dies. What Mr. Bennett means, if he means anything, it is hard to discover. His tale reads like a parody of a French novel, and at times is positively grotesque. Certainly, if it has been his object to depict the amours of an ill-regulated woman, he has failed to realize her for us. Carlotta is only such a woman as seen from the outside by Mr. Bennett, and as composed by him from imagination. She never convinces us, and though the ways of women are well known to be inscrutable, they are not so unnecessarily wanton as hers. This is how she explains herself to the publisher, but it does not seem to advance us much:—

"For me there are two beings—myself and the observer of myself. It is the novelist's disease, this duplication of personality. When I said illusion, I meant the supreme illusion of love. Is it not an illusion?.....Will it last? Who knows?"

By that time Carlotta ought to have had a shrewd suspicion it would not.

OUR LIBRARY TABLE.

In writing *Emma, Lady Hamilton* (Constable), Mr. Walter Sichel has taken much pains and displayed much zeal, but zeal perhaps not based on sufficient knowledge. That the career of Lady Hamilton is a fascinating subject the numerous memoirs of her are sufficient proof, but when one has studied the works of Cordy Jeaffreson, Mrs. Gamlin, and their critics, one may reasonably beg to be excused beginning it all over again—the birth in 1765; the seduction by Capt. Payne, who was not a captain and was not in London; and all the rest of it. And after all, what does it matter? The salient facts of her early life can neither be denied nor explained away, and are of no interest in themselves. It is only in connexion with the history of Naples and the life of Nelson that she becomes a public character; and before Mr. Sichel can pronounce on these he must study the history of the period a good deal more than he seems to have done. No one who had any familiarity with our naval history could talk of a 64-gun ship as a 64-gunner; and no one who had read the life of the first Earl of Minto with any care could say that "the Elliots were praising and applauding Emma to the skies," when, in fact, Elliot wrote that "Lady Hamilton's person is nothing short of monstrous for its enormity," her manners have the "ease of a barmaid," and "with men her language and conversation are exaggerations of anything I ever heard." The "get-up" of the book is excellent, and many of the illustrations are charming; but if the portrait at p. 341 is rightly labelled "Lord Nelson, from an original sketch by G. Romney, 1800," it is a strong corroboration of the statement in the 'Dictionary of National Biography' that in 1798 Romney suffered from failing sight, dizziness, and a numbness in his hands which made him unable to guide his brush. It seems, in fact, very doubtful whether Romney ever saw Lord Nelson; and the portrait—if Romney's—is probably of an earlier date and of some different person.

Mr. Arnold White and Mr. Hallam Moorhouse are responsible for *Nelson and the Twentieth Century*, which was published last week by Messrs. Cassell & Co. in preparation for the centenary.

In what is called a "Foreword" Mr. Arnold White displays his usual vigour of style. He writes in the first person, and tells us that in his task he has been helped by naval officers, including four admirals on the active list—as to two of whom we are able to make a guess. The title is explained to mean the application of Nelson's principles to the conditions of naval service at the present time, and the object of the volume is evidently meritorious. The chapter on the memory of Nelson has special application to the moment. We are told, with truth, that if the battle of Trafalgar had been won by France, each of the Admiral's captains would have had a street dedicated to his memory. With us, however, Nelson alone is placed in Trafalgar Square, and other pedestals are occupied by "three major-generals and the First Gentleman in Europe." A good deal of the volume is, though interesting, somewhat wide of the title. In a chapter on the gunnery of our day, and also in a chapter on discipline, we find practical remarks which point to a certain clinging to old practices on the part of our navy, where the Germans and the Japanese, starting afresh, stand in a better position. Ours is an old-fashioned navy—the most old-fashioned of all navies except the French. The fact that our navy and the French are both good navies ought not to blind us to such considerations as are here put forward with much power. The pith of the matter lies in the partial sacrifice of real training to mere smartness and superficial cleaning. While the volume before us has many merits, it is possible to find in it defects. We do not think it true, as asserted in one passage, that the navy of the United States still drains the British navy of seamen. It is commonly believed that this is so; but careful examination of the lists of seamen serving on American men-of-war generally shows that there are no British. The men are nearly all native-born Americans, and the few exceptions are naturalized Swedes, Norwegians, and Germans. Another point on which we differ from one of the writers in the volume concerns the extent to which naval principles had been forgotten before the appearance of the first book of Capt. Mahan. It is, however, true that the sound doctrine which has always been preached by British writers of authority has been popularized by Mahan's style. From a naval point of view we are inclined to think that there is perhaps more exaggeration in the praise given to Queen Elizabeth, in the chapter on dockyards, than in any which has been allotted to the American literary admiral. While we are told that Elizabeth was by natural disposition inclined to take the course which she did in adding to the strength of the navy, and while it is asserted that "she filled her arsenals with naval stores," we, on the contrary, think that the records show that undue attention was given by the queen to land preparations, and that the fleet which fought the Armada had been neglected by the Court.

As it is understood that the feelings of France are to be considered in the commemoration of Nelson, which this book is intended to support, it is perhaps worth noting that in the preface there appears to be a little mistake in the second of two quotations in the French tongue.

Mr. John Masefield's *Sea Life in Nelson's Time* (Methuen) is one of a class of books which the present season has produced. They are not interesting to grown men; and by means of a number of half-truths they give a false impression. We gather that Mr. Masefield has no personal knowledge of the navy—not even so much as to give his proper rank to the officer to whom he dedicates his work; and to that fact we may perhaps attribute his ready acceptance of obsolete yarns. By way of describing sea life in Nelson's time, he quotes from a book published in the time of Queen Anne; 'Roderick Random,' too, is called on to do duty; and when he does get to contemporaries, his most trusted authorities seem to be Mitford—a wretched creature—and a book "by a sailor, politely called by the officers of the navy Jack Nasty-Face," from which he quotes freely, but perhaps at second hand.

Another volume of which the title at least is intended for the centenary is *The Nelson Navy Book*, by Mr. Cuthbert Hadden (Blackie & Son). This illustrated book is merely "popular," and is probably intended chiefly for boy readers. It does not deal fully with Nelson, to whom only a small portion of the story is devoted, but, beginning with the Danes and Alfred and the Cinque Ports, it comes to Sir Francis Drake and the Armada, and Blake and the later battles; while after Trafalgar it is briefly continued until we reach the navy of the present day, and hints "How to join it," which again suggest the young, or possibly their parents.

With the limitation which we have noticed the book may be commended, but it does not contain much of value to the instructed public.

Under the title *Final Recollections of a Diplomatist*, Sir Horace Rumbold publishes, through Mr. Edward Arnold, a fourth volume of his entertaining reminiscences. The most interesting fact set forth in its pages is the statement that the veteran diplomatist Count Nigra has written memoirs, which, as Sir Horace Rumbold says, "will surely be a contribution of surpassing interest to the history of the last century." There may be slips between the Nigra cup and the lip of the public. If Italy were Germany, Nigra's papers would be seized and suppressed at his death, unless he had taken the precaution, now common among statesmen, of lodging copies in this country. If Count Nigra is as prudent as was Talleyrand, his papers will not be published until every one now living is dead, and, when published, may be found by our descendants to omit everything that is of moment. If Count Nigra's papers should be published, fully, and within a century of his birth, they will, we venture to prophesy, astound the world. Since the death of Bismarck, Count Nigra has probably been the one man who could, if he chose, reveal the secret of the origin in 1868 of the Hohenzollern candidature of 1869 and 1870. He was, too, in an extraordinary degree, the friend of both sides.

The subject upon which Sir Horace Rumbold enlightens us in his present volume has somewhat lost its interest, but, for reasons which we will give, ought not to have done so. It was, when he was British Minister at Athens, his duty to explain to the Prime Minister of Greece the intention of the Powers to force the hands of the Greeks by what is known to the writers of text-books as a "pacific blockade." The steps which had been decided upon by the Salisbury Administration were taken by Lord Rosebery, to whom Gladstone "left a free hand." The Cabinet at Athens was told that it

"must not indulge any expectation that the attitude of the Liberal Cabinet would differ from that of their predecessors, and that it might indeed prove even more decided."

The Duke of Edinburgh was placed in command of the international fleet and the world informed that "the east coast of Greece would be blockaded against all Greek shipping." It may be remembered that this precedent was named in the case of Venezuela, but not exactly followed. Mr. Balfour was

advised by his law officers that those were right who had objected to "pacific blockade," and that the blockade proposed in the Venezuela case implied a state of hostilities. Sir Horace Rumbold explains the reasons why "France did not join in the final pressure exercised, and furnished no contingent to the international squadron." France drew back in much the same fashion as we did in Mexico. Sir Horace Rumbold ends his account of the proceedings by saying that his lifelong relations with King George made "it hard that to me should have fallen the distasteful lot of carrying out a policy of coercion towards his Government and people." The importance of this piece of history, apart from its bearing on international law, is that the present state of things in Crete makes it probable that a Liberal Government in 1906 may be face to face with much the same complication as had to be faced by Gladstone and Lord Rosebery in 1886. British troops are engaged, along with Russians and Italians, in fighting against the Greek majority in Crete who desire union with the kingdom of Greece. The Germans have kept out of the matter, and the French are keeping out of it in practice. International complications are almost certain to be the result.

There is a slip in the suggestion that Mr. George Wyndham has been Secretary of State for War. At the moment of the Windsor visit mentioned he was probably the representative of Lord Lansdowne in the House of Commons.

Messrs. Archibald Constable & Co. publish the second volume of the translation of *Contemporary France*, by M. Hanotaux. The admirable portrait of Gambetta prefixed, which represents him, however, as he was before the war, leads the reader to expect that prominence of his figure in the volume which we anticipated in our notice of the earlier portion of this history. It is always interesting to read one Foreign Minister of France upon another, but M. Hanotaux displays in the case of Gambetta a perfect freedom from the prejudice which has sometimes been detected in his writings about others. The pages which deal with the character and career of the great orator are superb; and the translation before us is sufficiently good to convey their spirit. The rest of the volume does not greatly please us, but it is most difficult to make history of the life of the French Republic in our own time. The writer of this notice was present on the occasion when were uttered the words of Bazaine, and the reply of the Duc d'Aumale, as President of the Court Martial, which are quoted here. They were better than appears from the report, which omits the last words of Bazaine's answer, "There was nothing left," and gives the retort as: "*The President.*—'France still existed.'" The Duc d'Aumale's actual reply was: "There was France."

The part of the volume which deals with art and letters strikes us as poor. To come to detail, even admirers of the inspiration of Puvis de Chavannes will detect exaggeration in the words "the sublime master."

We have received from Messrs. Chatto & Windus two volumes of Mr. Justin McCarthy's *History of Our Own Times*, which takes us from the second Jubilee in 1897 to the accession of King Edward. The opinion of all historians that it is not possible to write history of times so recent has often been endorsed by *The Athenæum*. Mr. Justin McCarthy does the best that is possible in the difficult circumstances of the case. He is, of course, compelled to write in the tone of beneficent Whiggism which is alone appropriate to such an endeavour, but which, in his case, is not strained, representing as it does the natural inclination of a benevolent open mind.

The Macmillan Company publish *Restrictive Railway Legislation*, by Mr. Henry S. Haines, who writes from an impartial point of view on railway finance, on freights and rates, and on legislative matters which mainly concern the United States, and, although interesting to all railway managers, do not for the most part directly affect our own British railway problems.

We have on our table *The Golden Reciter*, with an Introduction by Cairns James (Seeley),—*The Story of a Nose*, by Zoë McCausland (Drane),—*The Drums of Fate*, by R. Halifax (Drane),—*The Mysterious "Mr. Punch,"* by G. E. Farrow (S.P.C.K.),—*The Amethyst Box, and other Stories*, by Anna K. Green (Chatto & Windus),—*The Fatal Song*, by Fergus Hume (F. V. White),—*Meg the Lady*, by T. Gallon (Hutchinson),—*Oxendale*, by Ella MacMahon (Chapman & Hall),—*The Vampire Nemesis, and other Weird Stories of the China Coast*, by Dolly (Bristol, Arrowsmith),—*Joy: the Happiest Child in England*, by F. C. Beames (S.P.C.K.),—*Terraweena*, by R. Allanson (Wells Gardner),—*Rupert Dudleigh*, by F. Harrison (S.P.C.K.),—*The Novels of Laurence Sterne* (Newnes),—*The General's Choice*, by A. W. Fox (S.P.C.K.),—*Entrées Made Easy*, by Mrs. C. S. Peel (Constable),—*Puddings and Sweets* (same author and publishers),—*Mohammed Aben Alamar; or, the Invention of the Moorish Arch*, by S. Syeds (Leadenhall Press),—*Patriotism*, by H. Egerton (Allen),—*Beautiful Bulbous Plants*, by J. Weathers (Simpkin & Marshall),—*In the Royal Irish Constabulary*, by G. G. Green (Blackwood),—*Life of Helen Macmillan Brown*, by Edith S. Grossmann (Whitcombe & Tombs),—*Bath as a Health Resort*, by L. H. Wilson (Corporation of Bath),—*Outlines for my Class*, by W. H. Groser (S.S.U.),—*Physical Education of the Young*, by S. Smiles, edited, with additions, by Sir H. Beevor (Walter Scott),—*Southwark, the Cathedral and See*, by G. Worley (Bell),—*English Church History, 1509-1575*, by the Rev. A. Plummer (Edinburgh, Clark),—*Bread and Salt from the Word of God*, by T. Zahn (Edinburgh, Clark),—*Catch Questions in Infantry Training* (Gale & Polden),—*City of Westminster, Report of the Public Libraries Committee for the Year 1904-1905* (Wightman),—*A Healthy Home and How to Keep It*, Parts I. and II., by Florence Stacpoole (Wells Gardner),—*Amor Amoris* (Truslove & Hanson),—*Miscellaneous Works of Oliver Goldsmith* (Newnes),—*Quaint Sayings from the Works of Sir Thomas Browne*, by Mrs. M. H. Wilkin (Elliot Stock),—*The Parish Church Anthem Book*, by the Rev. C. G. Nash (Novello),—*The Evolution of Religion*, by L. R. Farnell (Williams & Norgate),—*Do You Believe? or, Aids to Faith*, by the Rev. R. C. Burr (Thynne),—*The Book of Job*, by the Rev. J. Aitken (Edinburgh, Clark),—*The Muslim Controversy*, by the Rev. E. M. Wherry (Christian Literature Society),—*Guide to Military History for Military Examinations*, by Capt. G. P. A. Phillips (Gale & Polden),—*The Extinction of the Ancient Hierarchy*, by the Rev. G. E. Phillips (Sands),—*Cicero, Pro Lege Manilia*, by A. W. Young and A. F. Watt (Clive),—and *List of Inscriptions on Tombs or Monuments in Madras*, by J. J. Cotton (Madras, Government Press).

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NELSON'S TACTICAL STUDIES.

In the most interesting and suggestive address which Sir Cyprian Bridge gave to the Navy Records Society at its annual meeting he called attention to the mistaken belief, long entertained even in the navy, that Nelson's one idea, when in presence of the enemy, was "Go at 'em." It was so described by Lord Dundonald; and what Dundonald thought was the creed of thousands. Mr. Corbett in his excellent volume of the 'Fighting Instructions' has made the same point; the belief had got into the navy, and was widespread among naval officers, that the essence of Nelson's tactics—the Nelson "touch," in fact—was, in the words attributed to a hard-headed old Scot, name unknown, "Dom the signals; up wi' the hellum and gang in among 'em." That such a belief has done immeasurable harm to the study of tactics as a branch of naval science seems to be certain, and I think that no better tribute can this day be paid to the memory of Nelson than once again to bring into prominence the fact that though Nelson's achievements were the outcome of rare genius, that genius was nurtured and developed by long and careful study. Mr. Spenser Wilkinson has shown how Bonaparte prepared for his Italian campaign by continued study of what Maillebois had done fifty years earlier, and how throughout his life he was an assiduous student of military history. He was an embodiment of the familiar proverb, "Experience teaches even fools: the wise man learns from the experience of others"; and in this, as in many other points, Nelson's genius was the counterpart of that of Bonaparte. But to the ill-informed it will ever seem that what a man does with apparent ease, he does either because it is really easy, or because fortune has specially favoured him. It is difficult to persuade them that Nelson's victories were the result of patient and painstaking study, that there was nothing impromptu or "extrumpery" about his methods, and that he was ever most careful to explain to his subordinates what they had to do, and what, under changing conditions, they might be called on to do, so that there might be no mistake. This very perfection of care has led some into error. In his last memorandum, issued a few days before Trafalgar, there is a phrase which, misquoted and robbed of its context, has certainly been the parent of much tactical heresy. We are all familiar with the misquotation as the summary of all Nelson's teaching—"No captain will do wrong if he places his ship alongside one of the enemy." What Nelson wrote was: "In case signals can neither be seen or perfectly understood, no captain can do very wrong if he places his ship alongside that of an enemy," a vastly different thing to any one who will take the trouble to think about it. For, in fact, it was Nelson's life-study to learn the best position in which to place his ships, and to formulate plans for doing so—not only before Trafalgar, but in the West Indies, off Toulon, at Copenhagen, or in the chase which came to an end in Aboukir Bay. For this last, in particular, every conceivable position had been so thoroughly worked out and explained to the several captains who had to carry out the scheme, that when the enemy was discovered, nothing remained except to put the scheme in execution; and it was done in such an off-hand way, that there have been many who have supposed that Nelson's share in the battle was simply an order, "Go at 'em," and that others—the captains, acting on the pre-arranged plan—were, in fact, the spirit of the whole.

But the question naturally arises whether in forming his plans Nelson had any assistance; and if he had, what and whence. Sir Cyprian Bridge has reminded us that when still a very young man Nelson was introduced by Lord Hood to Prince William (afterwards William IV.) as an officer to be consulted on "questions relative to naval tactics." Hood was not a man to lavish praise or commendation where it was not due, and we may certainly take his introduction as a certificate of competency. How, then, had Nelson so qualified himself, and at that early age? It has been assumed that Nelson did not read. I am convinced, on the contrary, that he read much—not indeed of general literature, for the sake of reading, but as study. Naturally, as midshipman in a small frigate like the Seahorse, his opportunities were limited, and as a lieutenant in the Lowestoft they were little better, though in her he had the advantage of the conversation of Locker, who had impregnated him with a knowledge of Hawke and Hawke's methods. But after he came home from Nicaragua, when he had formed a lifelong friendship with Cornwallis—whom he always recognized as his tutor—he must have read. His health was feeble; he was neither sportsman nor athlete; he was not much of a society man; he was not a hard drinker; I cannot believe that he was a mere loafer. I have no doubt that he read a good deal, though perhaps in a desultory kind of way. So also in the Albemarle, and afterwards in the Boreas; and during the five years of half-pay, the greater part of which he passed at Burnham Thorpe, he is said to have spent much of the time in reading, writing, and drawing. We are so accustomed to think of him as a one-eyed, one-armed man, that we forget that he had the normal use of two eyes till he was thirty-six, and of two arms till he was thirty-nine. As in later life, and with only a left hand, he wrote voluminously, there is no difficulty in believing that he wrote much during these five years. But what? Not letters: there are very few of this date. Very possibly a commonplace book, which may yet be unearthed. And what did he read? Naval history, I am sure. Campbell, certainly; and though Campbell's history is shaky according to our modern standard, he is as sound as Capt. Mahan himself on the influence of sea-power. The story of the Seven Years' War he knew from Locker—the War of American Independence from Hood, Cornwallis, and almost every man of his acquaintance. The campaign in the East Indies must have attracted him, for he had served on the station, and Hughes had been kind to him. Troubridge, his messmate in the Seahorse, had been in several of the battles with Suffren, and during part of the years mentioned was also in England, on half-pay, and no doubt there were others. But there were no books in English treating directly of tactics, which brings up the question, Could Nelson read French? It has been generally assumed that he could not. He could not speak it; but that is not to say that he could not read it; and it is possible that a phrase he was fond of using in his letters may be evidence that he could. Over and over again in his letters we find such an expression as "I hope to be presented to her crowned with laurel or cypress." It seems to me to be taken from Basnage, who tells how Opdam, on the eve of his fatal battle off Lowestoft, said, "Messieurs.....je serai demain couronné de lauriers ou de cyprès; mort ou vainqueur." If it is a mere coincidence, it is a curious one, and perhaps Nelson may have met with Opdam's speech elsewhere; but he seems to me to have been acquainted with the work of

Hoste and others of the French tacticians. It is an interesting question, but one which I fear cannot now be solved: Could Nelson read French? If he could and did, he did it to good purpose, and we may conceive the French, in the agony of defeat, anticipating the poet, and murmuring:—

> Keen was the pang, but keener far to feel
> *They* nursed the pinion that impelled the steel.

J. K. Laughton.

NELSON'S OFFICIAL MANUSCRIPTS.

Much has been said of late in the public press with regard to the duty of the nation, or rather the duty which the Government owes to the nation, in the matter of the acquisition and official preservation of certain documents connected with the career of our great naval hero.

The documents in question, it is alleged, should never have left official custody, and the fact of their having presumably been removed thence has been regarded as a public scandal. This allegation, which there has been no attempt to disprove, is disquieting. Moreover it opens a vista of official negligence in more than one direction. It will have been noticed, however, that the reports in question omit to designate these "official" documents by their official titles, or to specify the class of official archives to which they properly belong. The same omission, indeed, has been noticed in other cases; and it may therefore be of interest to historical students, as well as to owners or collectors of MSS., to consider the general aspect of the subject more carefully.

In the first place, it may be admitted that it is scarcely probable that a complete series of the official documents connected with every stage or incident in the career of Nelson exists in the Admiralty archives. In this as in other cases it is perfectly possible that losses may have occurred from natural causes. Again, it has been the practice of this, as of every other department, to make periodical clearances of documents apparently devoid of historical or departmental value. It is, however, improbable that in the present instance our memorials of Nelson have suffered from either of these causes of possible loss. A third cause, which has operated in other cases, may be found in the earlier official practice of depositing documents of undoubted interest in public museums, which are not what the French term "archives." Apart from the rarity of these transactions, it cannot be considered that the nation has suffered any loss by such arrangements, which may, however, be a source of confusion to historical students. Finally, we have the most fertile cause of national loss in connexion with the reprehensible practice of a still earlier official age, whereby official documents were removed wholesale by Ministers of the Crown, presumably for convenience of reference, and were never replaced. But not even this extensive leakage, which has notoriously depleted our national archives to a lamentable extent, nor the more sordid malpractices of minor officials, who at one time abstracted or mutilated State documents for their private profit or interest, have perceptibly injured the purely official series of Nelson memorials.

From what quarter, then, it may be asked, have the alleged losses been inflicted? The answer to this question is twofold. In the first place the survival and custody of historical documents are really matters of only relative importance. It is somewhat unreasonable to complain of losses without attempting to estimate the proportion which they bear to the fortunate survival of the great bulk of documents which constitute a particular source of information. In the present case a practically unbroken and almost incredibly extensive series of official documents has been continuously preserved in official custody, to the honour of all parties concerned. Here we find Nelson's dispatches as admiral, and his official reports as captain, as far as they came to hand, together with copies of the official letters and instructions addressed to him; his ships' journals as admiral and captain; the logs, muster-rolls, pay lists, and structural records of the ships which he commanded or in which he served; even the medical officer's journal of the ships on which he received his wounds; the ledger books recording the payment of his sea-pay, half-pay, and pension; the records of proceedings in prize causes in which he had a personal concern; the certificates of his first commission and subsequent appointments; Orders in Council affecting his interests; strategical documents, with many others of minor importance.

In the second place it must be clearly shown that so-called "official" documents in private hands are really entitled to that description. For example, duplicates discarded by the official archivists, or originals that were never intended for official preservation, have clearly no place in an official collection. To find a place for such waifs and strays amongst the formal archives, as a mere matter of sentiment, would be contrary to public policy. Even in the case of the few documents which might fill actual gaps in the existing official series, it has yet to be shown that their present position is either insecure or inaccessible, and the precedent created by any steps for their recovery would be a dangerous one. But, in fact, the most casual examination of the largest and best collection of Nelson MSS. of a semi-official nature—that preserved in the British Museum—will show that, as we should expect, the "official" documents preserved in the families of the admiral or of his friends consist for the most part of original letters received by Nelson, and therefore clearly at his own disposal, together with copies of letters written by him of which the originals alone, and of those a comparatively small proportion, would be regarded as "official." In addition to the above we notice the titles of ships' logbooks, which are probably in all cases duplicates; admirals' and captains' journals, which were never rigorously exacted for official preservation; order and signal books and registers of commissions, which were not official records; and a few more, the position of which is doubtful. Now when we consider the evident care bestowed upon the preparation of these semi-official records, as well as the opportunities offered to naval commanders like Nelson and St. Vincent for retaining purely official records in their own custody, together with the obviously lax supervision of the Admiralty archives in those days, it is a matter for congratulation that the legitimate division of proprietary interests has been so scrupulously observed.

Literary Gossip.

Mr. Murray is about to issue an account of the three Dorset captains at Trafalgar—Hardy, of the Victory; Henry Digby, of the Apice; and Charles Bullen, of the Britannia. It has been supposed that Hardy destroyed his correspondence, but some hundreds of his letters have been discovered, and form the foundation of the biography written by Mr. A. M. Broadley and Mr. R. G. Bartelot.

'The Triumphs of Petrarch' is another important work promised by Mr. Murray. It will appeal specially to collectors. The type has been designed after MSS. of the fifteenth century; the paper is made from an old Italian formula; and the English edition will be limited to 110 copies. The book will have initials executed by Attilio Formilli, of Florence, and be furnished with an introduction by Signor Guido Biagi.

Mr. Murray's other announcements include 'The Life and Letters of Sidney Herbert,' by Lord Stanmore; 'The Life of Isabella Bird (Mrs. Bishop),' by Miss A. M. Stoddart; 'Peasant Life in the Holy Land,' by the Rev. C. T. Wilson; 'Researches in Sinai,' by Prof. Flinders Petrie; 'Things Indian,' by Mr. W. Crooke; 'Our Culture Bearers in Central Asia,' by Prof. Vambéry; the continuation of Mr. Mackail's translation of the Odyssey; a translation of Nielsen's 'History of the Papacy in the Nineteenth Century'; 'Our Waterways,' by Mr. U. A. Forbes and Mr. W. H. R. Ashford; 'Reason in Architecture,' by Mr. T. G. Jackson; and 'The Chemistry of Proteids,' by Dr. Schryver.

With the January number *The Dublin Review* will pass into the editorial hands of Mr. Wilfrid Ward. Founded nearly three-quarters of a century ago, this periodical has been the leading exponent of intellectual Roman Catholicism in the English-speaking world. Under Cardinal Wiseman it was read by the leaders of the Oxford Movement, and played its part in the secession of Newman. When Dr. W. G. Ward became its editor it had the respectful ear of John Stuart Mill; and in the hands of Dr. Ward's son it is likely enough to enlarge its influence on readers both within and without the Roman communion.

A new novel by Mrs. Israel Zangwill, entitled 'The First Mrs. Mollivar,' will be published by Messrs. Smith & Elder on the 26th inst. The lady who gives the title to the book and dominates it from an early chapter up to the very last line is no longer living. And yet it is not easy to say whether the story is supernatural or not. In this doubt lies the artistic interest of the book.

Lady Currie, formerly Mrs. Singleton, and known in the world of letters as "Violet Fane," whose death is recorded, is shown by her 'Denzil Place' to have had a greater power of telling a tale in verse than has been generally admitted by critics.

Mrs. Humphry Ward's new novel, 'Fenwick's Career,' will run serially through *The Century Magazine*, the first chapters appearing in the November number.

A strong October number of *The Edinburgh Review* contains two articles which amplify arguments lately used in *The Athenæum*. A learned essay on 'Early Christian and Byzantine Art' enforces the view to which in a recent notice of 'Old Provence' we gave our adhesion, namely, that the Gaul of the Franks took its Christian architecture from the Eastern Mediterranean. A review of Lord Edmond Fitzmaurice's life of Lord Granville attaches supreme constitutional importance to the letters of Queen Victoria in 1863 and 1864, to which we called attention on their publication.

The November *Blackwood*, under the title 'A Great Viceroyalty,' summarizes the work done for India by Lord Curzon during his Governor-Generalship. Another article describes 'The Streets of London,' and is by Sir Henry Smith, ex-Commissioner of the City of London Police. Sir Herbert Maxwell writes on 'British Woodlands as They Are, and as They Ought to Be'; and there is an account of the relief of the legations at Pekin by the allied forces, from the pen of Col. Scott Moncrieff, who was in command of the Royal Engineers. Among the other contents of the number is an article on 'William Pitt, the Younger,' by Mr. C. Whibley.

To the November number of *The Independent Review* Dr. J. Holland Rose will contribute a paper on 'The True Significance of Trafalgar.' It propounds an entirely new view of the consequences of the battle. Among the other articles will be 'Hungary and Austria,' by Dr. Josef Redlich; 'Charles Lamb,' by Mr. Herbert Paul; 'The Gaelic League,' by the Rev. J. O. Hannay; and 'At the Sign of the Lion,' by Mr. Hilaire Belloc.

The first number of the new series of *Macmillan's Magazine*, now reduced to sixpence, contains the opening chapters of a serial story entitled 'The Enemy's Camp.' Mr. David Hannay writes on 'Nelson the Civiliser,' with special reference to the influence he exercised in the removal of brutality from the navy. 'As Others See It,' by Miss Edith Durham, is a sketch of Old Servia. Mr. H. H. Dodwell has a paper on 'Matthew Arnold as a Social Reformer.' Lieut.-Col. A. W. A. Pollock supplies an answer to the question 'Has the British Soldier Deteriorated?' and Sir Charles Bruce discusses the relation between 'Our Public Schools and the Empire,' incidentally stating that Harrow sent four hundred old boys to service in the Boer War.

The Cornhill Magazine for November opens with a poem in hexameters, entitled 'On the Oxford Circuit,' over the well-known legal initials C. J. D., on the dramatic death of Sir Thomas Noon Talfourd, the author of 'Ion,' while delivering his charge to the grand jury at Stafford. Sir E. Maunde Thompson writes on 'The Creation of the British Museum.'

In his new book 'Modern Germany: her Political and Economic Problems, her Policy, her Ambitions, and the Causes of her Success,' which Messrs. Smith & Elder will issue on the 26th inst., Mr. O. Eltzbacher not only depicts the evolution of Germany as she is, but also points out the contrast with our haphazard English methods. The volume will be published in the United States by Messrs. E. P. Dutton & Co., of New York.

Next week Messrs. Chapman & Hall will publish 'The Boz Birthday Book,' compiled by J. W. T. Ley. Mr. Ley's aim has been to include only quotations from the works of Dickens which have point, and express sentiments on some phase of life. All the quotations have the source from which they are taken, and when spoken by a character the name is given. The volume will have a comprehensive index, making it a useful book of reference.

Mrs. Henry de la Pasture's new novel, which will be published by Messrs. Smith & Elder on the 30th of this month, is entitled 'The Man from America: a Sentimental Comedy.' The story should appeal especially to lovers of children and young people. The scenes are laid in the West Country and in London; the love interest concerns itself exclusively with the courtships of youths and maidens, and the theme is the descent of an adventurous American upon a primitive cottage home in Devon.

A correspondent writes from the University of Rennes:—

"President Roosevelt is Irish on his mother's side, and, as such, is engaged on a 'study' of the Cuhullin legend."

A life of the Rev. T. E. Bridgett, the biographer of More and of Fisher, has been written by his brother Redemptorist, the Rev. Cyril Ryder. It will have an introduction from the pen of Abbot Gasquet, long his fellow-labourer in the Reading-Room of the British Museum, and will be published by Messrs. Burns & Oates.

Temple Bar for November will contain 'A Tour in Sweden Ninety Years Ago,' taken from the letters and diaries (hitherto unpublished) of Lady Sarah Lyttelton, who gives glimpses of the Court and family of Bernadotte. In 'Some Recent Tragedy' Mr. M. A. Balliol discusses the works of Mr. Stephen Phillips. In 'Mauvaises Herbes de l'Ame' Mr. Marmaduke Pickthall describes some of the superstitions of French peasants. Mrs. Leigh Hunt Thornton (great-granddaughter of the poet) relates the difficulties that attend being 'The Eldest' of a large family.

An essay on 'English Women Humourists,' written by Mrs. Meynell, will appear in a proximate number of *The North American Review*.

Messrs. Longman's edition of Mr. Pollard's 'Henry VIII.,' to which we referred last week, is in one volume, not two, as stated.

Mr. James Huneker, author of 'Iconoclasts,' has nearly ready a volume of stories, entitled 'Visionaries,' which Mr. Werner Laurie will issue shortly.

The Standard for last Wednesday contained a Shakspearean communication from Mr. Charles William Wallace, of the University of Nebraska, with regard to a Bill and Answer in Chancery proceedings of April 26th, 1615, which mentioned the names of Willyam Shakespere, Gent., and Richard Bacon, in connexion with the Blackfriars property.

In our next issue we hope to deal largely with gift-books for children.

Dr. Ellicott, whose death took place last Sunday, besides being Hulsean Lecturer in 1859, and first Hulsean Professor of Divinity, was chairman of the Company of Revisers of the New Testament from 1870 to 1881. He was the author of many important works on theology and Biblical criticism.

At the annual festival of the Newsvendors' Institution, at which Sir Horace Marshall is to preside, on the 31st inst., the Lord Mayor and the Lady Mayoress, the Sheriffs, the Chinese Minister, Lord Burnham, the Hon. H. L. W. Lawson, Sir Joseph Lawrence, and Mr. Cecil Harmsworth will be present.

We mentioned last week the proposed Nelson Exhibition at the British Museum. The catalogue (price sixpence) contains long quotations from contemporary narratives of all the great sea-fights from the Armada to Trafalgar, and is illustrated by two facsimiles of manuscripts (including Nelson's last letter), five portraits of admirals (Howard, Blake, Hawke, Rodney, and Nelson), and one plate of fifteen medals.

We deeply regret to announce the death at Paris, on the 5th inst., of Mlle. Germaine Marie Merlette, the biographer of Elizabeth Barrett Browning. Mlle. Merlette's enthusiasm for her subject took her to England and Italy in search of material, and, with assistance from Mrs. Browning's son and surviving friends, enabled her to produce what will long continue to be by far the fullest and most adequate biography. This gained for the author the high distinction of the Doctorate of the University of Paris, to which it was presented as a thesis. Much more might have been expected from the industry and talent so painfully eclipsed by a sudden death.

The Parliamentary Papers of most interest to our readers this week are the Report of the President of Queen's College, Belfast, for 1904–5 (4½*d.*); and Intermediate Education, Ireland, Rules and Programme of Examinations for 1906 (3*d.*). The Index to the Debates for the session of 1905 has also appeared (15*s.* 3*d.*). It is fuller and better than it has been in the last few years.

SCIENCE

BOOKS ON FORESTRY.

Future Forest Trees. By A. Harold Unwin. (Fisher Unwin.)—The sub-title of this book runs as follows: "The Importance of the German Experiments in the Introduction of North American Trees." Since the failure, in many places, of the larch, attention has naturally been called to the numerous conifers which may, it is presumed, be employed as substitutes for it. Of these the Douglas fir takes first rank. The author of the present volume gives a sketch of what has been done in Germany, but has somewhat ignored what has been done in this country, although before the Germans began to think of these matters the Lebanon cedar had been introduced here, and Bishop Compton had enriched the gardens at Fulham Palace with numerous trees, mostly from the Eastern United States. The researches of Menzies, Douglas, and others made manifest the extraordinary richness in tree vegetation of the Rocky Mountains and the Pacific Coast. The Horticultural Society did excellent service in introducing, making known, and distributing seeds and plants of these valuable trees. Only cursory mention is made by our author of the Douglas fir, which has given excellent results in Scotland, and has been reported on favourably by so excellent an authority as Dr. Schlich. The first part of the present volume is occupied with tabular matter in which the amounts of timber imported from America into Hamburg and other German ports are cited. Cedar (*Juniperus virginiana*) and walnut (*Juglans nigra*) are the most largely imported timbers. In the second part the produce of individual trees is noted, and, among others, mention is made of *Pinus banksiana*, a species

which is highly recommended for the afforestation of waste lands, in damp, swampy places as well as in arid, poor, sandy, and gravelly soil. We suppose this tree is recommended for binding loose soil, as a nurse plant and as yielding a crop preparatory to the growth of other more profitable timber. We have no knowledge of the tree in this country out of gardens, but the details here given should certainly be considered by planters. So much attention is now (and very properly) being given to all matters concerning forestry that this little book may be confidently recommended as supplying details of German practice not easily to be procured elsewhere.

Messrs. William Blackwood & Sons publish in two volumes *The Forester: a Practical Treatise in British Forestry and Arboriculture, for Landowners, Land Agents, &c.* This continues the work under the same title by Dr. Brown, of which the sixth and last edition was edited, on its appearance more than ten years ago, by Mr. John Nisbet, the author of the present book. The importance of the Douglas fir, referred to in the preceding notice, is fully recognized by Mr. Nisbet. Those who have grown the Colorado, or slow-growing variety, in this country will hardly agree in the German view, quoted by Mr. Nisbet, that it is "only a little quicker-growing than spruce." In some parts of the United Kingdom spruce is worth growing, but we do not think that the same can be said anywhere in this country concerning the Colorado Douglas.

Mr. Nisbet explains in his preface that in the present new work is incorporated the essence of all his other books on forestry. He adverts to the incorrectness of the conclusions of the Departmental Committee on Forestry, based, as he thinks, on "evidence that was incomplete and, therefore, misleading." The present volumes are dedicated to the Scottish Arboricultural Society, a body which is supposed to have had a good deal to do with the appointment of the Committee in question. Mr. Nisbet's criticism is, therefore, the more weighty. It is impossible to conceal the fact that in Great Britain forestry has been sacrificed, as are military manœuvres, to the preservation of game, an influence equally adverse in both cases.

Were we to make criticisms of detail upon the useful volumes before us, we might question the maximum diameter or circumference given to the British willows, basing our comment on instances to be found within the county of Middlesex; and we might also express a doubt as to the accuracy of the statements made in both volumes as to the non-responsibility of Railway Companies for damage by sparks. In the latter instance, however, we admit that Mr. Nisbet's words represent the general view—upon which, indeed, the legislation of the present year was based. He names in a foot-note in the second volume the introduction of the Bill; but it was, as a fact, carried in an amended form, and is now an Act.

RESEARCH NOTES.

The most important event to be here chronicled is the appearance *in extenso* of M. Langevin's theory of magnetism, foreshadowed rather than summarized by him at St. Louis last year (see *The Athenæum*, No. 4041). The complication of the problem is apparent when we reflect that there are three states of magnetism: to wit, ferromagnetism, or the condition of natural magnets; paramagnetism, or the tendency of substances like soft iron to arrange themselves north and south in the presence of a ferromagnetic body; and the less familiar diamagnetism, or the tendency of substances like bismuth to set themselves at right angles to the position they would take up if paramagnetic. Further complications, too, have been introduced by the discovery of Zeeman that the action of an intense magnetic field causes the spectrum of any gas, as it were, to break up; and by that of M. Curie that, while the paramagnetism of a body varies in inverse ratio to the absolute temperature, diamagnetism seems to be independent of all changes of heat or cold. M. Langevin has now succeeded in showing that these phenomena can be accounted for by pure mathematical reasoning, if we are willing to grant the postulate that all matter is made up, in the last resort, of electrons, and that the inertia of a molecule of matter is but the sum of the electromagnetic inertias of the electrons that compose it. The equations that he gives stand for criticism, but if they prove well founded, it would seem that M. Langevin may have done for magnetism what Clerk Maxwell did for the electromagnetic theory of light. Even then, however, his conclusions will have to be experimentally demonstrated. The unwisdom of trusting in such matters to mathematical theory alone has been more than once mentioned in these Notes, and it is doubtful whether Clerk Maxwell's masterly reasoning would in itself have been accepted without the crucial experiment of Hertz.

On the ever-present question of the structure of the atom there should be noticed the excellent and clear study lately put forth by M. C. E. Guye, Professor of Physics at Geneva University. After giving in sufficient detail all the experimental evidence on the subject since the cardinal discovery of the cathode rays by Sir William Crookes, M. Guye cautions us against being too hastily led away by theories of interatomic action, of which till now we know next to nothing. While mentioning with great respect the theory of Prof. J. J. Thomson as to the revolution of the negative electrons round a positive core, he points out that the positive and not the negative electrons may turn out to be the principal seat of the inertia of matter, and that the charge of the positive electron would on that hypothesis be spread over a much smaller sphere than that imagined for its negative brother. Arguing from this, he calculates that all the conditions of the problem would be fulfilled if we consider the atom of hydrogen to be made up of two electrons only, the negative having a radius of 10^{-13} centimetres and the positive one of $\frac{10-16}{2}$. But he is most earnest in warning us that the electromagnetic theory of physics, which has been coming into fashion ever since the reasoning of Faraday and Clerk Maxwell enabled it to supplant the mechanical one formerly in vogue, is so very seducing in appearance that its development ought on that account to be most critically watched.

Miss J. M. W. Slater, the holder of the Bathurst Scholarship, describes in this month's *Philosophical Magazine* some experiments by which she claims to have ascertained that the emanation of thorium as well as that of radium gives off slow-moving negative electrons or Delta rays capable of discharging an electroscope, and that it is probable that the quantity of negative electricity emitted by these emanations is considerably greater than the positive. This conclusion, which appears in some sort to support M. Guye's suggestion mentioned above, seems to require control, which should not be difficult. Spectrum analysis ought, as M. Guye himself suggests, to be a help.

In the same magazine Lord Blythswood and Mr. H. S. Allen have a very practical paper dealing with the production of an almost perfect vacuum in glass tubes by means of cocoanut charcoal cooled in liquid air. The calculations, which are of course founded on Sir James Dewar's discovery of the practicability of the process, are very extended, and should make it possible for the experimenter who has attained even a small skill in glass-blowing to exhaust a tube to any possible vacuum he pleases without the use of a pump. The quantity of liquid air required is not excessive, and one of the advantages of the process is that it gets rid of the suspicion of mercury vapour generally noted in tubes exhausted by the vacuum pump.

The Proceedings of the Association Française pour l'Avancement des Sciences at the session held last year at Grenoble are now out, and contain some noteworthy papers. There may be especially noticed some photographs by M. Stéphane Leduc of the electric spark, showing some curious differences between those emitted by the positive and negative poles respectively. The star-like lines of the positive seem to be at once smaller and more intense than those formed by the negative discharge, a phenomenon that may be accounted for by the supposition that the first named takes place at a higher potential than the second. He seems, however, to have placed in every case a strip of copper beneath the sensitized plate, and the effect may therefore be due to some difference of absorption. M. Leduc's papers on cytogenesis in the Biological Section have been mentioned too recently here to require recapitulation, but the photographs by which they are accompanied deserve study.

With regard to Mr. Butler Burke's alleged discovery in this connexion, the following remarks of M. Raphaël Dubois are worth giving verbatim:—

"Je déposai un jour un petit cristal de chlorure de baryum et de radium, avec les précautions voulues, sur un bouillon de culture gélatineux pour microbe lumineux.....je ne tardai pas à voir apparaître une quantité considérable de petits corpuscles qui s'enfoncèrent rapidement dans la profondeur en même temps qu'ils augmentaient de volume.....Hâtons-nous d'ajouter que la radioactivité ne semble pas jouer un rôle nécessaire dans ces formations, tout au plus pourrait-elle en achever la production. En effet, je les ai obtenues avec du chlorure de baryum ordinaire."

They are taken from an article by M. Dubois in the *Revue des Idées* for March 15th last, and an editorial note informs us that this article is a summary of the *discours d'ouverture* delivered by M. Dubois on November 4th, 1904. Mr. Burke's first public announcement of his so-called discovery was given in a letter to *Nature* dated May 10th, 1905, and the dates are worth noting.

F. L.

Science Gossip.

M. Victor Loret has written a preface for MM. Lortet and Gaillard's magnificent book on the mummified fauna of ancient Egypt, in which he draws attention to the fact that the sacred animal of Anubis is now shown to be neither a jackal nor a fox, but simply a dog; that that of Amon is not the African, but the Asiatic sheep; and that many of the mummified animals were embalmed, not from motives of adoration, but in order to provide the dead with food or sport in the next world. In addition, he returns to the question of the clans or tribes into which the prehistoric Egyptians are supposed to have been divided, and gives several new reasons for concluding that these tribes were each distinguished by the name of some animal. Altogether, the preface is not less interesting than the book.

The session of the Sociological Society will begin at the School of Economics, Clare Market, next Tuesday, when Dr. G. Archdall Reid will read a paper on 'The Biological Foundations of Sociology.' The Society, in addition to the ordinary monthly meetings, has arranged for a series of Research Meetings. At the first of these, on November 23rd, Dr. J. L. Tayler will read a paper on 'The Study of the Individual,' and at the second, on December 19th, M. Waxweiler, Director of the Institut de Sociologie, University of Brussels, will treat of 'Biological Methods in application to Social Problems.' On the previous evening M. Wax-

weller will describe the equipment and work of the Institut de Sociologie.

Ferdinand von Richthofen, whose death in his seventy-second year is announced from Berlin, ranked high among geographers. He studied first at Breslau, and afterwards at Berlin. He joined Count Eulenburg's Prussian expedition to East Asia, and visited the Philippines, Celebes, and Java; but, instead of returning with the expedition, continued his travels, frequently by unexplored routes, through Burma. He next went to California, and thence back to China, where he remained for four years. At the end of twelve years he returned home to write his travels. The University of Bonn, after electing him to the Chair of Geography in 1875, allowed him to complete the first part of his great work on China before he took up his post in 1879. He went from Bonn to Leipsic, and in 1886 to Berlin. He was the chief promoter of the Institute for Deep-Sea Exploration, and founded the museum connected with it.

Sir J. Halliday Croom was on Monday appointed Professor of Midwifery in Edinburgh University, as successor to Prof. A. R. Simpson, who has recently retired.

Major Lachlan Forbes, D.S.O., has been appointed secretary of the Royal Scottish Geographical Society in succession to Major Lindsay Forbes.

The death, in his eighty-first year, is announced from Alsfeld, in Oberhessen, of Karl Müller, whose works on natural history, written conjointly with his brother, were at one time popular.

The observations hitherto obtained of the small planet Eros, which has made itself more useful than the rest by its comparatively near approaches to the earth, appear to indicate that the sun's parallax is somewhat smaller than the value 8″·80, which has been generally accepted in recent years. Mr. Hinks, of the Cambridge Observatory, considers that the true value is probably about 8″·76. Meantime Prof. Küstner, Director of the Bonn Observatory, has been making an elaborate attempt to determine this important element by a new method. The measurement of the motion of stars in the line of sight (approaching to or receding from the earth) by spectroscopical observation of the fixed lines in their spectra, according to what is called the Doppler principle, has been applied with success to a considerable number of stars. Now it is obvious that the actual values of these must differ when the earth is in the part of its orbit moving towards or moving away from the star; and if the mean value be known with some accuracy, it may be possible to eliminate this portion, and so obtain a measure of the earth's distance from the sun. Prof. Küstner has applied this method to the observations of Arcturus, and obtained a value of the solar parallax which amounts to 8″·84, or somewhat less if a doubtful observation be rejected. It would seem, then, that there is a prospect, by applying this to other stars also, of obtaining accurate results by this new method.

Prof. Bauschinger, Director of the astronomical Recheninstitut at Berlin, after an elaborate discussion of the observations of new planets discovered since the beginning of this year, finds (*Ast. Nach.*, No. 4050) that several are rediscoveries of planets previously known, and some others are too insufficiently observed for determination of their orbits. Definitive numbers are, however, assigned to sixteen, the last of which, No. 569, was discovered by Dr. J. Palisa at Vienna on July 27th, and has been named by him Misa.

We have received the third appendix to vol. iv. of the second series of the *Publications* of the United States Naval Observatory. It contains a series of tables of differential refraction for micrometer observations made with an equatorial. They are applied to three cases: (1) when observations are made by directly measuring both differences in right ascension and differences in declination with a micrometer; (2) when differences in right ascension are determined by transits; (3) when observations are made by measuring position-angles and distances, and are adapted to the latitude of Washington, *i.e.*, 38° 55′ 14″ north.

MEETINGS NEXT WEEK.

Mon. Royal Academy, 4.—'The Essential and Distinctive Characters of the Human Skeleton,' Prof. A. Thomson.
Tues. Sociological, 8—'The Biological Foundations of Sociology,' Dr. G. Archdall Reid.
Wed. British Numismatic, 8—'Portraiture of the Stuarts on the Royalist Badges,' Miss Helen Farquhar.
Thurs. Royal Academy, 4.—'The Bones and Muscles of the Trunk and their Relation to the Surface Forms,' Prof. A. Thomson.

FINE ARTS

Rubens. By Max Rooses. Translated by Harold Child. 2 vols. (Duckworth & Co.)

An English edition of Dr. Max Rooses's 'Rubens' is to be welcomed. Dr. Rooses has for so long taken an unquestioned position as the supreme authority on the subject of Rubens, and this work embodies so admirably the study and research of a lifetime, that if anything in the history of art may lay claim to the titles definitive and final, surely the present volumes may. No one, we venture to think, will set to work again to write *the* life of Rubens, or to compile another catalogue of his works to replace Dr. Rooses's 'Œuvre de Rubens.' Here and there discussion about particular pictures may proceed, now and again lost pictures may come to light; but in the main we have all that we ever shall know (and indeed, for once, almost all that we need to know) about a great artist. For Rubens stands historically in as clear a light as that which illuminates his most brilliant portraits. His life in almost every way is exceptional among those of great artists. He seems to have had all the advantages and none of the drawbacks of genius. All those internal conflicts which seem inseparable from the act of creation—that difficulty of accommodating the ideal to the actual which has made the lives of great creators unhappy even in the most fortunate circumstances—never occurred to this the most felicitous of artists. Always successful, always respected, a brilliant courtier, a sufficient scholar, a successful diplomatist; made rich, almost without effort, by the practice of his art; happy in love, and, nevertheless, free from affectation and foolish pride, always genial and always considerate, Rubens seems too happy for an artist, and his life resembles rather that of a successful man of affairs or a great and exceptionally fortunate statesman. And like such a one he is an historical figure. In that Europe of the early seventeenth century where the great causes of political and religious liberty were pawns in the game of a few disillusioned and brilliant personalities, Rubens was destined to an almost central position. As diplomat and painter he became acquainted with most of the leading men of his day. Albert and Isabella of Brabant he knew intimately; Buckingham, Charles I., Philip IV. of Spain, Velasquez, Marie de' Medici, and Richelieu are among those with whom he came into contact; while with scholars and humanists, such as Lipsius, Gevartius, and Peiresc, he was on terms of intimacy. Little can have happened in Europe in the first forty years of the century, either in politics or in letters and science, of which Rubens did not receive the earliest and fullest information. As a collector and student of classical antiquity he took the same supreme position in his day as he acquired by his art. All these aspects of his life—the kindly intercourse with humanists, the subtle and dangerous intrigues into which he plunged for the sake of his country, and from devotion to the cause of peace, and through which he came with spotless honour, and on the whole with conspicuous success—all this highly coloured and varied existence is brought out admirably by Dr. Rooses, who has followed every bypath of contemporary history, every detail of biography and genealogy connected with his subject, with scrupulous care. Nothing but a lifelong devotion to the history of his hero could have given him the intimate familiarity which his book displays.

That amid all this public activity (enough by itself, one would suppose, to fill an ordinary life) Rubens should have had time and energy to produce a greater mass of painting, covering a wider range of subjects, than any other master, would hardly be credited if it could be denied. For sheer overflowing vitality, for exuberance of invention and efficiency of execution, Rubens has never been approached among painters, or probably among creators of other kinds. He was essentially a man of action, and this and his unparalleled facility were at once the causes of his greatness and the reason why, great as he is, one cannot quite place him among the very greatest. He was too happy in everything he touched, too fortunate alike in gifts and circumstances, ever to penetrate deeply into the mysteries of life. The surface he saw as no one else ever has seen it—transfigured by his own exuberant vitality, but with the simplicity and sanity of a great man of the world. He accepted the material facts of life without hesitation; they had, indeed, always turned out precisely to his liking. He was the happiest of pagans, because his paganism was based on a faith which absolved him of care, and left him entirely free for enjoyment. "It is permitted us," he says, as his reason for marrying at the age of fifty-three an entrancingly beautiful girl of sixteen, "to give our senses legitimate satisfaction, thanking God for the pleasure He grants us." Rubens never forgot the thanks, and in consequence he never missed the pleasure. It is singular—perhaps pleasantly ironical—that the great surviving effect to-day of the Catholic reaction is this expression in paint of the most light-hearted and voluptuous paganism that our art has known. Rubens is what the world has reaped from that movement—a permanent source of exhilaration and simple delight in the world and the flesh, happily screened by a triumphant Church from all fear or thought of the devil.

If one considers his work from a more technical point of view, the same incredible good fortune seems to accompany him.

For power of representation no one has come near him. He found a shorthand which described everything, a line that fitted all possible forms and gave life to all. Or rather he did not find them: they seem to have been given to him by a fairy godmother, so immediately, so spontaneously, do they flow from his hand. In one of his landscapes is a flock of sheep running away; every animal is scampering with all its might, and yet there is nothing there, no careful study of the form, no elaborate drawing, nothing but a few blots of colour put on with the peculiar life-giving twist of which his hand had the secret; it must have moved too rapidly for his brain to do more than follow. It seems to have cost him nothing whatever to realize forms. It was as easy to him to make a dog or a man as to put a flat smudge of paint on his canvas. He was never a prosaic or literal realist; his most real landscapes have a glamour of romance, and yet nothing could happen that was inconsistent with his scheme. Once he was painting a landscape with eleven large cows in the foreground. One of them for a few seconds took a pose that is at once ridiculous and unpleasant—well enough, one might say, for a piece of grossly humorous realism, but for poetical landscape inconceivable. But there is the cow, and no one would dare to wish it away.

So it is with his more ambitious flights. He makes us accept everything: Venus is just born from the sea, and in perfect simplicity her first care is to wring the salt water from her locks, and yet it is Venus, and no mere woman coming in from a bathe. The pageant of life unrolled before him always with the same glittering exterior. In his invention he has the charm of a child; in his observation and his psychology the shrewdness of a man of the world; and fortunately, perhaps, he was never tempted to go deeper. He never seems to have asked an unanswerable question, or wanted to get behind the matter of fact.

We have given by preference some of the impressions left on us by the perusal of Dr. Rooses's book rather than any detailed criticism of its contents. Dr. Rooses is, indeed, so incomparably the best authority on his subject, and his book so universally recognized, that for once the critic may be allowed simply to enjoy. Here and there other opinions may be maintained as to attributions. We should, for instance, be inclined to include two or three pictures in Sir Frederick Cook's collection which do not figure here; and, judging from the reproduction, one might doubt whether the 'Susannah' of p. 620 is really at all equal to the version at Munich, or whether the 'Herod's Feast' on p. 612 is more than a "pièce d'atelier." But there is only a small margin left for discussion. Dr. Rooses has cleared the ground completely, and left room only for that final appreciation of Rubens which will require a writer of almost as varied talents as the artist himself.

The English translation is eminently readable; the illustrations are many, and the larger plates good, while the indexes make it invaluable as a book of reference.

Gardening enthusiasm runs in these days even to fanaticism, and the art may in time come to die of ridicule, or at least of reaction. When that time comes the real garden lovers will come to their own quietly, and the crowd of books which fashion has turned out during two decades will perish or fall into oblivion. There is no aspect of gardening which nowadays is not treated in print. Mrs. Haig Thomas, for example, has chosen to write of *Stone Gardens* (Simpkin & Marshall), and writes of these with evident sincerity and affection:—

"A flat stone garden costs not a little trouble and, if far from stone quarries, not a little money to make. But the reward is great, for it is a means of growing many tiny plants that would be hidden in the herbaceous border, and lost in a rock-garden."

If you do want a stone garden you could probably do no better than consult Mrs. Haig Thomas's book, which, besides information, contains original designs. But the question arises, Why want a stone garden? Having got your design, you hire a man to lay the stones in sand; then you follow behind him, putting into the cracks chips dropped by him. In these cracks you plant your flowers, which should be as dwarf as possible. Sedum, saxifrages, lychnis, myosotis, and the like are recommended for this purpose; but lilies, delphinium, and the tall border plants are condemned as unsuitable. "Keep your borders flat and your plants low." If you decide in favour of a stone garden, in which you can grow such plants as find room in a crack, you can choose from these designs your pattern. You may select the lyre design, which includes lawn, borders, water, and stone; or the sun design, with an appropriate sundial, or the trifolium design, or the snowflake, or the vestal virgin's atrium from Rome, or a bewildering and terrifying "three snakes design." But on the other hand you may think it not worth while to go on, and so will resist the author's pleading—"Now begin to make your stone garden to-morrow."

THE NEW ENGLISH ART CLUB.

The New English Art Club is again "showing" in London, but in new quarters—the gallery of the Alpine Club. The light here is very variable, and on two visits the pictures appeared under totally different aspects, a fact which makes any judgment of the show as a whole somewhat precarious; but our general impression is that it is rather a good average than a striking exhibition.

Mr. Steer has for so long been the mainstay of the Club that one naturally turns to him first, and on this occasion he sends two water-colours, both of Chepstow Castle, which are really splendid. One, a twilight effect in a harmony of dull purplish greys and deep blue-greens, has the dignity and solemnity of tone of a Girtin; the other, a scheme of gold and blue, is brilliant in effect, though this is obtained by the just apposition of quite sober tints. Both display the utmost economy of means, and the surest instinct for the right note in colour as well as tone. It is surprising what solidity and relief are given by these apparently casual blots of colour; indeed, no other drawing here, though there are many good ones, holds at a distance as these do.

Of Mr. Steer's large oil painting of Chepstow Castle it is difficult to say anything fresh. It is a repetition of past triumphs in the same line, and is built upon the colour scheme of pearly greys and blonde yellows that is his particular discovery. The figure study *Morning* (No. 86) carries this feeling for opalescent greys still further. One sees that the idea was suggested by an effect of sunlight shining into a room; but the artist, having got from this the hint for his colour scheme, has not cared to follow it out naturalistically. In reality, one fancies, the sunlight would have made a more definite *tache;* but to have rendered it literally would have broken the unity of the scheme. The action of the figure is admirable, and the design of the drapery, falling in large triangular masses, gives it a certain statuesque simplicity and repose. Only an artist of great sensibility would have found anything to interest him in so unemphatic, so easy an arrangement.—Mr. Orpen, for instance, whose brilliant talents we have always recognized, forms a great contrast; he is determined to interest us, and he is by no means content to allow the mere beauty of things to make its gentle appeal. He is essentially anecdotic; his pictures may or may not have a story attached to them, but they always have the air of illustrations. His flower girl (74), which contains some extraordinarily forcible passages, belongs clearly to a short story for one of the newer monthlies. His *Waiting their Cue* (97) and *Spanish Woman* (26) should illustrate a long and preferably tedious realistic novel. The latter is extraordinarily effective; there are few living artists who could give a more precise and vigorous rendering of the facts; but in this as well as the others the emphasis appears to us in the wrong place—either on the mere dead, explanatory fact, or on some interest which belongs too much to the preoccupations of ordinary life. It is never translated into the language of beauty.

Mr. John, on the other hand, has this curious, inexplicable interest in beauty. This is perfectly consistent with the fact that many find his pictures revoltingly ugly. Most really fresh visions of life do produce this effect in their first impact, especially if they are concerned with expressive and dramatic rather than with formal beauty. People dislike them because of their insistence. Mere affectation and mannerism, airs put on to attract attention, produce a kind of pleasure because they do not impose themselves seriously; but pictures like Mr. John's have the insistence of living things—they will not allow you to pass them by with a smile of amusement at the performer's contortions. For Mr. John is not affected; he may be perverse—at times he certainly is; but what he feels and sees, he feels quite seriously and records with absolute simplicity. Before such a picture as his *Mother and Child* (3) one understands the favourite words of praise for certain great masters of the past—that their works were not art, they were nature herself. In spite of its apparent absurdity, there is a truth in this; no mere record, however exact and however brilliant, could produce this effect on the spectator. To get this feeling of nature the artist must inform his work with the same spirit of life; it must be a real creation, not an imitation. And to this picture it is impossible to deny a vehement, full-blooded, overflowing vitality. It really kills the other pictures by making us realize that they lack this rarest of qualities, this inner life. By what subtle harmonizations of tone, by what energy of rhythm in the touch, this quality of life arises it is almost impossible to discover by analysis, as, indeed, it probably eludes the artist's own consciousness. The great thing is to recognize and welcome it. That the picture has none of the more ordinary charms, that it is rough and crude in quality, that it has no very decided decorative design, that in colour it verges on crudity, may be admitted; but where so much is accomplished much may also be forgiven. That Mr. John himself is conscious of his defects is clear from the successful effort he makes in the small *Cupid and Nymphs* (96). Here—where he is not wrestling immediately with the problem of giving a living soul to his creations, where he can go more leisurely and more at ease—he has succeeded in getting, first of all real beauty of design, and secondly something of the shapely and distinguished handling of the older masters. The picture is, for us, somewhat spoilt by the cupid, whose head is

too large and formless, but the treatment of the figures shows an ease and certainty of touch which are almost unknown in modern work.

Mr. Rothenstein's work grows slowly but steadily in interest; and though the signs of labour and effort are still apparent in his large picture of Rabbis expounding the law, it is clear that he has at last found himself, and has only now to amplify and perfect his expression. Already he has learnt how to give dramatic intention to his work: he has passed from the merely curious or ingenious realism of the older generation to that infinitely more difficult realism which describes not merely objects and people, but also what they signify to the imagination. The difference may be seen at once by comparing his picture with Signor Mancini's extremely able, but comparatively meaningless picture of an old man.

Another painter whose work always possesses interest, even beyond what its actual accomplishment arouses, is Mr. McEvoy. His work has the impress of a strong personal feeling, a quiet, contemplative, and elegiac sentiment—so shy and retiring, indeed, that it almost escapes notice in the bustle of an exhibition. His *Rickyard* (87) is really poetical, and the mood is given with the simplest means, without any of the rhetorical aids which might have made the mere statement more effective at a first glance, but would inevitably have detracted from it in the end. His *Seasons* (9) is a more ambitious attempt. The figure of Spring is a delightful and naïve invention, but there is not quite sufficient richness of pattern to carry out the idea.

Among the landscapes there are a great many which, without being very striking, show a sincere and delicate feeling. Mr. Bernhard Sickert's *Grey Effect on the Rhine* (1) is one of the most harmonious and intentional landscapes he has exhibited of late.—Prof. Holmes sends two sombre and imposing landscapes of bare rock and desert sand dunes. In both there is evidence of much concentration and deliberate purpose in the design.—Mr. H. S. Teed sends a very delicate and intimate study of *Sinah's Warren, Hayling Island* (48); and Mr. Tonks's *Chalk Cliff* (75) has some delightful passages of colour.

Among the drawings we have already mentioned Mr. Steer's; next to them in their power to arrest and hold the attention come Mr. Muirhead Bone's drawings of the housebreaker at work. No one who has passed along Regent Street of late can have failed to be struck by the ruins of St. James's Hall. This monument of ugliness suddenly took on a new grandeur, and certainly nothing became it in life like its death, but perhaps few realized that it had in it the possibility of such an imposing design as Mr. Bone has discovered in his study for a print (117). Still finer, we think, because of a greater breadth of treatment, is his drawing of the interior of the same building (113), where the preposterous architectural forms become the excuse for a suggestion of Oriental splendour and secular decay.

Mr. MacColl sends some very brilliant architectural drawings and a very subtle rendering of the Thames from Richmond Hill. The suggestion of the inky greys and greens of a dull summer evening is given with wonderful certainty and skill.—Mr. Rich's *Sussex Harbour* (110), which is hung rather painfully low, gives an excellent suggestion of colour by the use of almost monochromatic tints. It is agreeably harmonious and reserved.—Mr. Dodd's *East Acton* is also luminous and rich, and surely and simply handled. We ought, by the by, to have mentioned his portrait (70) as the most sensitive and accomplished that he has yet contributed.—A drawing by a new contributor to the Club, Mr. Neville Lytton, has singular distinction and refinement. Indeed, as usual, one has to admit that the drawings show a higher level of achievement than the oil paintings.

THE SOCIETY OF TWENTY-FIVE.

After the Twelve comes the Twenty-Five: the titles are really significant in their absence of meaning. The artist of to-day has no propaganda; no revolutionary or reactionary maxims are inscribed on his banner; and the schools which he forms are like schools of porpoises—mere aggregations for convenience and necessity. The Twelve had to some extent the common aim of serious draughtsmanship; the Twenty-Five are linked only by the common quality of the size of their pictures. They paint cabinet pictures. This, it is true, might have an æsthetic intention. It might mean that they cultivated together those subtler qualities of technique, those finer shades of expression, which the connoisseur tastes slowly and at his leisure in quiet seclusion, and which pass unnoticed in the noisy glare of our big exhibitions—the qualities, in short, of Dutch painting. But in reality the Twenty-Five have no such connecting link between their units. Many of the pictures here are painted in exactly the same manner as the life-size portraits of the Academy; some have an elaborate concoction of solid crumbled impasto, such as the desire to get solidity and atmosphere on a large scale—something, in fact, of the quality of fresco—has forced upon artists. Only one artist here, Mr. Oliver Hall, has really investigated the subtleties of expression possible in oil paint, such as the painter of cabinet pictures should endeavour to acquire. A work like his *Grey Day, Haslar Creek* (No. 6), is really delightful, and yields the more pleasure the more one dwells on its details, the longer one allows oneself to enter into its mood and become sensible to the delicate suggestions and hints of colour which lie half concealed beneath the sober general tone of the painting. Such work as this is neither very ambitious nor very great, but it requires real sensibility and a scientific knowledge of the painter's craft; and in these days of big exhibitions such qualities are heavily handicapped, and deserve all the encouragement which societies like the Twenty-Five can give. *Autumn Colour* (13) is another tender and retiring harmony which shows great delicacy of feeling.

The rest of the artists exhibiting here are all more in the ordinary current of modern painting. Mr. Hornel, it is true, has a manner entirely his own, and his remarkable skill is seen to better advantage on the small scale of his pictures here than in his larger arrangements. His productions are, of course, intensely mannered; but mannerisms, and even affectations, if they have something witty, are not always objectionable in slight and unpretentious works. Mr. Hornel is entirely wilful and capricious in everything but his faces, which stand out from the rest by their almost laboured realism. His *See-saw* (30) is, however, well composed, and if only he would make his children as fantastic as their setting, so that they became a part of the mysterious glitter of blossom and foliage, or seemed to grow out of it as Monticelli's faces grow out of the golden gloom of his background, his work would gain immensely in its effect.

Mr. D. Y. Cameron sends a very able picture of *Old Brussels* (63), which struck us, however, as on too large a scale for the design, and somewhat empty in consequence.—Mr. Alfred Withers shows several works, which have a rather obvious and effective picturesqueness. His *Mill of Muids* (11) struck us as the best, though the effects are forced, and the handling scarcely refined.—Mrs. Isobelle Dods-Withers has a genuine poetical sentiment, and her twilight effects are well composed, the silhouettes being really studied. Her feeling for the general masses of tone is also sure, but the quality of the paint is hardly agreeable. It is no doubt forced upon her by the endeavour to get away from the unpleasant positiveness of simple oil pigment—a positiveness which is fortunately lacking in water-colour mediums, and above all in fresco, the ideal medium for the effects she chooses. M. Baudouin has shown how perfectly such effects can be rendered with the simplest and most direct handling in fresco, whereas Mrs. Dods-Withers has evidently to work over her canvas many times in order to get the requisite brokenness of surface, and the final effect is thereby rendered dull and opaque. Indeed, almost all of these artists seem to be making desperate efforts to get away from the deadly paintiness of paint—to break up the surface, to make it elusive and atmospheric. The attempt is worthy, but, with the exception of Mr. Oliver Hall's, the methods chosen seem to us of doubtful efficacy. On the whole, one may congratulate the Society on showing a good deal of talent—though none of it of striking originality or power—and a good deal of feeling for the poetical aspects of landscape.

WEDGWOOD POTTERY AT MR. PATERSON'S GALLERY.

There is a singular appropriateness in the fact that once again, after an interval of more than a century, the name of Wedgwood should be connected with an attempt to give artistic value to the necessary craft of the potter. It was high time that an attempt should be made to bring back sound principles of design to a craft which admits of almost unlimited possibilities of beauty. The firm of Wedgwood deserve high commendation for the bold experiment they have made in giving Mr. Alfred Powell carte blanche, and putting the technical skill and experience of their workmen at his disposal. The small collection now on view at Mr. Paterson's gallery shows at once how wise they have been, and what excellent use Mr. Powell has made of his opportunity.

Naturally such a first attempt is in many ways experimental. Mr. Powell has tried many styles and worked in many materials; he has allowed himself to be influenced now by Hispano-Mauresque ware, now by Italian majolica; sometimes he has taken a hint even from Chinese bronzes, and at others he has endeavoured to rival the simplicity of peasant productions. One cannot think all these equally successful, but one must admire the versatility and fertility of resource which the artist has displayed. He was, moreover, quite right to try many possibilities in order to find out those most perfectly adapted to the conditions of the craft and the trade. We confess to thinking that he has succeeded best in proportion to the restriction of his colour schemes and the boldness and simplicity of his ornament. Two bowls based on Hispano-Mauresque ideas of design, carried out in alternate bands of blue and brown ornament, seem to us real masterpieces, fit to be put beside pieces that now find their place in museums, or fetch fabulous sums at auction. Entirely successful, too, is the large crested bowl in blue and purple lustre. Another excellent and original piece is the large bowl with a pyramidal cover, entirely in cream-coloured ware, with incised pattern. One of the most admirable features of nearly all the work here is the way in which the pot is left as it comes from the wheel, with just the slight markings of the surface that result from the handling of the clay. In most modern earthenware these are subsequently removed by turning on a lathe, producing as a result a mechanical deadness of surface which is recognized in the trade as finish. The happiest variations, both of surface and colour, result from leaving out this final process of destroying the vitality of the caster's work.

In the more elaborate colour schemes, and especially in the printing on china, Mr. Powell seems to us less entirely happy, though there is

delightful and delicate fancy in his fine earthenware tea service, with a border of field flowers reduced to their simplest terms, but without any deliberate conventionalizing. Altogether, the exhibition is one of the most hopeful for the future of the minor arts in England that we have seen for a long time. If only the commercial difficulties which seem always to beset the attempt to make really good pottery can be overcome, the Wedgwood experiment should have great consequences.

Fine-Art Gossip.

THE private view takes place to-day of two exhibitions at the Fine-Art Society's Rooms—'Here and There,' water-colours by Mr. William Foster, and Signor Alberto Pisa's water-colours of Rome and Umbria.

MESSRS. CARFAX have on view from to-day paintings by deceased masters.

A COLLECTION of works by Alphonse Legros and Dorothea Landau is being shown at the Dutch Gallery, 39, Old Bond Street.

THE first annual exhibition of the Essex Arts Club will remain open at the Passmore Edwards Museum, Stratford, until November 4th (Wednesdays excepted).

THE private view of Mr. Cecil Aldin's pictures 'A Gay Dog-Show' took place yesterday at the Doré Gallery.

AN exhibition of pictures by G. F. Watts was opened at the Royal Scottish Academy buildings, Edinburgh, last Saturday. There are 144 works, of which 121 belong to the executors and 23 to private owners. One of these pictures, 'Mischief,' has been given by Watts's executors to the Scottish National Gallery.

THE Royal Academy Schools are to receive at once a number of the studies and drawings fo Watts.

THE Fine-Art Society will publish shortly a book containing reproductions of a number of the well-known etchings of Axel Herman Haig. With these will be included reproductions of drawings in pencil and of water-colours, and the whole will be accompanied by a *catalogue raisonné* of his etchings. A biographical note will be contributed by Mr. E. A. Armstrong.

A NUMBER of facsimile reproductions of water-colour drawings by Burne-Jones will be issued before long by the Fine-Art Society. The originals of these, which have not hitherto been seen by the public, are the property of Lady Burne-Jones, and their subjects were suggested by the old-fashioned English names of flowers, chiefly wild flowers. A short prefatory note is contributed by Lady Burne-Jones. Only 300 copies of the book will be issued.

THE subject of Mr. D. S. MacColl's lectures at University College for the present session is 'Sculpture, Mediæval, Renaissance, and Modern.' Eight weekly lectures will be given before Christmas, on Fridays at 4.30 P.M., beginning next week. These will deal with the sculpture of the thirteenth and fourteenth centuries in France, England, and Italy, and Italian sculpture of the fifteenth century. The lectures will be illustrated by slides. Mr. Arthur Gardner, the joint author with Mr. Prior of a forthcoming history of English mediæval sculpture, has allowed his unique collection illustrating the mediæval period to be freely drawn upon. Tickets for the course may be obtained from the Secretary of the College.

THE following gentlemen have been elected Members of the Royal Society of British Artists: Messrs. Stephen Reid, W. H. Milnes, A. H. Elphinstone, A. Brougier, D. Fox-Pitt, R. Wheelwright, H. Drew, and J. N. Holroyd.

AMONG the acquisitions of the Lucknow Museum during 1904-5 was an iron tripod of Buddhist times, discovered at a depth of 70 ft. during the excavations for the piers of the new bridge at Allahabad. The Curator calls attention to the close resemblance between this and the tripod described as a curiosity by Herodotus among the treasures of Crœsus the Lydian. The numismatic section has been increased by 660 new coins, chiefly Græco-Bactrian specimens.

MUSIC

THE WEEK.

BRISTOL MUSICAL FESTIVAL.

A NEW work by Dr. Richard Strauss was the principal feature of the morning programme last Thursday week, viz., the choral ballad 'Taillefer,' performed for the first time in England. It was written in 1902, coming between 'Ein Heldenleben' and the 'Symphonia Domestica,' *i.e.*, between two works in which the composer seems to us to be following paths leading to programme music of an erratic and often ugly character. Strauss in his *Lieder* has shown that he can write music clear in form, and not only free from extravagance, but also full of charm; so different, indeed, from that of the symphonic poems and from that of the latest symphony that it is hard to believe that the same man wrote both. Now, fortunately, a great part of the 'Taillefer' music is akin to that of the songs; it is clear, fresh, and direct in its appeal, both in the short solos and in the choral portions. The composer, when illustrating, by means of the orchestra, the battle between the Normans and the English, indulges in storm and stress after the manner of the middle section of the 'Heldenleben,' but that is natural enough; moreover, it sets off to advantage the beginning and end of the short work. We confess that when Strauss is at his simplest, he is more or less conventional; anyhow it is better than individuality which reveals itself in harsh discords and violent, unnatural changes of mood. The programme included Sir Edward Elgar's 'Dream of Gerontius,' concerning which it need only be said that—with the exception of the instrumental introduction, which was taken at a rate which robbed the music of its solemnity, and the "Kyrie eleison," which lacked fervour — the rendering of the work was very fine. The soloists were Messrs. John Coates and Andrew Black and Miss Muriel Foster, all of whom evidently felt the dramatic power and mystic influence of the music. Herr Kreisler's rendering of the Beethoven Violin Concerto was superb: on him has fallen the mantle of Dr. Joachim, who no longer plays that work, at any rate in public.

There was a grand concert in the evening. Madame Melba sang various songs with all success, and Miss Adela Verne gave a brilliant rendering of Liszt's E flat Pianoforte Concerto. But there was a novelty, a Dramatic Scena for baritone and orchestra, by Mr. Joseph Holbrooke, written especially for the occasion. The composer is rather fond of tragic subjects, and in a recent work of his he missed his aim by exaggeration. In the present scena, a setting of Marino Faliero's speech in the fifth act of Lord Byron's tragedy of that name, before he is led to execution, Mr. Holbrooke has shown real restraint. He has caught the right mood, and selected the appropriately dark colouring for the orchestral accompaniment. The scena, admirably sung by Mr. Andrew Black, will no doubt be heard in London.

Friday morning was devoted to sacred works by Mozart and Beethoven. The former was represented by a Mass in C minor, for the whole of which Mozart was not responsible. He promised his father in 1782 that he would compose a Mass to be performed at Salzburg when he brought Constance Weber as his wife to that city. But he finished only four movements—the Kyrie, Gloria, Sanctus, and Benedictus. There is some noble writing in them, although there are conventional phrases and florid passages in the solo parts, which tell, the one of writing against time, the other of concessions to public taste. The "Qui tollis" is a wonderful combination of grandeur and pathos. It was evidently written in a moment of high inspiration. Mozart left some sketches, and from them Dr. Alois Schmitt, conductor of the Mozart Society at Dresden, completed some movements, while for others he selected music from earlier works of the composer, and thus it was performed under his direction at Dresden in 1901. He has carried out his self-appointed task with skill and discretion; but, of course, the result is a mixture of styles. It was, however, extremely interesting to hear the work.

Beethoven was represented by his 'Christ on the Mount of Olives.' This oratorio is seldom given. It was announced as 'Engedi; or, David in the Wilderness,' for in the days of the Sacred Harmonic Society there was a very natural objection to the original text, in which a part was assigned to Jesus; hence a new one was prepared. But now that César Franck's 'Beatitudes' and Sir Edward Elgar's 'The Apostles' are performed, that objection is no longer valid. As, however, the light character of most of the music in Beethoven's oratorio is at variance with the solemn subject, the 'Engedi' text, after all, seems the more suitable.

Friday evening was devoted to a performance of 'Lohengrin,' without "cuts"; but if ever cuts were to be desired it would be in a concert performance of the opera. It may have interested some of the audience to listen to the music, which was well sung and well played; from an artistic point of view, however, it must be condemned.

On Saturday the festival ended with 'The Messiah.' Throughout the week Mr. George Riseley displayed great ability as conductor. The chorus distinguished itself, and there was a very fine orchestra, with Mr. Arthur W. Payne as leader.

Musical Gossip.

AN Irish Symphony in D minor, by Mr. Hamilton Harty, the well-known pianist and accompanist, was produced last Saturday at the Promenade Concerts under the direction of Mr. Henry J. Wood. The music is thoroughly Irish, each section of the work being based on well-known Irish melodies, clever and genial. In all the movements, however, except the

Scherzo, the composer indulges in length not justified by the style of treatment of the thematic material. The symphony was well received.

Mischa Elman gave the first public performance of a new Violin Concerto by the Russian composer A. C. Glazounoff at his orchestral concert at Queen's Hall on Tuesday afternoon. The work is divided into four sections, but there is no actual break between them. The music throughout is clever and clear in form. The opening section sounds somewhat conventional. The Andante, however, is expressive and daintily scored, while the final Allegro is bright and legitimately effective. Elman played the solo part remarkably well, and afterwards in the Beethoven Concerto he displayed all the qualities which have won for the youth such great, yet such well-deserved success.

Herr Wilhelm Backhaus, the winner of the Rubinstein prize, gave a recital at Queen's Hall last Saturday afternoon. Of his wonderful technical powers there is nothing new to say. But his reading of Beethoven's long and difficult Sonata in B flat, Op. 106, though clever and intelligent, was scarcely convincing; the opening movement lacked nobility, and the Adagio deep feeling. The Scherzo was admirably rendered; the long fugue, however well played, cannot be made attractive. Herr Backhaus may one day understand how to interpret Chopin; as yet he is too young.

A word may be said about the music written for the production of some of the plays at the Lyceum under the management of the late Sir Henry Irving. He knew, or rather felt, the importance of the art of tones in connexion with the drama. And it should be noted that he commissioned British composers to provide incidental music: Sir Arthur Sullivan for 'Macbeth' in 1888, and 'King Arthur' in 1895; Mr. Edward German for 'Henry VIII.' in 1892; Prof. Stanford for 'Queen Mary' in 1876, and 'Becket' in 1893; and Sir Alexander Mackenzie for 'Ravenswood' in 1890, and 'Coriolanus' in 1901.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Concert Society, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
Mon.	Mr. Goldsborough's Violin Recital, 3, Bechstein Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Mr. Felix Swinstead's Pianoforte Recital, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
Tues.	Mr. Frederick Ellis's Pianoforte Recital, 3, Salle Erard.
—	Promenade Concert, 8, Queen's Hall.
—	Sunderland and Thistleton Concert, 8.30, Broadwood's.
—	Royal Italian Opera, Covent Garden.
Wed.	Bechstein Ballad Concert, 3, Bechstein Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
Thurs.	Promenade Concert, 8, Queen's Hall.
—	Miss Evangeline Anthony's Violin Recital, 8.15, Æolian Hall.
—	Royal Italian Opera, Covent Garden.
Fri.	Promenade Concert, 8, Queen's Hall.
Sat.	Chappell Ballad Concert, 3, Queen's Hall.
—	Miss Irene Penso's Violin Recital, 3, Bechstein Hall.
—	Concert, The London Trio, 3.30, Crystal Palace.
—	Royal Italian Opera, Covent Garden.

DRAMA

THE WEEK.

Garrick.—*The Merchant of Venice.*

In making as Shylock his first serious Shakspearean venture in London, Mr. Arthur Bourchier, after the fashion of actor-managers from the days of Betterton downwards, has elected to do so in a rendering prepared by or for himself. Against this course, as now carried out, nothing more is to be urged than that the performance—which is embraced in six acts and fourteen scenes—is too long, a drawback which may disappear when the whole is taken at a quicker rate, and less time is wasted on rhetorical or spectacular pauses. When, presumably in his own person, Shakspeare in the Prologue to 'Romeo and Juliet' spoke of "the two hours' traffic of our stage" he knew what he was talking about. The phrase inculcates a "counsel of perfection," since no reasonable processes of elision and compression could bring 'Hamlet' within such limits. Two hours is, however, to be aimed at, and three hours, except in 'Hamlet,' involves a confession of incapacity. For the rest, Mr. Bourchier's version is reverent and good. It omits few scenes of drama or passages of poetry, allows no Augustin Daly-like concessions to prudery, furnishes a clear and intelligible sequence of action, and is, so far as text is concerned, free from almost every species of heresy. Good and helpful scenery is supplied, and the spectator with a moderate amount of intelligence or imagination may concern himself in the scenes and among the characters depicted. Mr. Bourchier's conception of Shylock is free from that worst of modern heresies, the idea that the Jew is in any full sense a tragic character or an object of sympathy. That his griefs should stir us, and that we should feel for him the same kind of sorrow that we have for the wounded beast which, after a vain struggle against irresistible weapons, retires into a thicket to die, is of course intended by Shakspeare. This amount of sympathy and no more Mr. Bourchier claims and obtains. Miss Violet Vanbrugh enhances the value of the presentation by assigning Portia passion as well as charm, and by insisting on the carrying out of those precise instructions in the text generally neglected in modern performances, but imperative. An attempt to infuse into the characters generally some warmth is encountered by that spirit on the part of English actors which will judge yesterday by the standard of to-day, and reduce Tudor love-making to the proprieties of a cockney festival. In no Shakspearean comedy is the language of the amorist more divinely poetical and impassioned than in this, and one might hope that the need to utter a line such as

A day in April never came so sweet,

to say nothing of nobler utterances informed by the very spirit of passion, would stir animation in a block.

Mr. Norman Forbes has risen to be the very best of Launcelot Gobbos. Many of the characters are well played; and the whole, though deficient in some respects in poetry, has abundance of brightness and bustle.

St. James's.—*The Housekeeper: a Farce in Three Acts.* By Metcalfe Wood and Beatrice Heron Maxwell.

The farce which the Kendals have brought from the country and presented at the St. James's is a rather curious hodge-podge with small claim to originality. Starting with an idea anticipated by Goldsmith in 'The Good-Natured Man,' that of a travelling hero mistaking for a domestic the lady of the house in which he is a visitor, it recalls in its progress various familiar plays, French and English, and bears a title appropriated by Douglas Jerrold a couple of generations ago. It displays some ingenuity, but is too thin for its length, or, it would perhaps be more just to say, too long for its tenuity. One claim on attention it has in showing that the Kendals, who are the chief interpreters, are as excellent artists in farce as in comedy. The whole was received with gratification, but is scarcely strong enough to fulfil all the obligations thrust upon it.

Imperial.—*The Perfect Lover: a Play in Four Acts.* By Alfred Sutro.

Short as is the period during which he has been before the public as a dramatist, Mr. Sutro has to be reckoned with. He is one of the assets of our stage. Varying degrees of success have attended the two or three pieces he has contributed to it, but all are considerable, and two rank as accomplishment. 'The Perfect Lover,' as the latest is prettily, but not quite appropriately called, is a successful and an eminently interesting play. Worthy as it is when thus considered, it is, however, not quite convincing, and it inspires the conviction that it would be immeasurably greater as a novel. Its defects are such precisely as could be well supplied by the elaborate exposition for which the novel offers scope. In itself the story has a suggestion of Zola, perhaps even of Balzac. The idea of a man resolute in the pursuit and worship of money, amorous and jealous of a wife whom he has bought, but cannot hold or even possess, sending her to call upon another whom she loves and by whom she is beloved, because thus only can he bring off a nefarious transaction of which the lover in question is to be the victim, is bold, dramatic, and original. That he should lose his wife in so doing satisfies at least the demands of poetic justice, and is brought about in a fresh and stimulating, if rather theatrical as apart from dramatic, fashion. This portion is telling throughout, and the only thing to be urged against it is that so soon as it is carried out the "perfect lovers," in whom interest centres, disappear, and the play has to get on as it can without them.

This unexpected elopement is not the strongest nor even the central feature of the play. That on which Mr. Sutro seems chiefly to rely is the pressure put upon Joe Tremblett, a worthy, but obscure and underpaid journalist. He, it appears, is the only person who can bring about the required state of affairs. Without him, in the words of the child's story, "Fire will not burn stick; stick will not beat dog," and so on through the concatenation. Joe interferes accordingly, and in response to a bribe of a large sum, which his wife compels him to accept, exercises his marvellous and magical power; brings about the iniquitous transaction, in the profits of which he is to participate; and in so doing facilitates, and in the end approves, the elopement of his brother's wife with the young nobleman whose plunder has been accomplished. Eventually an opportunity for Joe's rehabilitation is afforded. He repudiates the dishonouring contract he has made, burns the bond his disloyalty has secured, defeats his brother's fraudulent purpose, disappoints his mercenary wife, and returns to his pristine poverty.

This brings us to the second point. The

methods of fiction, diametrically opposed to those of drama, would allow of, and indeed exact, an explanation how an obscure man, of no recognizable intellectual force and of no social status, obtains so unprecedentedly commanding a position that a wife whom conjugal responsibilities fail to restrain from elopement cannot go without his approval and benediction, and that her impatient lover, finding his heart's desire at last within his reach, is almost inclined to commend her scruples. Fiction might also explain how the general state of affairs was brought about—why an English earl has to sink his title and emigrate to Canada, why of two brothers one is a hero and the other a villain, and so forth. We accept these conditions, but should do so the more readily if we knew why such things be.

A competent interpretation is afforded, Mr. Lewis Waller as Joe, Mr. Norman McKinnel as his dishonest brother, Miss Evelyn Millard as the heroine, and Miss Henrietta Watson as an aristocratic and slightly acid old maid, chiefly distinguishing themselves. Strengthening of the cast in some of the subordinate characters seems expedient. The play is admirably written. We shall have failed in our design if we allow the impression to get abroad that, notwithstanding its inequalities, 'The Perfect Lover' is not a thing to be seen and enjoyed.

Duke of York's.—*Revival of 'Sherlock Holmes.'*

Mr. Gillette is reaping an experience not unknown among those who obtain a sudden hold on public favour. Having reached as Sherlock Holmes the pinnacle of popularity, he finds his most enthusiastic admirers reluctant to accept him in any other character. This is regrettable for others than the actor. It is, however, but natural. Though nowise better than various parts in which Mr. Gillette has been seen, Sherlock Holmes is admirably suited to impress public imagination. Its reception on Tuesday was overwhelmingly favourable, and its revival seems likely to be no less fortunate than was its first production. As Alice Faulkner, the heroine, Miss Marie Doro was once more seen to high advantage.

Court.—Morning Performance: *Revival of 'The Wild Duck.'* By Henrik Ibsen.

Eleven years have elapsed since 'The Wild Duck' was first produced at the Royalty by the self-styled Independent Theatre. Its appearance fluttered the dove-cotes, or the owl-roosts, of dramatic criticism, and even caused open dissensions among writers on the stage. Since then we have learnt or forgotten much, and what was once considered as innovation and hardihood is now looked on as weariness and banality. Willingness to accept Ibsen is regarded as a proof of belonging to the esoteric. We now so far pass the ordeal as to accept it without protest, but not without a yawn.

The symbolism of 'The Wild Duck,' even with the light Ibsen casts upon it, appears neither clear nor significant. The acting is not specially affecting, and of the "Vedrenne-Barker Matinées" we hold this of least account.

HENRY IRVING, 1838–1905.

So many biographies of Sir Henry Irving, and such full records of his life work, are in existence that there is no temptation to expatiate on the details of a career with which almost every cultivated Englishman is familiar. If only for purposes of standing reference, however, a summary of the principal events in his artistic career, together with some attempts at an estimate, must be supplied.

Of Irving it may be said—as it can be said of no other man of the day, whatever his country or position—that he stood absolutely foremost in his line, and that his place is conceded among the immortals. His method was faulty, and often ineffective; his elocution was at all times indifferent, and in some cases unpleasant. When he played Lear, one of the best actors of the day—his own special friend, and in no sense a rival—said it was like listening to the nocturnal noises in the "Zoo." His movements were at times ungainly, and he never acquired the crowning merit of repose. Conscious, it may be supposed, of the deficiencies and inadequacies of those by whom he was surrounded, he seemed to think that unless he himself strutted or fretted the entertainment would fail. No electric shock such as we read of in Edmund Kean was administered by him; and in one of his favourite characters—Louis XI.—he was inferior to Charles Kean. Yet, with all these shortcomings and defects, he was a greater actor than the latter, and perhaps than the former also. The palm of supremacy in English acting has to be assigned him or Garrick, and the space between the two men is so wide, and the disparity of conditions is so marked, that the task of judging is difficult. As regards individuality Irving is easily foremost. No one that ever came under the spell of his manner sought to resist it. He was not specially brilliant in conversation, and when he did speak, which was not very often, was more of a narrator than a discourser. He never bid for conversation, though all were glad to hear him and loved to listen, and to some extent to learn. There was nothing that was acid, if a great deal that was Machiavellian and perhaps a little blandly mischievous, in his nature. Want of consideration, and aggression—to which he was sometimes, though rarely, subjected—never disturbed his philosophic serenity, but were accepted with a species of dry and almost acquiescent comment which was wholly his own. Leaning back in his chair, he would listen with enjoyment to an animated discussion; and if a point of warmth was reached, he would do little to allay it—perhaps, on the contrary, would cleverly "embroil the fray." In every company his individuality seemed the most incontestable. His most remarkable gifts in his art were the greatest. He had imagination and romance. Not always sure in his perceptions, he made, though rarely, mistakes not easily comprehensible in a man of genius. His defence of his alteration in 'Macbeth,' "She would have died hereafter" for "She should have died hereafter," is simply inconceivable. One of his most popular characters—his Shylock—is from the Shakspearean point of view indefensible. Fault has been found with his Hamlet, yet there is no other to oppose to it, and from Fechter (whose picturesque, sentimental, and romantic performance is sometimes mentioned in opposition) to the latest development of eccentricity, the Hamlet of Madame Bernhardt, there is nothing over which it did not triumph. Richard III.—a part in which the sardonic traits in his character asserted themselves—was a great presentation. Becket had singular beauty and dignity. Scarcely paternal seemed the tenderness of his Dr. Primrose, of which he was not the first exponent; but it was very moving. His Charles I. was responsible for a renascence of Stuart worship; and his Corporal Gregory Brewster, before it became a trifle exaggerated, ranked in its line beside the Noël of Regnier ('La Joie fait Peur'), the Rip van Winkle of "Joe" Jefferson, the Daddy Hardacre of Robson, and other unforgettable parts of actors of the past generation.

Early performances at the Princess's and the St. James's are still recalled; and Irving's presentation at the Vaudeville of Digby Grant in 'The Two Roses' was a superb effort. When repeated at the Lyceum it was quite another thing. Not until his connexion with the Lyceum—at which house he made, under "Col." Bateman on September 11th, 1871, a not very successful appearance in 'Fanchette,' an adaptation by Mrs. Bateman of 'La Petite Fadette' of George Sand—did his artistic career begin. Jingle, in Albery's 'Pickwick,' followed, and was itself succeeded by Mathias in 'The Bells,' which on November 25th of the same year elevated him to a position he did not subsequently forfeit. 'Raising the Wind,' 'Charles I.,' 'Eugene Aram,' 'Richelieu,' and 'Philip' preceded 'Hamlet,' which, first seen on October 31st, 1874, marked his highest accomplishment, and ran for 200 nights. Before Irving associated himself with Miss Ellen Terry he had been seen in 'Eugene Aram,' 'Richelieu,' 'Philip,' 'Macbeth,' 'Othello,' Tennyson's 'Queen Mary,' 'The Belle's Stratagem,' 'Richard III.,' 'The Lyons Mail,' 'Louis XI.,' and 'Vanderdecken.'

Miss Terry joined him so soon as the Bateman influence was over, and Irving had himself assumed the reins of management. She was Pauline to his Claude Melnotte on April 17th, 1879, having previously (December 30th, 1878) appeared as Ophelia in a revival of 'Hamlet.' In most of his great subsequent productions she took part, her boldest experiment being Lady Macbeth. Memorable plays in which both artists were seen at the Lyceum were 'The Lady of Lyons,' 'The Merchant of Venice,' 'Iolanthe,' 'The Cup,' 'Othello,' scenes from 'The Hunchback,' 'Romeo and Juliet,' 'Much Ado about Nothing,' 'Robert Macaire,' 'Twelfth Night,' 'Olivia,' 'Faust,' 'Werner' (jointly for one night only), 'The Dead Heart,' 'Ravenswood,' 'Henry VIII.,' 'King Lear,' 'Becket,' and 'King Arthur.' Other plays in which Irving was seen without her aid were 'The Iron Chest,' 'The Corsican Brothers,' 'Two Roses,' 'A Story of Waterloo,' and 'Dante.' In more recent days the two artists were associated in 'Cymbeline,' 'Madame Sans-Gêne,' 'Peter the Great,' 'Coriolanus,' and 'Robespierre.'

His influence upon the stage has been enormous. He was the first actor to be knighted as such, and to him it is mainly due that the stage holds a position such as in no previous epoch and in no other country it has known. In America he will be no less missed than in England. It may be said that his loss is irreparable, insomuch as no successor can step into his shoes, and in no other country is so potent and interesting an individuality at the service of the stage.

Joseph Knight.

SOME MARLOWE RIDDLES.

ALTHOUGH Mr. Slater repeats several of the "Marlowe Riddles" which have puzzled the bibliographers of the last three centuries, he does not furnish, or even suggest, solutions for any of them. Some of his queries are no "Riddles," and all those of any importance have been fully dealt with in my recent work on 'Marlowe and his Associates.' Many of Mr. Slater's statements are made upon the supposed assertions of "some authorities" who are unnamed. It would be a waste of time to deal with ascriptions of unknown persons in unnamed works, nor need the various well-known facts repeated in Mr. Slater's letter be reverted to. His "Riddles" may be dealt with *seriatim*.

A translation of 'Helenæ Raptus,' from the Greek of Coluthus, was originally attributed to Marlowe in the Coxeter MSS., and the attribution was repeated by Warton and others. There is no corroborative evidence of such a translation having been printed, even if made.

'The Atheist's Tragedy' belongs to the Collier forgeries, so that no contemporary publication of it was possible. That Marlowe had projected—even if he had not completed—a work on the history of Scanderberg seems probable, since Gabriel Harvey directly refers to it in connexion with the author of 'Tamburlaine.' There is no evidence of 'The Passionate Shepherd' having been printed previous to its publication in 'The Passionate Pilgrim,' in 1599, although, as shown in my Marlowe work, manuscript copies of the poem, *with variations*, were in circulation previous to that date.

It is too late nowadays to question the authorship of 'Tamburlaine.' No competent person can doubt its being Marlowe's. I am not one of those who have, Mr. Slater says, "invariably stated" the Roxburghe copy of the 1590 edition belonged to Kemble. The copy of the 1611 edition of 'Dr. Faustus' was sold at Heber's sale. My bibliography of 'The Rich Jew of Malta' shows, in addition to the edition of 1633, several editions of the drama, including that of 1780. There is nothing wonderful in the work not having been published until so many years after it had been licensed. It is a well-known fact that not only were many works of the Shakspearean epoch, for obvious reasons, licensed several years before they were published, but that some, apparently, were never published at all.

No one conversant with the historical facts need discredit Marlowe with the paternity of 'Lust's Dominion.' Marlowe is not supposed to have had a hand in the "spiritless chronicle play" of 'King John' referred to by Mr. Slater, but in the drama of that name by Shakspeare. The subject has been discussed *ad nauseam*. There seems no reason to believe that Marlowe had any hand in 'The Taming of a Shrew,' but it is certain that the play does contain numerous plagiarisms from his works, the author of 'The Taming' only following the too frequent custom of the period in stealing from his contemporaries.

There is no ground for ascribing 'Edward III.' to Marlowe; and to speak of Shakspeare "being sometimes credited with one of the scenes" does not evince much acquaintance with the conjectural history of that drama. 'Edward III.' is the work of an experienced poetical playwright, but neither Shakspeare nor Marlowe is likely to have been the author. Were he known he would probably be assigned a place anear the two.

The present opportunity may be allowed me of stating that since the publication of my recent work much additional bibliography of Marlowe, of works published outside Great Britain, has been generously placed at my disposal by Mr. J. Le Gay Brereton, of Sydney University. Mr. Le Gay Brereton has published several contributions of his own to Marlowe literature.

JOHN H. INGRAM.

Dramatic Gossip.

IN consequence of the demise of Sir Henry Irving, the first performance at the Waldorf of the English adaptation of 'Zapfenstreich,' in which Mr. H. B. Irving was to play the hero, has been postponed.

'THE VOYSEY INHERITANCE' is to be given at the Court on November 7th, and Mr. Shaw's 'Major Barbara' on the 28th.

WHEN Mr. Oscar Asche and Miss Lily Brayton reappear at the Adelphi it will be in 'A Midsummer Night's Dream,' and not, as was originally announced, in 'As You Like It.' Miss Brayton will play Helena; Mr. Asche, Bottom; and Miss Beatrice Ferrar, Puck.

'MRS. GRUNDY' is the title of the new play by Mrs. Madeleine Lucette Ryley, the author of 'Mice and Men,' which will replace at the Scala 'For the Crown' so soon as its run is over. It is, as its title suggests, a play of modern life, the heroine of which will be played by Miss Gertrude Elliott. Mr. Forbes Robertson will enact a clergyman.

'CAPT. DREW ON LEAVE' is, as we mentioned a fortnight ago, the title of the new play of Mr. Hubert H. Davies to be produced by Sir Charles Wyndham on the 24th inst. at the New Theatre. The characters will be interpreted by Sir Charles himself, Miss Mary Moore, Miss Marion Terry, Mr. Vane Tempest, Mr. Louis Calvert, and Mr. Eille Norwood.

A NEW comedy by Mr. Henry Arthur Jones, the heroine of which is to be played by Miss Gertrude Kingston, will serve for the re-opening by Mr. Welch of Terry's Theatre. We shall look with some anxiety for the title of the novelty, which in the case of Mr. Jones's plays is apt to be significant, and even prophetic of the fate of the piece.

A RENDERING of Mr. Hewlett's 'Pan and the Young Shepherd' is in preparation for Messrs. Vedrenne and Barker at the Court Theatre.

JANUARY 4TH is fixed for the opening by Madame Réjane of the Royalty as a French theatre in London. 'La Source,' by M. Pailleron, will be the first piece. Her company includes M. and Madame Silvain, M. Feraudy, and other members of the Comédie Française.

IBSEN'S 'Enemy of the People' will be produced on Nov. 2nd at His Majesty's as the first of the "special matinées," delayed by the compulsory closing of the theatre. The cast will include Miss Rosina Filippi, Miss Margaret Halstan, Mr. John Beauchamp, Mr. George Shelton, Mr. Nigel Playfair, and other well-known artists.

THE Elizabethan Stage Trust has been formed for utilizing the property of the Elizabethan Stage Society, which includes the acting version of 'Everyman.'

'STEIN UNTER STEINEN,' a four-act play by Sudermann, produced at the Lessing Theater, Berlin, is more noteworthy for characterization than plot, and hardly ranks with its author's best work. An attempt—fortunately a failure—to deal with the hero after the fashion in which Cyrano de Bergerac and the hero of 'L'Assommoir' are treated is one of the principal effects. Herr Bassermann as the hero had a great reception.

'LE MASQUE D'AMOUR' of Madame Daniel Lesueur, a play in five acts and nine tableaux, produced at the Théâtre Sarah Bernhardt, is taken from her novel 'Le Marquis de Valcor,' which itself is founded on the Tichborne case. Attempts are being made to secure it for a leading West-End theatre.

'VERS L'AMOUR,' a five-act comedy by M. Léon Gandillot, produced at the Théâtre Antoine, is a more sentimental piece than that author often supplies. It is serious, and even gloomy, for a comedy, since it ends in the presumable suicide of the hero.

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SATURDAY, OCTOBER 28, 1905.

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LITERATURE

Mary Stuart. By Florence A. MacCunn. (Methuen & Co.)

MRS. MACCUNN'S 'Mary Stuart' is brief, a matter of three hundred pages, and tells the story of the Queen without explicit criticism of evidence. The experienced reader, however, can see that known sources have been patiently studied, as they are accessible in calendars of State Papers and in most of the published documents, while the latest modern works have been consulted. The author has not space enough for controversy, but exhibits complete balance of judgment. Her narrative is vivid, and avoids rhetorical pursuit of the picturesque. She is extremely sympathetic: none of the Queen's remarkable virtues escapes notice; but she is entirely free from the credulity into which sympathy is apt to run. She points out, on the evidence of the narrative of Nau, Mary's secretary, that Darnley was still unforgiven by the Queen after all the sufferings of her English captivity; while, whatever the precise truth about the Casket Letters may be, Mrs. MacCunn seems to entertain no doubt of Mary's guilty knowledge of the scheme for her husband's murder. Certainly the Queen who pensioned the assassin of her brother, the Earl of Moray, while intimating her desire that a traitor (either Sir James Balfour or Lethington) should be taken off, was not more scrupulous than other queens of the time. It was by the irony of fate that, in the case of Darnley, Mary was forced to sin against her own most cherished virtue, loyalty. Her misery in this situation is, as Mrs. MacCunn notes, almost beyond the power of a forger to express as it is expressed in the "Glasgow letter"; while, on the other hand, the verbal coincidences between Crawford's report and that letter are not to be accounted for on the supposition that the document is completely genuine. As to Mary's knowledge of the design to murder Elizabeth, Mrs. MacCunn returns an open verdict in the present state of the evidence. We may expect a fresh discussion from an eminent student of the papers. Mrs. MacCunn's general attitude is shown in the concluding quotation: "Cry unto her that her warfare is accomplished, that her iniquity is pardoned, for she hath received at the Lord's hand double for all her sin."

No attempt is made to deny the Queen's infatuation for Bothwell, or its passing away like an evil dream. The obscure motives of Lethington seem to be correctly appreciated, and Moray is characterized with a freedom very unlike the enthusiastic admiration of Froude. But Moray, like Mary, we think, sinned *contre son naturel*, and in many cases really tried to do his best for his country. By an oversight five names are said (p. 118) to have been set to the bond for Darnley's murder, and the inference is that Moray's was the fifth. Of course he did not sign, or probably see, the paper; if there was a fifth name (which is unlikely), it would be that of Sir James Balfour. Though Mrs. MacCunn asks, "What had Mary in common with Glencairn?" she really had a great deal. He "could say anything to her," for he had that gay courage which, as Knollys says, she admired even in an adversary. On pp. 107–9 there is a confusion of dates of the month, February–March, 1565–6. On p. 254 the date of D'Aubigny's arrival in Scotland is misprinted. The author's object, the judicial examination of a fascinating character, has been successfully attained, without fear or favour, without pharisaic denunciation or maudlin sympathy, and there is no more trustworthy brief biography of the Queen of Scots.

The illustrations are of unequal value. The Mary exhibited at Messrs. Shepherd's in the summer is certainly not 'Mary at Fotheringay,' but, if genuine, is of about 1579. The plans and photographs of places are all excellent—not so the 'Mary at the Age of Fourteen,' or 'Le Deuil Blanc,' or the Mary of p. 85, which is not Mary at all, in our opinion, but a lady unknown. No pedigree is given for the Hon. Mrs. Boyle's miniatures of Bothwell and Lady Jean Gordon, very good in themselves. The 'Mary Beaton' of the picture at Balfour we have not seen. It is interesting, as reproduced, but we have no information as to its artist and date. To judge from the photograph, the hand is unfamiliar. This portrait deserves expert examination. Some reproductions of portraits from engravings are scarcely worthy of the book, but that of Lethington is striking: its provenance is not mentioned. Mrs. MacCunn expresses her opinion that a biography of the Regent Moray is much needed, and we wish that she would undertake it, with a proper (and unpopular) *apparatus criticus*.

The Political History of England.—Vol. X. *1760–1801.* By William Hunt. (Longmans & Co.)

THE name of Dr. William Hunt on a title-page has deservedly come to be regarded as a guarantee of sound historical workmanship. His contribution to the important series of volumes projected under the editorship of Mr. Reginald Poole and himself cannot fail to enhance a reputation gained in the bypaths of ecclesiastical research, and by many conscientious articles in the 'Dictionary of National Biography.' Dr. Hunt may be presumed to have planned his survey of the reign of George III., from the accession to the close of Pitt's first administration, with an eye to the requirements of that somewhat exacting personage, the advanced student. For him or her the disquisitions of Lecky are too elaborate; a compendium like Dr. Franck Bright's, excellent though it is in its way, is too concise. The 'Political History' comes about midway between the two; it is neither solid joint nor meat extract, but a well-confectioned ragout. Dr. Hunt has not remained content, however, with condensing evidence already ascertained. He has investigated the manuscripts at the British Museum and Public Record Office to good purpose, and has thrown fresh light on many diplomatic transactions, especially on those which produced the Second Coalition.

Dr. Hunt controls his judgment of individuals by continual reference to the ideas of their age. He thus differs from those Whig historians who have insensibly allowed the political doctrines derived from the French Revolution to colour their views on what he bluntly calls the American rebellion. It is, of course, a distortion of fact to represent George Grenville and Lord North, or even the king, as deliberate oppressors. Nothing, Dr. Hunt thinks, can be further from the truth than the idea that England's treatment of her colonies was harsh or illiberal. Unfortunately the mercantile theory involved a conflict of interests and encouraged contraband. The mother-country enforced the law, and friction inevitably ensued. But even when Grenville introduced the Stamp Bill, the debate, according to Burke, was languid, and Franklin himself believed that the colonies had no choice but to accept a tax which was after all to be applied to their own defence.

Dr. Hunt writes clearly and impartially on the campaigns, giving the credit which is their due to victims of incompetent instructions like Burgoyne, and, in a lesser degree, Cornwallis. He hardly takes sufficient account of the value to the Americans of the seasoned French soldiers and their experienced commander Rochambeau. That able man's unstudied memoirs, when read in conjunction with Washington's dispatches, prove him to have originated the move to the south, whereas the American general thought New York a preferable objective; the assistance of troops who understood how to attack fortified positions must, moreover, have materially hastened the fall of Yorktown.

Constitutional history receives instructive treatment at Dr. Hunt's hands; for instance, in his remarks on the changes which have come over the Cabinet as an instrument of government. At the accession of George III., that body, as he says, had by no means attained its modern coherence. The king regarded himself as free to guide each minister by his will. Even Chatham, though he was far from looking upon the premiership as a mere conduit of the royal authority, showed that he was no believer

in a homogeneous administration by choosing his colleagues from the various factions. His son established the doctrine that there should be an avowed Prime Minister, possessing the chief weight in the Council and the principal place in the confidence of the king. But the unstable foundations of his power are well illustrated by the analysis of the House of Commons in 1788, quoted by Lord Rosebery with the just comment that no document has thrown more light on the political system of the period. In it the "party of the Crown" is estimated at 185 members; "the independent or unconnected members of the House" at 108; Fox's party at 138; and that of Pitt at 52. This was, of course, before Pitt's masterly conduct of the Regency Bill had placed him at his highest point of fortune. Yet it was not until 1792 that he ventured to insist on the dismissal of the sullen and openly obstructive Thurlow, and thus achieved a long step in the progress of the development of the Cabinet system. A minister could no longer remain in office, through the king's favour, against the desire of the Prime Minister. Dr. Hunt might have noticed, however, that Dundas spoke and voted to the last against the abolition of the slave trade, though that object was advocated by Pitt; while Addington was indispensable both to Pitt's second ministry and to that of Grenville and Fox, because he filled, though in a more passive way, the post formerly occupied by Rigby and Jenkinson. "The Doctor," said Canning, "is like the measles: every man has him once." He was, in fact, the last of the King's Friends.

The appendix, 'On Authorities,' is adequate, even though it fails to include such a famous pamphlet as Dr. Johnson's 'Taxation no Tyranny,' or such a well-known pamphlet as 'The Rolliad'; and students will bless Dr. Hunt for lists of the administration between 1760 and 1801, the compilation of which must have cost him an infinite amount of trouble.

A New English Dictionary. Edited by J. A. H. Murray, H. Bradley, and W. Craigie.—*Mandragora—Matter.* (Vol. VI.) By H. Bradley. (Oxford, Clarendon Press.)

An exceptionally large number of the words treated in this instalment are, for divers reasons, interesting. In some cases popular "etymology" attracts attention, as in "mandrake," which is the Greek "mandragora" transformed under the influence of "man" and "drake"=serpent (compare "mandragon"). The fabulous "manticore" (a form due to a corruption of Aristotle's μαρτιχόρας, "app. an O. Persian word for 'man-eater,'" the name of a "monster having the body of a lion, the head of a man, porcupine's quills, and the tail or sting of a scorpion"), and the zoological "mantegar," a kind of baboon, are both turned into English as "mantiger." The term for mixed grain, "maslin," from Old French *mesteillon*, has been spelt "mashlum," "mashelton," &c., by contamination of "mash"; "maskeline," &c., from Northern "mask"=mash; and, by "learned pseudo-etymology," "miscellane," &c., from Lat. *miscellanea*, hodgepodge. An American Indian word meaning "petticoat, woman's dress," became "matchcoat" by 1661. "Marshalsea," as if "marshal"+"see," is for "marshalcy," farriery, office of marshal. The derivation of "to manure" is improved by the citation of the Anglo-French "*maynoverer*, to work with the hands=O.F. *manouvrer*." The collection of quotations proves that "mart"=market, was an adaptation of Dutch "*markt* (formerly also written *mart*, and still commonly so pronounced)." "Masterpiece" is explained as

"Probably after Du. *meesterstuk* or G. *meisterstück*, which occurs much earlier, and primarily denoted the piece of work by which a craftsman gained from his guild the recognized rank of 'master,'"

which denotation is even more likely to be the original meaning than is the connexion with the continental terms cited to be correct. The word "mate," companion, is, as we anticipated, finally separated from the synonymous "make," and explained as adopted from Middle Low German or Dutch, and akin to Anglo-Saxon *gemetta*, companion at table. From Thomson's 'Summer' might have been quoted "The stock-dove.....The sad idea of his murdered mate" (1727), between 1667 and 1774 in subsection 3b; and in the preceding paragraph, between 1786 and 1842, Byron, 'Don Juan,' II. cxc., "Haidée.....flew to her young mate like a young bird." For "match"=make to correspond, between 1708 and 1861, Goldsmith's 'She Stoops to Conquer,' II., should be quoted, "I always match my appetite to the bill of fare"; "It's a match" in his 'Good-Natured Man' is sixty years later than the last quotation for "match"=agreement, bargain; while Beattie's "singing match" (Pastoral vii.) is wanted. The figurative use of "market" (sb.) in the last-mentioned play, "has carried that face at last to a very good market," is a century and a half later than the last illustration given, Shak., 'As You Like It,' "Thank heaven, fasting, for a good man's love. Sell when you can, you are not for all markets." For "manner"=outward deportment, between 1557 and 1886 there is room for Mr. Croaker's "he has got into such a rhodomontade manner all this morning" ('Good-Natured Man'). The article on "marrying" (the action) would have been the better for Burton's ('Anat. of Melanch.,' III. ii. 6, 3) "marrying marring, wooing, woing."

It is amazing that only Warton (1788) is quoted for the combination "massy proof," which everybody ought to be able to assign to Milton's 'Il Penseroso,' "The antic pillars massy proof," though ignorance of the imitation would not matter. With this single exception the paragraphs animadverted upon are excellent as they stand, and the articles to which they belong are full of varied interest, and good examples of the enormous advance in English philology and lexicography achieved in this great work. The same may be said of the articles on "mangel-wurzel," "mangle," "manner," "mansion," "many," "marine," "mark," "market," "marry," "marshal," "martagon," "marten," "masquerade," "mass," "master," "match," "mate," "material," "mathematic," "mathematics," and "manor." From the last we quote a specimen:—

"A unit of English territorial organization, originally of the nature of a feudal lordship.

"The doctrine of the lawyers of the 17th c. is that a manor consists essentially of land held in demesne by the lord, to which is attached a seignory over freehold tenants sufficient in number (the minimum is variously stated as two or three) to constitute the court, called at a relatively late time the court-baron, which the lord is bound to hold and the tenants to attend. (The manor was often defined from the point of view of its relation to the lord, as an estate in land consisting of demesnes and services.) This restriction of the meaning of the word is destitute of early authority (though the kind of complex estate described probably existed from the 12th century), but is the basis of the present application. As the status of tenant in fee under a mesne lord is practically obsolete, a manor now consists of the lord's demesne (if any exists) and of lands from the holders of which he has the right to exact certain fees and fines, and within which he has certain privileges. A 'court customary' is held in all manors where there are copyhold or customary tenants of the demesne. A manor is usually named from the principal township, as 'the manor of Barnstaple.'"

It seems a mistake to place "maanovre" (1479)=hand-labour (of digging), under the eighteenth-century importation "manœuvre," instead of under "manure"="to work upon with the hand," spelt "maynoure" (1431). Prudence would not pursue the etymology of "mast" (of ship) beyond Teutonic, as the only temptation to do so is the Lat. *mālus*, a form which presents a broad target for guessers, but no mark for scientific reasoners. Of course it is just possible that its connexion with an Indo-Germanic *mazdo-s* may be a happy conjecture. Earlier quotations for a "manifesto" might have been given. Southey is credited with anglicizing the late Latin *matafunda*=a stone-throwing machine, as "matafund"; but some editions give "matafunda," so that either "matafund" is a false form or the poet's variation should have been noticed. For "masculine"=the masculine gender, there is an amusing reference to a quotation given under "feminine," though the said quotation, dated 1612, is given in the preceding column, less than an inch away from the end of the reference. "Martel"=marten (which is for "martern"=marter's fur), is said to be "? corrupt form of Marter"—the etymologically correct form of the animal's name—"or Marten"; but it may be adapted from Low Latin *martalus* for **martarus*, with *l* by dissimilation; the Old English equivalent of "marter" is *mearð*, preserved as "mart," dialectic, and in "foumart."

We subjoin the excellent discussion of the derivation of a "mask" from French *masque*:—

"The Fr. word (first recorded in 16th c.) is usually believed to be ad. the synonymous Sp. *máscara*, It. *maschera* (see Masker *sb.*[1], Masquerade). But it is difficult to believe that the word has no connexion with med. L. *mascus*, *masca*, which render OE. *gríma*, mask, spectre, in the Corpus Glossary *c* 725. *Mascha* is used *c* 680 by Aldhelm in association with *larva*, which had the senses 'mask' and 'spectre,' and *masca* occurs in the Lombard Laws *c* 800 with the sense 'witch,' cf. Pr. *masco* witch (see Mascot). On the whole the most plausible

view seems to be that the representative of med. L. *mascus, masca* survived in some Fr. dialect, and was thence taken into literary use as an equivalent of the like-sounding Sp. *máscara*. The origin of med. L. *mascus, masca*, is undetermined; some scholars think the original sense was 'mask,' and that the word was from Teut. **maskwo*- net (see MESH *sb.*)."

A Wanderer in Holland. By E. V. Lucas. (Methuen & Co.)

IF the success of a book of travels is to be measured by the travel-fever it excites in the veins of its readers, this volume should have a warm welcome. Dull of spirit must he be who, skimming its pleasant pages and knowing as yet nothing at first hand of Holland and its quaint delights, does not feel himself moved to follow in the "Wanderer's" footsteps. As for him to whom Holland is already dear familiar ground, a chapter or two of Mr. Lucas can hardly fail to set him planning a fresh holiday among favourite haunts in North Holland and Utrecht and Friesland.

Our author, who in a brief preface disclaims for his work all title to be a source of authoritative information, would probably prefer that it should be described as a book of impressions rather than of travel. This is indeed the more fitting definition of a volume in which descriptive writing, personal experience, a little history, and a good deal of unaffected art appreciation—as distinct from art criticism—are agreeably mingled. It is the gaiety of our author, his simple pleasure in things seen, his equal readiness to be detained on his way by a street crowd, a fragment of old architecture, or the shadow of an historical association, the ease with which he allows himself to be amused by anything and everything that delights the average man, which make him so thoroughly agreeable a travelling companion; to accompany him on his wanderings is like spending a few hours in the society of a well-read friend fresh from Holland, who knows his subject and likes to talk about it. Now, he gossips of the peculiarities of people he has met; now, he waxes eloquent over a favourite picture; occasionally he steps to his library shelves and takes down a volume in which is some passage illustrative of his story. And so the evening passes by: if at its close no great store of new facts has been gathered, yet we are the richer by a number of old ones made real and living to our apprehension. To profit by such intercourse it is necessary to share the mental attitude of our author, who declares gaily that

"any old town that is on a river, and that river a mouth of the Rhine, is good enough for me; but when it is also a treasure-house of mediæval architecture, one's cup is full."

A traveller who sets forth on his journey in this mood will never return home unrewarded.

Those who have travelled as extensively in Holland as Mr. Lucas—and the country is so small that no one who goes there at all has any excuse for not exploring its main features thoroughly—will not always see eye to eye with him in his judgments. For instance, we should dispute stoutly his elimination of all effect of strangeness from the sensation produced by the first sight of a Dutch landscape. There may be a family resemblance between certain parts of North Holland and the country of the Norfolk Broads—we might find an even closer English parallel in some districts of Lincolnshire—but to assert that he who knows the one will find nothing new in the other is surely an exaggeration. Except in Holderness—that narrow strip of land on the East Yorkshire coast, reclaimed, like much of the Low Countries, from sea and estuary—it would be difficult to find in Britain anything like the absolute flatness that gives to the greater part of rural Holland a curious and unique dignity, and invests its sunsets with a magic never elsewhere seen inland. And even Holderness, flatness apart, is not Dutch in its effect. It lacks the rich colour which imparts so much charm to the land of emerald-green polders, red roofs, and many-hued windmills—a colour only faintly suggested by the pictures of Holland's greatest landscape painters, whose preference for subdued lights, and skies rather sad than sunny, is responsible for a good deal of misapprehension. Again, it is natural that the deplorable Dutch habit of "trimming" trees should offend a nature-loving eye. But the practice is hardly so universal as our author in his indignation appears inclined to believe. It is yet possible to find trees growing at their own sweet will within the dominions of Queen Wilhelmina. Has Mr. Lucas forgotten the noble beeches of the so-called "Park" at Haarlem? That beech wood could furnish many groups for the joy of a tree-painter.

Mr. Lucas is particularly happy in his vignettes of the different Dutch towns within whose gates he set up, from time to time, his wandering tent. He has his favourites, chosen for the most part not from among those which bulk largest in history, or occupy conspicuous positions in the commercial world of to-day. Kampen and Middelburg are specially dear to him. Nowhere else is he quite so successful as in describing Middelburg's beauties; affection seems to lend felicity to his phrases. To the peaceful charm of Delft he appears a little obtuse; and he certainly underrates the attractions of the Hague. Even without its Vyver, that perfect specimen of a Garden City would be something more than "a not very noteworthy European town." We demur, too, to the "sombre colouring" stated to be characteristic of Amsterdam. If a certain grave—though hardly gloomy—dignity may be allowed the Keizersgracht and Heerengracht, the less aristocratic quarters of the city amply redeem its character for cheerfulness. On this point Mr. Herbert Marshall's illustrations are in flat contradiction to his author's text. A brief "study" of Utrecht is singularly vivid. Apparently Mr. Lucas failed to visit Zeist, which lies only a few miles distant from the old episcopal city. A sketch from his pen of the Moravian settlement hard by the village—one of the very few left in Europe where the old community life, with its "Brethren" and "Sister" houses, its common workshops, and distinctive dress for maidens, matrons, and widows, still flourishes—would have been a welcome addition to this part of his book.

Mr. Lucas has no good word to say for the Helder; but by his own acknowledgment he saw it under depressing atmospheric conditions. We can assure him that in suitable—by which we do not necessarily mean fine—weather the Great Dyke is a highly impressive thing. However, if he does less than justice to this supreme work of Dutch hardihood and industry, he shows himself fully alive to the importance attaching to pile-driving in a country like Holland. It is interesting to compare his account of pile-driving at Amsterdam with that which Mr. Horatio Brown, in his recently published 'In and Around Venice,' gives of the same industry as practised by the Venetians.

Like every foreigner in Holland, Mr. Lucas was struck by the air of general prosperity pervading the community at large. Less here perhaps than in any other European country are extremes of wealth and poverty to be seen side by side. The working population presents everywhere the signs of well-being; and although there are plenty of very rich men in Holland, their mode of life is comparatively simple—the fact of their opulence is not obtruded upon the sojourner in the land. Subordination of private to public interest—rather awkwardly expressed by our author in the phrase that "Holland exists for the State"—and the habit of the educated classes, who avoid seclusion, and make ingress to their grounds easy for their next-door neighbour, have combined with the native industry of the people to preserve the Dutch nation from the pressure of problems which torment the larger countries.

It does not clearly appear when our author's last visit to Holland was paid—apparently at a date just subsequent to the close of the South African war, since he attributes to the feeling aroused by that contest some of the derision which greeted the appearance of an Englishman in the more remote Dutch towns.

The "Wanderer" studied pictures, as he explored cities, purely for pleasure, having no critical end in view; and in one and the other case he bases his preference on grounds of personal liking alone. Where individual pictures are concerned, that liking leads him generally to sound conclusions; but when the golden age of Dutch painting has to be considered as a whole, we discover a singular lack of historical vision in our author. He can understand that seventeenth-century Holland,

"in an expansive mood of satisfaction at her success, should have wished to see groups of her gallant arquebusiers and portraits of her eminent burghers.....and.....that respectable painters of such pictures should arise in some force to supply the need—just as wherever in this country at the present day there are cricketers and actresses, there also are photographers."

But he finds in her circumstances at that date no special incentive to great artistic achievement, and in the glorification of domesticity by her artists no expression

of any "real idea." He ignores the fact that periods of storm and stress have always served as the hotbed of genius, and that the Dutch people in the seventeenth century had just passed through such a fiery ordeal as has fallen to the lot of few modern nations. To one who goes no further than the "establishment of prosperity" for an explanation of the works of Rembrandt and Vermeer of Delft, they must remain for ever unaccountable. Regarded as "effects of peace and quietness" after a prolonged deluge of blood and fire, and fruits of liberty new-won at a cost almost unparalleled in history, they lose their "miraculous" character—except in so far as the epithet may be applied to any work of genius.

Mr. Lucas's taste in pictures is eclectic. He is equally generous in his appreciation of work so diverse as that of Jan Steen and Vermeer of Delft, Peter de Hooch and Jan van Scorel. At Haarlem he has a good word for the fine painting of Jan de Bray and Jan Verspronk—painting apt to receive scant attention from eyes dazzled by the surpassing glories of Frans Hals at his greatest. Against these merits in judgment must be set a slight inclination to depreciate Rembrandt. Surely there is small danger that any visitor to 'The Night Watch' will ever find the fiery little figure of the lieutenant "mean"! And why hint that if Rembrandt had painted Nicolas Maes's 'Unending Prayer,' he would probably have "injured it by some touch of asperity," or accuse him of caring nothing for "delicate charm"? Has Mr. Lucas seen the 'Portrait of a Young Man'—in a broad-brimmed hat — added to the Ryks within the last three years? Could anything be more tenderly painted? And what of the portrait of Burgomaster Six's mother—that incarnation of motherly sympathy, to whom (one feels certain) all the young folk of her day and acquaintance carried their confidences? It is curious that, in commenting on the Six Collection, Mr. Lucas does not allude to this picture, nor yet to its pendant, the portrait of the Burgomaster himself—a pair ranking among the master's most magnificent achievements.

Our author's interest in Dutch painting extends to the modern school. We share his admiration for the art of Matthew Maris. But in his anxiety to exalt that charming painter's versatile gift at the expense of his contemporaries, Mr. Lucas is guilty of grave injustice to one of the latter. No one who looked lately at Josef Israëls's 'Young Lovers' as it hung in the Grafton Gallery, and at the same time called up recollection of his 'Desolate' in the Stadelijks Museum at Amsterdam, will feel tempted to set him down as a man of one mood or one subject.

The attractions of 'A Wanderer in Holland' are much enhanced by thirty-four excellent monotone illustrations after the old Dutch masters. Mr. Herbert Marshall's twenty illustrations in colour are not uniformly successful; some of them have apparently suffered a good deal in the process of reproduction. Where the difficulties of this process have been surmounted, as in the delightful 'Middelburg,' the result is extremely pleasing.

Leaders of the Church, 1800-1900. Edited by G. W. E. Russell.—*Bishop Wilberforce.* By Reginald G. Wilberforce. (Mowbray & Co.)

The accomplished editor of this new series has convinced himself that clerical biographies cannot be written effectively by clergymen. It may be that recent lives of bishops and archbishops were made unreadable by inordinate bulk as much as by professional authorship. The volumes in this series, at any rate, propose avoidance of both dangers: they are to be at once secular and handy; and, composed by "devout and interested laymen," will prove themselves, hopes Mr. Russell, of some benefit to the English clergy, who, though not much in the habit of reading anything, may presumably be attracted by ecclesiastical literature which they are pronounced incapable of producing. It is well that Wilberforce should head the list of divines to be thus canonized. When his Life in three volumes, of which the second and third bore the name of R. G. Wilberforce, was published more than twenty years ago, we made deductions from its too flattering estimate of the bishop, nor was our opinion shaken by the biographer's remonstrances. But time softens judgments; frailties are forgotten; high qualities, attested by contemporary and later evidence, remain conspicuous; and we can accept this much reduced volume as fairly appreciative of a remarkable man, who, in power, versatility, and social charm combined, was perhaps in his own day unsurpassed.

He was by common consent one of the three great preachers of his age. Liddon's sermons, delivered with wondrous clearness, were miracles of homiletic artifice, levelled at a cultured class, reminders of, sometimes imitated from, the great French preachers of the seventeenth century. In Wilberforce's, argumentative power, wealth of imagery, beauty of diction, and what the Court ladies called "golden sweetness" of utterance, were subordinate to their personal effect upon the listener; you came away filled with hauntings of the message even more than with admiration of the messenger. Throughout his life he bestowed extraordinary pains on their preparation; "the sermon which has cost little is worth just what it cost." He wrote laboriously in the first instance, but was independent of his manuscript in the pulpit; and he possessed an unusual power, which he never failed to exert, of working himself up, both during composition and delivery, into a state of spiritual fervour. His more secular oratorical efforts were hardly less notable than his preaching. The finest speech he ever made, which won enthusiastic approval from Lord Derby, is said to have been in the House of Lords on a proposal for the alteration of the Prayer-Book. He himself thought that he had never equalled Magee's oration on the Irish Church Bill. "Exchange of heads, if you will, my lord, not of hats," he said, when the eloquent Irishman by mistake took up his trencher cap in the robing-room.

While his career as a preacher reveals him in his higher mood, the part of working bishop gave scope to the fun and humour as well as to the great organizing aptitude of his nature: out of discordant and resisting materials he forged a new episcopal ideal. It was a time when the majority of English parsons found excitement either in the hunting-field or in Exeter Hall. The nonchalant nominal rule of his predecessors, handsome courtly Bagot and port-wine-drinking Jackson, had left the beneficed clergy almost Presbyterian in their habits, and prelatical interference with their independence provoked at first hostility and indignation. A Berkshire incumbent of good family, visited in the bishop's name by a newly appointed rural dean, faced the intruder threateningly: "If you are paying a neighbourly call, come in and have some lunch; if you present yourself as Rural Dean, yonder is the door." And an old Buckinghamshire vicar, remonstrated with by the bishop at the Athenæum for his unclerical dress, called a waiter, and bade him send out for some white ties, and bring him one whenever "that gentleman" should come into the Club. But opposition soon broke down before the bishop's ubiquity, fascination, tact. His son tells how, when a procession of clergy to a certain church had been arranged, the rector came in alarm with news that while the rest were attired in surplices, two men insisted upon wearing gowns. Wilberforce reassured him, and, greeting the malcontents with the rather unctuous "How do you do-o-o?" which some of us well remember, requested one to read the first, the other the second lesson. The flattered recalcitrants fled to rectory and vestry to find surplices, and the integrity of the *candidatus exercitus* remained unbroken. Before long he had visited every parish and knew every clergyman in his large diocese. Having himself filled successively each office in the Church, from curate up to dean, he was familiar with the habits, needs, and foibles incident to all; his winning manner reconciled those who hardened themselves against his spiritual claim; and a carefully selected staff of archdeacons and rural deans kept him abreast of everything worth knowing in their respective districts. His power of selecting lieutenants was amongst his greatest accomplishments. Disraeli, who had received him as a guest at Hughenden, once expressed admiration at his facility in gathering round himself for work like-minded men. Entertained, moreover, in his diocesan progresses at the houses of territorial magnates, he came to know the influential laity and to win them as he had won his clergy.

His nature was strongly histrionic; that instinct, with the emotional ardour which he had always at command, enabled him to sustain, with electric effect on others and unflagging interest to himself, the mechanical iteration of a great church ceremony. When he was confirming three hundred young people—a function which always moved him deeply—his eye would still glisten and his voice still vibrate in the three-hundredth benediction as in the first. Its effect upon the catechumens, sometimes lasting, was always at the time overwhelming. The publican of a large town once sent to him a remonstrant petition. He had been wont at these times to give a ball, to which came all the girls in their confirma-

tion dresses, and the young men to meet them; now, to his great loss, the balls were entirely unattended. So also the established system of ordination was revolutionized: the bishop enlarged his Cuddesdon house so as to receive all candidates under his roof during the four days of attendance; he gave private audience to every neophyte in turn, and invited notable men to aid in hospitably entertaining them. The present writer recalls on one of these occasions the black head and tall figure of Colenso, as yet unsuspect of heresy, moving amongst the young men in the evenings with Cambridge anecdotes and kindly talk. Twice a day Wilberforce spoke to his candidates in the little chapel; then came the imposing Sunday ministration; and next day all left, feeling, for the time at any rate, that their new profession was an heroic one.

Wilberforce's conversation was amœbean, not monopolist; neither torrential, like Macaulay's, nor boisterous, like Sydney Smith's; he could listen as well as talk, taking no unfair share, reserving the winged word till the fit moment for its discharge. It was the age of the omniscients, Hallam, Milman, Hawtrey; of the fashionable men of science, De la Beche and Murchison; with Bunsen as exponent of all that was best in German erudition, old Rogers reminiscent of the past, Lord Houghton vivacious interpreter of the present. And when, with what Mr. Chillip called "great intellectual friction," these men met at the breakfasts at Lord Carlisle's, or at Holly Lodge, or at Wilberforce's lodgings over the army tailor's in Pall Mall, guests, recalling afterwards the talk in letter or biography, dwelt often on his epigram or anecdote as lingering with specially persistent savour on the palate. He lived to attend Macaulay's funeral, to record in the pages of his journal the historian's "wonderful faculties, his affectionateness, purity, and latterly his increasing seriousness."

He was not a great theologian; no busy bishop can be so: in the now forgotten controversies of his time he relied mainly upon common sense, and that sometimes failed him. It guided him aright, as most men, perhaps, would say to-day, on vexed questions of Ritualism, of Sisterhoods, of F. D. Maurice, of the Irish Church, of Convocation revival, of factory legislation, of the Canada Clergy Reserves; failed him with the 'Essays and Reviews' and in Colenso's case. His rebuke to Lord Westbury's gross rudeness in the House of Lords was pronounced by those who heard it to have been as crushing as it was dignified. His command of temper sometimes gained for him an undeserved semblance of victory over opponents logical and justified, but angry. The "Darwin row" at Oxford showed him clearly in the wrong, Huxley as clearly in the right; but Huxley lost his temper, while Wilberforce retained the satisfied provoking smile which once stung Lord Derby into a quotation from 'Hamlet.' His greatest blunder was in the Hampden case, when he signed letters of request initiating a suit for heresy without having read the extracts on which the charge was based. For a time it shattered his influence, checked his promotion, affixed to his name an unpleasant and a clinging epithet. It was due, we are convinced, to carelessness, not to slipperiness or time-serving, least of all to timidity. No man was more fearless. During a later tide of unpopularity, born of alleged Popish teaching at the Cuddesdon College, an angry crowd of four thousand men tried to howl him down at Bradford. He went amongst them from the platform, stood upon a chair, appealed during a moment's lull "to Yorkshiremen to give a brother Yorkshireman a hearing" — in a few minutes converted groans into cheers, a furious mob into an orderly and enthusiastic audience.

He was ambitious, said his detractors: a charge brought against many men, from Cæsar onwards. Ambitious no doubt he was; keenly disappointed when, through Disraeli's opposition to the Queen's wishes, he was in 1868 passed over for the bishopric of London; nor would he otherwise have left the see of Oxford, incurring the covert reproach conveyed in the valedictory address of his clergy. But his ambition was of that high sort which takes no note of self, and seeks only wider fields for exercise of great powers consciously possessed.

He was the hardest worker of his day: "Till I read the Bishop's Life," said Gladstone, "I had no idea what an idle fellow I was." A day at Cuddesdon has been amusingly chronicled by Burgon. In days abroad—not exceptional, but continuous—his diary carries us through long railway journeys in which letters and sermons were written, to great ecclesiastical functions, to committees steered by his tactful chairmanship (even though G. A. Denison were present), to missionary meetings, conferences of clergy, parochial engagements. At work for twelve unbroken hours—for he rarely lunched—he would arrive at some hospitable country house too fatigued to speak; would retire to his room to dress, descending to the dinner-table fresh as though the day had just begun. This voracity for labour was not inborn. His father, writing to him at school, indicates "unwillingness to work strenuously" as one of his besetting sins. In the eclipse of domestic happiness through his wife's early death he found no palliation of his suffering so effective as incessant work: the habit grew upon him as years went on—would before long have disabled him, as we gather from entries in his diary, had not death more kindly "freed his soul the nearest way."

The end came, as some may still remember, with tragic yet most appropriate suddenness. The long letter which describes it is quoted from the original biography in three volumes by Lord Edmond Fitzmaurice in his 'Life of Lord Granville,' and is also repeated here. There are slight differences between the texts. A good rider in his youth, practising daily when an undergraduate at the Bullingdon hurdles, he relaxed latterly into a loose rein and careless seat. Flung over the head of a stumbling horse, he lay extended, motionless, dead. It was the euthanasia he would have desired for himself—the strenuous life closed, the vital chain broken, in a moment, with no wearing out of body or of mind, no cold obstruction of decay. Of his life this book in its smaller shape tells all we need to know; Carlyle's exclamation, "What a glad surprise!" is the fittest commentary on his death.

Letters to "Ivy" from the First Earl of Dudley. By S. H. Romilly. (Longmans & Co.)

All who are interested in the political life and the literature of the first three decades of the nineteenth century owe a debt of gratitude to Mr. Romilly for this volume. It was thought that the letters, a part of which are now printed, had been destroyed by their recipient; and some of the papers which were found last year are indeed copies. As most of them were either totally without date or but partially dated, the editor's work in this respect alone must have been heavy; but, if only on account of the spontaneity which, as he justly says, gives them a special charm, they were well worth all the pains he has bestowed in dating, annotating, and prefacing them. These letters are, in fact, in striking contrast to those addressed by Dudley to his friend and former tutor at Oriel, who by publishing them in 1840 was said to have inflicted on their writer a harder fate than that of the first martyr: "Stephen was only stoned to death, Ward has been Coplestoned."

The writer of the letters, John William Ward (who succeeded as Viscount Dudley and Ward in 1823 and subsequently became an earl), was an intimate friend of Brougham, Aberdeen, and Melbourne, knew much of Byron and Sydney Smith, and was Canning's devoted follower and Foreign Secretary. Madame de Staël said that he was the only man in England who really understood the art of conversation. Yet he is now chiefly remembered by an uncomplimentary epigram made on him by Rogers, "with a little assistance," says our editor, "from R. Sharp" (Conversation Sharp), and by his own *mot* on Napoleon, uttered in French to Metternich. If these letters do not reveal a man of quite the brilliance we should expect from Brougham's description, they at least show a mind of some cultivation, great good sense, no little amiability and humour, and a total absence of affectation. Singularly enough, there is scarcely a trace of that want of balance which ended in madness.

We are not told how the writer's correspondent, who was Dugald Stewart's second wife, came by her nickname. She was a Cranstoun, sister of Scott's friends Lord Corehouse and the Countess Purgstall, and was much esteemed by Maria Edgeworth. She held a sort of Whig *salon* at Edinburgh, and a letter of introduction from her was held almost indispensable to a lettered Scotsman going south or across the Atlantic. Unfortunately we have not a fragment of her side of the correspondence. The acquaintance began when the neglected son of Lord Dudley and Ward was a pupil of "Ivy's" husband (that nurturer of Whig and Canningite statesmen), and it developed into a lifelong friendship.

The first letter was written from Oxford in May, 1801, the last from Wrottesley Hall

in January, 1832; and the correspondence went on pretty continuously, though there are one or two considerable gaps. Except a few epistles indited from the Continent, they are not of inordinate length and are easy in style. Like Miss Austen (whose books he admired), Ward always writes "you was," nor was he above "he an't," or "aint"; whilst, like most contemporaries, he regularly makes use of the contraction "don't." But he is not otherwise slovenly, and appreciates good English. Thus he praises Perceval's speeches for their "purity, simplicity, and Anglicism," and criticizes unfavourably the writing of Charles James Fox and his own friend Brougham, besides being very severe upon Walpole's friend Miss Berry for her want of acquaintance with grammar, as shown in the preface to Madame du Deffand's letters to him. Politics and literature, on the whole, divide the interest of the letters, but there is a modicum of scandal. Ward was the astonished recipient of Lady Caroline Lamb's confidence about one of her escapades, and gave her excellent advice. But as an intimate of her husband he by no means approved of the lady; and in reference to the subsequent affair with Byron (which he judged to be substantially harmless, though the world did not think so) he declared that if he were the poet he would throw her out of window, "and then send 'Childe Harold' after her." It was from Lady Caroline that he first heard of the general view taken of his own relations with Lady Westmorland, who suffered from the delusion that she was beset by a gang of conspirators against her honour, of whom Ward was the chief. The whole of the strange affair is related to "Ivy" with the utmost ingenuousness. Despite his eccentricity, Ward by his comeliness and wit seems to have found favour with ladies, and, though a bachelor till death, he was often married by rumour.

As a politician he was too sensitive and detached to be effective. But he often judged a situation well. Though sharing many of their views, he was disgusted by the bickerings of the Whigs among themselves and by their factiousness, and left them as much upon this account as from actual disagreement with their opinions. His admiration of Canning did not blind him to the dubiousness of that statesman's conduct in the quarrel with Castlereagh, whom he styles, "though an abominable Minister, an excellent man and a perfect gentleman." Ward quickly saw through Brougham's game of making a catspaw of the Princess (Queen Caroline), and even himself warned her not to be deterred by his friend's advice from leaving England. He defends Canning from interested motives in this connexion, though guardedly, as he does likewise from the suspicion of having temporarily retired from affairs in order to facilitate his future prospects of office. On this occasion of the disbandment of the Canningites, he writes of himself: "A state of complete political insulation is not by any means disagreeable to me." The fact was that he despised the Whigs and disagreed with the Tories, though he had come into Parliament as a follower of Pitt and was to have had a high position if Lord Grenville had taken office in 1811.

Ward's motives in declining Canning's offer of the Under-Secretaryship for Foreign Affairs in the autumn of 1822 are not very intelligible; Lamb (Melbourne) counselled acceptance, but was overborne by Copleston and Ward's father. He himself preferred subordination to responsibility, and had no reluctance about giving up his seat in the Commons. In spite of his continental tastes and diplomatic talents he did not shine greatly when, under Canning's premiership, he actually held the seals, though he became a *persona grata* to George IV. He continued to serve as Foreign Secretary under Goderich and Wellington, and tried to patch up the misunderstanding between the latter and Huskisson, which resulted in the retirement of the Canningites, including himself. Brougham was probably right in thinking that Dudley would have liked to pay his salary instead of earning it, if by so doing he might have remained in office.

Among the best things about politics in these letters is the comparison between Goderich and Wellington, and the appreciation of the latter:—

"It is a great comfort to have a real Minister. Were you never on a journey driven three or four miles by the under-ostler, or by what is called 'an odd man in the stable,' slowly yet insecurely, jolted by every stone, and expecting to fall into every ditch, and were you not afterwards delighted when, happily meeting John, the proper postilion, he mounted, gathered up the reins, cracked his whip, and trotted on a good, sound, even pace? That is just the difference between Goderich and the Duke."

During an interview with his last chief the Foreign Secretary found that his eye

"was caught by a scrap of paper that lay open on the table.....It was from his (Wellington's) house-steward, with whom he communicates in writing, and was in these words: 'Will your Grace be pleased to have some fresh tea ordered in, as we are now making use of the best canister?'"

The writer reflects that "all the Hyson, Souchong, and Pekoe in the house" might have been used before Canning would have known about it, and that the knowledge of such a *trait* (which he communicates in confidence, as not come by quite fairly) might cause Joseph Hume to make a declaration of confidence in the Duke.

Ward met Byron in Portugal in 1809, and soon perceived him to be a person of no common mind.

"This discovery by no means prevented me from cheating him extremely in the sale of some English saddles with which I equipped him at Lisbon to make the tour of Portugal and Andalusia,"

he tells "Ivy." He thought the portrait drawn of himself by the poet, in the eighth stanza of 'Childe Harold,' "a pretty accurate resemblance." Later Byron and Ward seem to have become intimate, and once contemplated a tour together in Holland. Byron liked Ward, finding him "piquant," as he writes in his 'Journal'; but the latter did not admire his friend's poetry without reservations, and, though pleased with the references to himself in Moore's 'Life,' was constrained to admit that the biographer, in his account of the poet's separation from his wife, had shown great partiality. He even tells "Ivy" in confidence that "an eminent medical man," who attended Byron, had told him enough to convince him "that he thought B.'s conduct quite intolerable, and indeed hardly to be accounted for in a person in his right mind."

There are some excellent things about Rogers, including the story of the banker-poet's indignation at being addressed in a letter from the Marquis of Douglas as "My good Sir":—

"I never shall forget the bitterness with which he recounted to me this outrage upon his dignity—the formidable elongation of his chin, and the paralytic convulsions of his head."

"Ivy's" friend gives her a diverting account of a correspondence between Bentham and the Spanish philosopher-statesman Jovellanos, and is amusing on the subject of Madame de Staël and Sir James Mackintosh. Before closing our notice we would only record our inability to comprehend how the index-maker came to make the entry "Ward, William Henry, 1st Earl of Dudley." The vast majority of letters in the text are signed clearly "J. W. W." Mr. Romilly's chapter-prefaces are, in general, excellent, but his notes are perhaps too exclusively political.

In one of those that are not political we believe that he errs. Writing of the first John Murray, Ward says:—

"He is the prince of all booksellers and publishers—liberal-minded, well-educated, and well-mannered, and of a pleasing aspect—though he squints. If I recollect, though, Mr. Lintot squinted, and if so it is all right."

Were it not for the "Mr." prefixed to the name we should think it more likely that the "Lintot" above mentioned was Pope's bookseller rather than "the dentist who gave parties" of the editor's note.

NEW NOVELS.

The Toll of the Bush. By William Satchell. (Macmillan & Co.)

This is a colonial novel of remarkable merit and distinction. It has a rounded completeness, a full and broad humanity, which are by no means characteristic of contemporary fiction. The scene of the story is an early settlement in the north island of New Zealand, and its atmosphere and background are sketched in masterly style, and with the sure touch of first-hand familiarity. The whole action of the tale takes place in the one half-made settlement, and so it may fairly be said that, without adventitious or extraneous aid of any sort, the author has produced a purely colonial novel of notable interest and of considerable intellectuality—a story full of real characterization, and at the same time alive with action, movement, and even with adventure. This is no mean or common achievement, and Mr. Satchell has earned congratulation and support. The book is thoroughly respectable from the literary standpoint, but, apart from that, it is a genuine picture of life in New Zealand, and such pictures have a practical educational value in this country, where not half enough is known of the workaday realities of existence in the oversea portions of the Empire. Contemporary fiction dealing with

Australasia consists too often of intensely pessimistic sincerity or amiable, optimistic twaddle. Here, however, is a story in the golden middle path—genial, kindly, void of bitterness, and perfectly free from platitudinous unreality. The author presents a charming heroine, two brothers (one colonial-born, and one a "new-chum" from England), a delightful old colonist of the early days, and at least five other characters who are too well and faithfully limned to be called simply sketches. Mr. Satchell deserves well of his readers.

The Man. By Bram Stoker. (Heinemann.)

Mr. Stoker would appear to take his novel seriously. It starts off with a "Fore-glimpse" and also a "Fore-word," and it runs to over four hundred pages. Somewhat portentously we are informed that

"the great Book of Life is fashioned in a manner strange to those who only read books made by the hands of man.....The book lies open and the morning sunlight falls on the obverse side, so that the Duties, therein written in gold, shine conspicuous."

This is much ado about nothing. The prelude is pitched in so solemn a key as to make us impatient when we find there is so little wool for so much cry. Mr. Stoker's is a frankly sentimental story, which does not seem based on anything like real experiences. The heroine is a girl who is so independent of view as to make a proposal of marriage to a young man. He is a worthless creature, and refuses until he remembers that the girl is an heiress and he is in debt. But she has by this time repented, and not only spurns him when he offers, but also spurns the man she does love. This may be very like a woman, but it is not very like a man to bolt to the wilds of America after the spurning. Women do change their minds. However, the Man must be established as a hero at any cost; and Mr. Stoker succeeds in his object. Also, the lady becomes a peeress in her own right. But the bulk of the story need not have been written if either man or woman had displayed common sense. The result is of the "romantic" order, and should be dear to the heart of sweet seventeen, perhaps even sweet and twenty.

Lone Marie. By W. E. Norris. (Macmillan & Co.)

Whether Mr. Norris's heroines be American or English, they do not differ greatly in their leading characteristics, foremost of these being a profound conviction of their own wisdom whilst performing acts of consummate indiscretion. Nevertheless they are invariably attractive, and Marie Ludlow, who is supposed to be steering a typical compatriot mother and daughter through the shoals and quicksands of London society, is undeniably interesting. "You are so fond of pitying people, Marie," remarks the young American girl, with surprising astuteness, "that you don't neglect any chance to make them objects of pity." This is undoubtedly the key-note to a good many of Marie's performances, notably with regard to Gordon Heneage, the most unmitigated scamp, to whom she almost succeeds in losing her affections, even while she is busy thrusting him upon the less aspiring, but certainly quicker-witted heiress. Lord Westenhanger, Gracie's choice, who might have been Marie's, is the straightforward English gentleman whom Mr. Norris draws so well; and the whole story, which is full of readable incident, is written with his usual care and finish.

Stars of Destiny. By L. Parry Truscott. (Fisher Unwin.)

In one or two previous efforts the author of this novel has prepared the reader to expect cleverness, and cleverness he certainly provides in 'Stars of Destiny.' It is a deft, closely wrought, well-finished study of the loves of two women and a man—the old, eternal triangle, flesh and brain and soul, but treated with the faithful sincerity which gives something as good as originality to the best-worn study. We have a man of a sensitive and critical nature, a writer of the delicate sort, and a gifted lady, somewhat his senior in years, who is married to a man she never sees, a patient in a private asylum. The man and the married woman have educated themselves into loving upon a high plane—a tie of a purely spiritual and intellectual kind. This finer, better part of love has come to be regarded by both, not as a part, but as the whole of real love. The other side of love has been so well disciplined as to be nearly effaced by these two superior souls. Comes then a pert, pretentious miss, adorably pretty and incurably shallow, to awaken in the man recognition of the animal in him, and in the woman understanding of the plain fact that its spiritual and intellectual side is not the whole of love. An alluring pair of eyes and a dimpled neck draw the man into fleeting disloyalty to his higher love and his better self. It sounds very simple, even a little trite; but the thing has been done well.

The Waters of Destruction. By Alice Perrin. (Chatto & Windus.)

Mrs. Perrin has advanced considerably since she wrote 'East of Suez.' Her present book, if it has no particular distinction of style, is in no sense imitative. The story is not novel, though it bears retelling by one who knows its details intimately, as Mrs. Perrin evidently does. A young Indian civilian, an engineer, is placed in charge of an isolated station, after tasting only of the gaiety of Anglo-Indian life in a large centre. Loneliness, homesickness, and mischance lead to his allowing a dying missionary to perform the marriage service between himself and a native girl. Later comes the inevitable revulsion, and the Englishman suffers the penalty which follows disregard of racial laws. Then, too late, is a timely death in England, and the fortune that makes Home possible for the prematurely weary young civilian. But fate is inexorable, and the man presently finds his way back from England to the desolate spot in which he married and sickened of his native wife. Mrs. Perrin is a really able delineator of native and Eurasian character. She has a keen faculty of observation, and shows here a genuine respect for the verities.

Beggar's Luck. By Nellie K. Blissett. (Chapman & Hall.)

The scenes are swiftly and easily shifted in this romance. In the first few chapters (not perhaps the worst in conception and treatment) the reader's interest is well engaged and well sustained. Some of the devices are naturally of the familiar and legitimate stock-in-trade of the modern historical drama. The figure and voice of Mazarin himself are seen and heard for a brief and not wholly ineffective moment in the midst of a whirling night of plot and adventure. The hero tells his own and the heroine's "tangled tale of love." The author has some command over her material, and depicts, in an unstrained and fairly picturesque way, the aspect and language of the times. She does not too greatly force the note, as romancers were once wont to do. Often in such books there is as little to blame as to praise; but this is not to say that Miss Blissett's novel is mediocre. It is on the whole alert, competent, and full of ingenuity; and the little drama ends happily.

The Breath of the Gods. By Sidney McCall. (Hutchinson & Co.)

The public owes gratitude to any writer whose work can throw a fuller light upon the ideals that inspire the national life of Japan. This book is evidently written by one who knows and loves the country. A prefatory note disclaims all attempt at the reproduction of actual characters; and as the time is that of the outbreak of war with Russia, and officials of State figure in the pages, the foreword is not unnecessary. The scene opens at Washington, in the house of Senator Cyrus C. Todd, shortly to be dispatched as Minister from the United States to Tokio. A brief retrospect of the man's former life "out West" is excellently done. He, his wife and daughter, and the Japanese schoolfellow of the latter, Onda Yuki-ko, with a couple of suitors, proceed to Japan, the remainder of the book being occupied for the most part with the adventures of Yuki, the heroine. The effect of her American education yields gradually to the familiar environment, and the struggle is well described. The utter subordination of the individual to the family, but above all to the State, is the law which moulds the destinies of this girl. "Only the very young and inexperienced think it necessary to state willingness to die for a country," says Prince Haganè to her at the outset. Self is as nothing in comparison with a greater self, in which personal desires and hopes are merged; and happiness is not the aim of life. This patriotism, pure and noble, is finely shown; the genre painting, although too crowded with details, is good; but the end is disappointing.

XUM

JUVENILE BOOKS.

MESSRS. A. & C. BLACK.

Mr. D. Daly has set forth a translation and abridgment of *Don Quixote*, which should be acceptable in the schoolroom. He shows sagacity in selection, and the illustrations by Mr. De la Bere add grace to the volume.—*The Head of Kay's* is a school story of the most modern type, by the now practised hand of Mr. P. G. Wodehouse. Many boys may learn something from the experiences of Kennedy in reforming an ill-conditioned houseful of "men" (!); their judicious elders must grieve at the sordid slang in which the book abounds.

MESSRS. BURNS & OATES.

In *A Ridingdale Year* Father Bearne adds another pleasant instalment to his series of stories for Roman Catholic youth, already favourably known. The young protagonists look agreeably quaint in their long linen blouses, as sketched by an anonymous illustrator.

MESSRS. W. & R. CHAMBERS.

Messrs. Chambers publish two capital studies of schoolboy life by Andrew Home, *The Boys of Badminster* being the eponymous story. Good characterization and plenty of humour should make this a success.—*Chums in the Far West*, by Everitt McNeil, deals, in the American language, with a sufficiently exciting trip of two good boys, who join, as the result of a school competition, in what turns out to be an Indian campaign. The type is familiar.—*Steady and Strong* is a stirring collection of short pieces by the late G. A. Henty (whose posthumous output is remarkable), Messrs. Manville Fenn, John Oxenham, Louis Becke, R. E. Francillon, and William Atkinson. The names guarantee success with boyhood.—*Wilful Cousin Kate*, by L. T. Meade, is a disagreeable story. The heroine is a beautiful and brilliant minx with a curious mesmeric power which she sometimes exercises in a baneful manner. We suppose the book is meant for girls, but we cannot recommend it.

MESSRS. DENT & CO.

Messrs. Dent send us three volumes of *Stories from Shakespeare, for Children*. The stories are not those of Charles and Mary Lamb, but have been retold by Alice Spencer Hoffmann. Mr. T. H. Robinson illustrates 'Julius Cæsar' and 'Macbeth,' and Mr. Patten Wilson 'Hamlet.' Each volume contains a useful outline of Shakspeare's life, well adapted for children's reading, and includes quotations from the works. The illustrations are worthy of praise.

MESSRS. DUCKWORTH & CO.

A Little Boy Lost, by W. H. Hudson, is a story of adventure, tinged with magic influence, following in its groundwork somewhat on Alice's adventures in various places, but hardly so apparently simple or so really deep as Lewis Carroll's immortal works. It is effectively illustrated.

MESSRS. WELLS GARDNER & CO.

Mr. S. R. Crockett has written children's stories before in 'Sweetheart Travellers' and 'Sir Toady Lion,' to which *Sir Toady Crusoe* is a sequel. It is a story of thrilling, but largely imaginary, adventure, concerning a boy poacher who habitually carries a revolver. The illustrations, by Mr. Gordon Browne, will increase the illusion.—*Without Fear and Without Reproach*, by F. J. Harvey Darton, is a more or less historical account of the exploits of the Bayard of history and legend. The illustrations by Mr. Jellicoe add much to the attractiveness of the book.—*Prudent Paulina*, by C. M. George, illustrated by G. M. C. Fry, is one of the series of comical rhymed stories, illustrated by coloured pictures, which have been the joy of many a child at Christmas time.

MESSRS. HODDER & STOUGHTON.

White Fire combines religion and adventure; but the date is modern, and the admirable missionary and his undaunted wife and comrades protect their converts in the South Seas from kidnappers and other pests with the aid of Maxims and Winchester rifles. Mr. John Oxenham has already proved his descriptive and analytic powers, and these strong-hearted champions of morality are not less original than their surroundings are romantic. A tidal wave is among the trials of the hero's constancy. The illustrations by Mr. Grenville Manton are good.—With the assistance of Mrs. Seton, who accompanies him with pleasant decorations, Mr. Ernest Thompson Seton goes on contriving pretty books about animals of the wilds for boys. *Woodmyth and Fable* is a collection of odds and ends from the stores of his knowledge of the woods and wood-lore. They are in mingled prose and verse, and are illustrated by the author. The fable tends at times to be somewhat "American," particularly in respect of its "moral," as witness this complete episode:

"'The line between business and robbery has never yet been clearly defined,' said the Blue Jay, as he swallowed the egg of the Robin, who was off hunting for worms."

But all the tales are not on this facetious level, and most of them are representative of the observation of the writer, who in his own country has a very large following. They will be welcome to children here also.—*The Buried Ring*, by Amy Le Feuvre, chronicles the home life of two charming and original little girls and of certain "grown-ups" who belong to them.

MESSRS. HUTCHINSON & CO.

Adventures in Pondland, by Frank Stevens, is a study of the contents of a pond, written in the form of the adventures and conversations of two children. This style of writing annoyed the critic in youth by its tacit claim of superiority, but he learnt much from it in spite of doubts as to its ultimate justification. In other words, we applied its teachings, and, somewhat to our disgust, found them right. It is something to make a child do that.

MESSRS. LONGMAN & CO.

The Red Romance Book, edited by Andrew Lang, ought to rejoice many young readers in the coming season. "All the stories were done by Mrs. Lang out of the old romances," says the editor, who proffers excellent advice as to what should be read, being the sworn foe of the youthful prig. Mr. H. J. Ford has provided alluring illustrations, some of which are full of bright colour. The stories come largely from the North, which produces, perhaps, the best romances in the world; but we have also 'The Tale of the Cid,' 'Don Quixote's Homecoming,' 'Cupid and Psyche,' 'Guy of Warwick,' and others, a goodly company for entertainment.

MR. EVELEIGH NASH.

Mr. Theodore Roberts publishes through Mr. Nash *Brothers of Peril*, a well-fancied tale of old Newfoundland. The local colour is good, and in the aboriginals we are reminded of the older view of the dignified and courteous red man, not the "pesky redskin" of more vulgar days. The sea chapters are particularly good.

MESSRS. NELSON & SONS.

In *A King's Comrade* Mr. C. W. Whistler continues his Anglo-Saxon stories. The tale centres in the slaying of Ethelbert, about 792, and readers are reminded that the East Anglian king was a martyr and the patron saint of Hereford Cathedral. The book is well illustrated in colours, and, as an example of a thread of history woven into a fabric of adventure, may serve both a useful and an amusing purpose.—*Red Dickon the Outlaw*, by Tom Bevan, is a story of the fourteenth century, when, we are assured, "Merrie England" by no means deserved her adjective. Nevertheless we observe that bugle-calls ring out and folk in leather jerkins slash at one another, from which we have little doubt that the story will prove "merrie" to boys of the present century.—*The Ghost of Exlea Priory*, by E. L. Haverfield, is illustrated in colours, and is a school story for girls.

MESSRS. NISBET & CO.

The Meteor Flag of England burns to much purpose in Dr. Gordon Stables's new volume. His theme is the conflict to be waged in 1980 between this country and the united forces of Germany, France, and Russia. The conditions of war will have been altered by that time, but the personalities are not supposed to have changed. May the king live for ever! It is pleasant to think that at the age of 140 or so he will be able to treat with his known courtesy the then elderly Kaiser, his prisoner in the Tower. For such is the result of an impetuous attack upon the Firth of Forth which the Kaiser commands in person. A more formidable invasion is that by Russia of the north of Scotland. The sack of Aberdeen drives home the neglect of our Northern seaboard. On the whole, we find an excess of the farcical in the book; but many of its points may be reflected on in all truth and soberness. If London ever is besieged may we have at our backs a multi-millionaire as patriotic as Baynes!

MESSRS. PARTRIDGE & CO.

In *Ruth Gwynnet* Morice Gerard sets forth the history of a young schoolmistress, a foundling who survived a snowstorm on the Cornish coast, and was brought up by an honest chief of the coast-guard. Her character is well drawn, and the secret of her birth ingeniously kept and discovered—on the whole a good story. It is illustrated by Mr. E. J. Skinner.

THE RELIGIOUS TRACT SOCIETY.

Two rattling tales of adventure are *A Trooper of the Finns*, by Tom Bevan, and *The Brigands' Prey*, by A. M. Jackson. Mr. Bevan's hero fought in the Thirty Years' War, and boy readers will learn from his brave story something of that wild and warlike time. 'The Brigands' Prey' is the tale of two valiant British lads who, being kidnapped in Italy, contend successfully with their captors, with pirates, and with many other villains.

MESSRS. SEELEY & CO.

In *The Crown of Pine* Prof. A. J. Church has published through Messrs. Seeley a book which should be acceptable to intelligent boys. A tale of the days of Claudius, when Christianity was just emerging from Judaism, it not only gives distinctness to many historical characters otherwise known merely by name, but also impresses on the young reader the essential modernity of the classical ages. The story of Eubulus, the descendant of Achilles, including his victory in the Isthmian games, will be read with sympathy by little athletes; and the graver interest of the attitude of Aquila and Priscilla (a typical Jew and a typical Roman) and of other known characters to the new opinions uttered in their day by Paul of Tarsus is not less vividly sustained. The illustrations are by Mr. George Morrow.—*The Last of the White Coats*, by G. J. Whitham, is a story in which Charles II. displays the good-nature which was one of his redeeming points. Young Oliver and Hugh Gisborne have been cruelly bereaved by the war, in which their fathers

have fallen, kinsmen upon opposite sides, and circumstances put them to strange shifts and adventures. But both have the inflexible loyalty to right for which their fathers fell, and their fortunes are redeemed by good-comradeship, courage, and fidelity. Mr. Oscar Wilson has illustrated the book.—*The Little Colonel of Arizona*, by Annie Fellows Johnston, sets forth how a widow and her family from Kansas, being in reduced circumstances, settle on the Indian border. There is a great deal of detail as to their experience in roughing it in the wilderness, especially in the matter of food. On the whole, they are well drawn, and one can sympathize with the scholarly Joyce, who pins her faith on inflexibility. "Let us be inflexible," she quotes, "and fortune will at last change in our favour." The illustrations are by Mr. E. B. Barry.

S.P.C.K.

It is always a pleasure to meet with Browning's *Pied Piper of Hamelin*, though one would find more enjoyment in its presentment by the S.P.C.K. were the pictures (by Van Dyck) more closely related to the legend and placed nearer the subject depicted.—Mr. G. Manville Fenn's stories are generally worth reading, but we do not account *Nephew Jack* one of his best. The sayings and doings of a certain Chinaman give the note to the story. There is more dialogue than searchers after incident will like.

OUR LIBRARY TABLE.

A most modest, but an admirable biography is that of a master of economic principle, *Sir Louis Mallet*, by Mr. Bernard Mallet, himself no mean economist. Sir Louis Mallet was not, as some may think, only the friend of Cobden and of other distinguished men; he was also a considerable as well as an upright and a conscientious public servant, and one of the mainstays of Cobdenic ideas. Sir Robert Morier was given to exaggeration of phrase on behalf of the opinions which he vehemently espoused. A letter of his to Mallet, in praise of Mallet, which is here quoted, will only seem exaggerated to readers who are not acquainted with Mallet's work. Morier declares that Mallet "realized more perfectly and completely than Cobden himself the higher and more ideal side of the Cobdenic creed." Morier goes on to generalize his observation by explaining that in all cases a great disciple must add to the master's teaching, as Paul did to that of the first preachers of the Christian faith. Morier's final observation was true of Mallet and Cobden: "What the disciple afterwards gives out as the faith of the master is really a joint product of their two minds, and their two individualities." There came, some years after Cobden's death, a division of opinion in the Cobden Club, which has a present and future economic and political importance. Mallet and Morier favoured, and the sterner school of free-traders opposed as heretical, the creation of a network of commercial treaties. Mr. Bernard Mallet defends with moderation, skill, and force the opinion of Mallet and of Morier, and refers in a foot-note to "the author of a pamphlet" in which their views were developed. The 'Letters by a Disciple of Richard Cobden,' the publication of which by the Cobden Club was proposed by its literary "tasters," and all but produced a schism in that body in 1870, are said by the biographer to seem "from their style to be the work of" Morier. Mr. Mallet ought to know; perhaps he does know, and thinks it better to make his statement in the form we quote. It was, however, strongly suspected at the time that the author was Sir Louis Mallet. This was shown, we think, by the London letter to a Rochdale paper in the confidence of the then honorary secretary and the then secretary of the club, both now dead. In any case the letters were, as Mr. Mallet says, "a scathing refutation of insular ideas of free trade." The very phrase, which reminds us of Mr. Balfour, is evidence of the importance of this publication of the views of so undoubted a free-trader as Sir Louis Mallet. Mr. Mallet writes with such impartiality upon the point that it is impossible to judge of his own view; it is enough that he does his duty as a biographer in stating Sir Louis Mallet's side, and explaining the position of opponents. He goes on to admit that these opponents had a strong practical case in "the misrepresentation and distortion to which the argument for the treaty policy lent itself in the hands of those who sought to undermine free trade." *The Athenæum* is not concerned with politics, nor with the use to be made of economic doctrine, and can only direct those interested to the gold mine which this book presents. Sir Louis Mallet's attitude on such State activities as he thought socialistic, and on bimetallism, is more disputable than his trade views. As a great permanent official he had perfect opportunities of studying the course of British trade. To the character of the man we have already made allusion. Mr. Mallet admits his occasional pessimism, but fights against the charge of persistent gloom. He says, with justice, that Mallet had a "hearty whole-souled laugh." He quotes the present editor of *The Spectator*, who has given, in a letter to the biographer, a perfect appreciation of Mallet's personality, admirably expressed. It is the case that one of Mallet's best friends, still living, when that official was moved by his political masters from the Board of Trade to the India Office, went about telling common friends that "Mallet will now have a fresh world to despair of." Mallet was given to beginning his sentences about politicians by the words, "I despair of....." He had, however, the happy disposition set forth in the biography. He had seen much falling-off from the true faith, and much want of courage among public men. While he might take note of such departure from the faith, he was not embittered by it, but continued, as Mr. St. Loe Strachey says, to look invariably "at public affairs from the highest standpoint." The publishers are Messrs. J. Nisbet & Co.

Mr. Richmond Smith's *The Siege and Fall of Port Arthur* (Eveleigh Nash) is interesting in itself, and has the unusual honour of a preface by General Sir William Nicholson, who represented this country at the Japanese headquarters. Sir W. Nicholson explains that Mr. Richmond Smith, who worked chiefly for the Associated Press, was popular with the Japanese, and that this led to special facilities being offered him for the execution of his task. The British general takes as the newest incident of the war a point to which *The Athenæum* has twice called attention in its reviews of descriptions of the operations at Port Arthur: "the effect produced by grenades charged with a high explosive, the employment of wooden mortars to project such grenades," and adds, "the utility of wire screens for the purpose of throwing the grenades aside." Another matter on which Sir W. Nicholson writes concerns a controversy which has been raging in the columns of *The Times* on the utility of fortresses. The preface proves that strong works may be of value to Powers that have plenty of men. Port Arthur needed a war garrison of "50,000 Russian troops, while the strength of the Japanese force needed to capture" it "can hardly have been less in the aggregate than 150,000." It is clear from his language that Sir William Nicholson approves the expenditure of France upon her eastern fortifications. It does not follow, as he seems to think, that such considerations conclude the matter for ourselves. It may still be the case that, not being plentifully provided with trained men,

"we have wasted much money on the defences of our naval bases, besides locking up as garrisons for these bases too large a proportion of our small regular army."

Sir W. Nicholson admits that if the

"navy were so powerful and so ubiquitous that its local and temporary loss of sea command.....would be inconceivable, it might be deemed an extravagance to fortify and garrison naval bases."

"Inconceivable" is too strong a word; we have to discover upon what objects it is most necessary that we should expend money and men, both limited. In his final words Sir W. Nicholson calls attention to the fine passages in Mr. Richmond Smith's last chapter which describe the valediction pronounced by General Nogi to the spirits of the dead Japanese. In addition to the text there is among the illustrations a striking picture of Baron Nogi reading before the temporary altar, in strange contrast to the next sketch, which represents his rival General Stoessel at the railway station waiting for his train to Russia. The speech of General Nogi beginning, "I, Nogi Maresky," is, even in translation, an example of the best heroic ceremonial style. One paragraph opens with the simple statement of fact—true, as the correspondent shows, of whole battalions of the Japanese infantry—"I, Maresky, with many of you, took a solemn oath to achieve victory or accomplish death." Mr. Richmond Smith's chapters on the courage and discipline of the Japanese are full of careful discrimination. He explains at length the fact to which *The Athenæum* has previously alluded, that some of the town troops coming from industrial districts did not show the courage of the ordinary rural battalions composed of peasantry and fishermen. He tells the story of a reserve battalion from Osaka, which during the most bloody portion of the final engagements refused to advance from cover. The major in command was shot down, on account of the unwillingness of his men to follow, as were some British infantry officers at the battle of Ladysmith. In the case of the Japanese battalion the defaulting regiment was sent to the rear, was compelled to do manual labour, and was forced to attend daily at a special shrine erected to the departed spirit of the commanding officer who had been killed to their disgrace. At the end of some weeks of this treatment the regiment petitioned to be "given another chance in the fighting line." Our author goes on to discuss the future of the Japanese army as manufactures and wealth increase, and writes with a wisdom which impresses us with the solidity of his observation. We learn from Mr. Richmond Smith that the first use of the wooden mortars for projecting dynamite grenades over the heads of the friendly line into the line of the opponent was by the Russians: the Japanese immediately adopting the idea, and proceeding to utilize it on a large scale. Mr. Richmond Smith describes the horrors which resulted from this new practice of war, acres of ground being covered with scattered remnants of bodies whence clothing had been torn by the force of the explosion, which blew the soldiers into bits. While, however, at least one battalion flinched, as has been stated, Mr. Richmond Smith was unable to discover among individuals "a single case of insubordination." The Japanese soldier profoundly respects "his officer, who is regarded as the representative of the Emperor."

Personal Studies. By Henry Scott Holland, Canon of St. Paul's. (Wells Gardner & Co.)—These obituaries deserved to be made into a book. They were written chiefly for *The Commonwealth*, the organ of the Christian Social Union—written, therefore, from the High Tractarian and sacerdotal point of view,

XUM

yet with a literary force which appeals to an unregenerate public, and in most cases from a close personal knowledge of the men portrayed. They reveal their author as a generous enthusiast; where he admires, he admires strongly, with an ecstasy sometimes uncontrolled: if slight streaks of miry clay mingle with iron in the image he has set up, he deals out merely gentle exculpation of our brother's frailties. His descriptive stroke is swift and sure, exhibiting by successive touches all the sides of a many-faceted character, while his analysis of mental and moral complexities is conveyed in strikingly penetrative language. It may not be always the real man that is presented to us, but only the writer's conception of the man, with the uncertainty which hangs over Macaulay's King William or Carlyle's Sterling, and, indeed, over all descriptive biographies where the hero is not made to reveal himself in correspondence or in talk. Sometimes a single phrase is happily employed to characterize the man; such as the "dogged individuality" of Temple, the "lordly recklessness" of Salisbury, the "delicately varied sameness" of Westcott, the "infinite motion" of Liddon. Flashes of humour run through the narratives: in the clash of optimism with pessimism, when Gladstone and Ruskin first met face to face; in Jenny Lind's saucy rebuke of the intruding Americans; neat summaries occur, as that authority, discipline, mystery, were the motives of Newman's ideal Church. Occasional censure is not wanting to shade the florid estimates: stress is laid on Gladstone's imperviousness to metaphysics, science, and Socialism; on Liddon's unreasonable dislikes; on Tolstoy's inability to conceive the State in the spirit of Pericles or of Augustine; or Sir James Paget's supposed deadness to the claims of suffering humanity in the mass. The one weak chapter of the book, inferior both in insight and in eloquence, seeks to make Cecil Rhodes a lofty and unselfish idealist. We imagine that to those who best knew the hero of Kimberley and the Rand the laudation here awarded will seem ludicrous, the blame beside the mark.

Mr. Henry James tells us in the preface to *English Hours* (Heinemann) that the papers from his pen collected in this volume have already been reprinted, thirteen out of the sixteen in a book entitled 'Portraits of Places,' and that they have again been in part rewritten. Their association with a large and excellent series of illustrations by Mr. Joseph Pennell gives a special interest to the present republication. We have this week a new book on Oxford, as well as a new edition of Mr. Andrew Lang's 'Oxford,' so note that Mr. Henry James and Mr. Pennell also deal with Oxford. Mr. James pleasantly contrasts the emotional attitude of his brother Americans at Oxford with the comparative indifference of its permanent residents and the "irreverence" of its undergraduates. The author holds the balance even between Oxford and Cambridge, and thinks that if asked "to mention the prettiest corner of the world" he should "point the way to the garden of Trinity Hall." Its principal beauty, however, depends on the bridge of its neighbour Clare and the transpontine lawns of its other neighbour, Trinity. The "magnificent group of horse-chestnuts" is now, we fear, less "remarkable for the fact that their giant limbs strike down into the earth, take root again, and emulate, as they rise, the majesty of the parent stem," than when these passages were penned. In his chapter on London Mr. Henry James notes as its greatest charm the walk from Notting Hill to Great George Street, Westminster, amid the rustle of trees and the song of birds. He tells us that "in all the town-scenery of Europe there can be few things so fine" as the view from the bridge across the Serpentine. He is, we think, unfair to one feature of the long walk which he commends, describing the beautiful entrance to Hyde Park at Apsley House as "low park-gates in" a "neat but unimposing frame." The essay called 'Browning in Westminster Abbey' differs from the remainder of the volume in not being topographical, and the description of Lichfield deals also with literature. Mr. Pennell's illustrations are admirable. Without descanting on their appropriateness and their beauty, we note some peculiarities. The pretty vignette above the preface represents a scene at Westminster which has no existence; Turner himself never took a greater liberty with the facts. The plate entitled 'The Senate House, Oxford,' is also a puzzle, for while the name is exchanged with that of a view in Chester, the Sheldonian is not properly a Senate House. Cambridge has Senate and Electoral Roll where Oxford has Congregation and Convocation. Almost the only failure among the plates is 'A Devonshire Lane.'

Messrs. Peel and Minchin, in the preface to *Oxford* (Methuen), disclaim for it the title of a guide-book. A guide-book it is, of a superior class. The foundation, the changes, and the famous members of each college, are succinctly discussed. The coloured drawings are well chosen, and are, with few exceptions, of a high order, though their warmth of tint is perhaps too uniformly suggestive of a July evening. The view of Magdalen tower, however, is not from Addison's walk, which, beginning opposite Holywell mill, extends to the high ground terminating the vista. The "a fig for Dr. Kennicott" story used to be localized not at Exeter, but in the garden of the Hebrew Professor at Christchurch, where, in Dr. Pusey's time, the tree still grew. And the prayer for all sorts and conditions of men, with its Chaucerian "Christës sake," transformed by modern spelling, was written, not by Sanderson, but by Gunning, Master of St. John's College, Cambridge. "Finally," as the prayer in question says, we have seen no book which we would so readily place as this in the hands of visitors intent on a serious yet somewhat fleeting study of the Enchantress City.

The main object of *The Old Colonial System*, by G. B. Hertz (Manchester, University Press), is to combat the "exasperating" misconception of imperial history which, as a University Extension lecturer, Mr. Hertz has found generally prevalent. It is possible that, where Moses and the Prophets, in the shape of Lecky's 'History,' have failed to convince, Mr. Hertz may not be more fortunate. He has, however, in his illustrations of the contemporary opinions of the past, dived into remote corners, whence he has produced much valuable and suggestive material. Of the twelve chapters in the volume the one on 'United Empire Loyalty,' describing the different schemes for a settlement put forward by distinguished loyalists, is perhaps the most interesting. The account of the mercantile system is disappointing, and Mr. Hertz is a little inclined to put forth conclusions not startlingly original as though they were discoveries. He wonders why Pitt did not give birth to a new constructive organization of the Empire. The answer is obvious. Pitt, agreeing therein with Franklin, up to a very late date, and with most men of his time, did not consider that any new organization was required. They would have contended that all that mattered was the spirit in which the organization was worked. Mr. Hertz is probably right in thinking them wrong, but that is not the question. We are told that Chatham and Burke "appealed to an imagination too high for contemporary politics without possessing quite enough genius to raise their world from its existing level." One would like to know what practical statesman ever achieved the latter task. Lord George Germain is described as "an able man with sound views on tactics." If by "tactics" be meant strategy, few students of the history of the War of Independence will agree with the judgment; nor was he "Secretary of the Colonial Department of the Board of Trade." Whatever Burgoyne's faults, he surely was not "pompous and prolix"; and in a book which shows evidence of much research it is startling to find that Lord Hillsborough "was afterwards made Secretary of State for India [*sic*] before he knew the geographical whereabouts of Bengal." Nevertheless the book, if not to be taken quite so seriously as its author intends, is timely and useful.

Mr. Walter Del Mar's *India of To-day* (A. & C. Black), though not so good as the volume in which he described his tour 'Around the World through Japan,' is to be commended. The order adopted for a "ten weeks'" tour in India is not, perhaps, the best, but there is an index, and the tourist will be able to adapt the succession of the chapters to his requirements. Mr. Del Mar again shows his powers of observation, and is compelled to note that from the extreme south to the north-west of India "you may travel for months without seeing a smile or any other sign of happiness." The glance of hatred, though not infrequent, is not the rule. We agree with Mr. Del Mar that, commonly, the "eyes turned towards you show only indifference." The illustrations, which are chiefly of architecture, are almost wholly new and are adequate.

We reviewed last week so many books on *Nelson* that it is difficult for us to do more than mention the appearance of a perfect little pocket edition under that title by Prof. J. K. Laughton, published by Mr. George Allen, and excellently illustrated. There is a full chronology of the events of Nelson's life.

We have on our table *A Woman of the World*, by Ella W. Wilcox (Cassell), — *The Manchester Quarterly Journal of Literature and Art* (Sherratt & Hughes),—*The Geography of To-day*, by C. A. Wood (Manchester, Heywood),—*Jews in Many Lands*, by E. N. Adler (Macmillan),—*Tactics for Beginners*, by Major C. M. De Gruyther (Gale & Polden),—*The Cambridge University Calendar, 1905-6* (Cambridge, Deighton & Bell),—*Early Christian Ireland*, by Eleanor Hull (Nutt),—*Spiritual Difficulties in the Bible and Prayer Book*, by H. M. Luckock (Longmans),—*Verses, Grave and Gay*, by Gwilym (Whitehaven, Burlington), —*The Banks in the Clearing House*, by W. Howarth (Wilson),—*The Devil's Due*, by G. B. Burgin (Hutchinson),—*Kokoro*, by L. Hearn (Gay & Bird), — *Loveday*, by L. T. Meade (Hodder & Stoughton),—*Grimm's Fairy Tales and Household Stories*, by the Brothers Grimm, illustrated by H. L. Shindler (Routledge), — *The Evolution of Dick*, by C. W. (S.P.C.K.), — *Spanish-English Dictionary of Mining Terms*, by F. Lucas (Technological Institute), — *Appendix to Japanese Grammar*, by H. J. Weintz (Hirschfeld Brothers),—*Friedhelm*, by E. K. Seth-Smith (S.P.C.K.),—*Deborah's Life*, by J. Blyth (Nash), — *Rachel's Secret*, by Elizabeth H. Mitchell (S.P.C.K.), — *Nostalgia*, by G. Deledda, translated by Helen H. Colvill (Chapman & Hall),—*The Sword of Gideon*, by J. Bloundelle-Burton (Cassell),—*A Bearer of Despatches*, by Emil Loch (S.P.C.K.),—*The Wind-Jammers*, by E. J. Hains (Nash), — *The Neville Twins*, by G. R. Wynne (S.P.C.K.), —*Oak Farm*, by G. Martin (Sonnenschein),— *On Company's Service*, by W. Pett Ridge (Hodder & Stoughton),—*Physical Chemistry*, by A. Findlay (Longmans), — *The Baptist World Congress*, with Introduction by the Rev. J. H. Shakespeare (Baptist Union),— *Calendar of the Plea Rolls of the Exchequer of the Jews*, edited by J. M. Rigg (Macmillan),

—and *Natural History for Young People*, by R. E. Bonser (Cassell). Among New Editions are *Lent Legends, Stories from Heathen Mythology and Greek History*, and *The Followers of the Lord*, all by J. M. Neale (S.P.C.K.),—Bunyan's *Grace Abounding* (R.T.S.), — and Max Pemberton's *Iron Pirate* (Cassell).

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'EMMA, LADY HAMILTON.'

October 21st, 1905.

YOUR reviewer of my book on Lady Hamilton animadverts on a short and incidental sentence (p. 181) touching the praise by the Elliots of Emma in 1795 and 1796. *Lady* Elliot is specially emphasized in my note to the passage. Your reviewer, assuming rather hastily that I have not studied so simple a book as the Minto 'Life and Letters,' quotes from that book one passage alone, and that not in its entirety, concerning Sir Gilbert's description in November, 1796. He was then sympathetically critical. Some years afterwards, as I have not failed to relate, he became a declared enemy. With these particular comments of his I will deal presently. But your reviewer has not marked that in my note I did not rely on this source alone. Hamilton, writing to Greville exactly a year earlier, in November, 1795, says, in a letter which will be found in Add. MS. 34710 D, "Lady Elliot who has been here with her family *has taken quite a passion for Emma*"; and, further, "Emma is not at all displeased to retire with me at times from the great world, altho' none is better received when she chuses [*sic*] to go into it."

The portion of Sir Gilbert's qualified comments in 1795 cited by your reviewer should be supplemented by the rest. Elliot calls her "the most extraordinary compound" that he "ever beheld." "Her face is beautiful," he adds; "she is all Nature and all art." (This I have emphasized in a sentence of my own elsewhere in the book.) "That is to say," he explains, "her manners are perfectly unpolished." Then follows the ease-of-a-barmaid sentence, the pith of which I also embodied in another sentence of my own in the opening chapter. He proceeds to say that she

"is exceedingly good humoured, and wishing to please and be admired by all ages and sorts of persons that come in her way; but besides considerable natural understanding she has acquired since her marriage [here Sir Gilbert is mistaken; it was before it] some knowledge of history and the arts, and one wonders at the application and pains she has taken to make herself what she is."

In vol. i. p. 442 and vol. ii. p. 364 of the same memoirs will be found the highest praise of Emma's talent, as displayed in her 'Attitudes'; while in that volume also occurs a mention of her homeliness, which I have introduced in another part of my work. I think that Lady Elliot may be said at this time to have been a warm admirer. Sir Gilbert praised her gifts while he criticized her manners.

In no case do the strictures on a brief remark occurring in a passage about the Countess of Lichtenau, and only referring to the Elliots

"*among others*," affect the broad fact of Emma's social position in the eyes not only of the Neapolitan Court, but of the English ladies at Naples.

With regard to the Nelson likeness, your reviewer should compare its aspect with that depicted on one of the bronze "Nile" medals, and on one of those struck to commemorate Nelson's return home in 1800. Nelson himself wrote to the effect that no two portraits of himself were the same. WALTER SICHEL.

*** The point we raised was not whether Emma was or was not beautiful, accomplished, and ladylike, but whether Mr. Sichel was or was not correct in stating that in or about 1796 "the Elliots were praising and applauding her to the skies," and we quoted some sentences from Sir Gilbert Elliot's description of her as evidence on the question. Mr. Sichel finds this description "sympathetically critical." We can only say that it does not strike us in that light. As to the portrait, we cannot believe that it was meant for Nelson; nor—in view of the fact that Romney was more or less paralyzed and imbecile at the date given—can we accept the unsupported assertion on its label.

POEMS WRONGLY ATTRIBUTED TO CHAUCER.

IT occurs to me that many of your readers will be glad to have, for reference, a list of the numerous poems that have wrongly been attributed to Chaucer in past times, but are certainly not his. The following gives them in the order of their appearance in the old folio editions. Some appeared previously, but separately.

Poems printed by Thynne (1532).

1. Eight Goodly Questions.—By Lydgate?
2. Balades: to King Henry V. and to the Knights of the Garter.—By Hoccleve.
3. Three Sayings.—Anonymous; only 14 lines.
4. The Romaunt of the Rose, ll. 1706 to end.—Ll. 1-1705 are genuine.
5. The Testament of Creseyde.—By Henrysoun.
6. A Goodly Balade: "Mother of norture."
7. The Flower of Courtesy.—By Lydgate.
8. La Belle Dame sans Mercy.—By Sir R. Ros.
9. The Assembly of Ladies.—By a Lady.
10. The Complaint of the Black Knight.—By Lydgate.
11. A Praise of Women: "Al tho the lyste of women euyl to speke."—By Lydgate?
12. The Testament of Love, in prose.—By Thomas Usk.
13. The Lamentation of Mary Magdaleyn.
14. The Remedy of Love.
15. The Letter of Cupid.—By Hoccleve.
16. A Commendation of Our Lady.—By Lydgate.
17. To my Soverayn Lady.—By Lydgate.
18. To King Henry IV.—By John Gower.
19. The Cuckoo and the Nightingale.—By Clanvowe.
20. Envoy to Alison.—Anonymous.
21. A Moral Balade.—By Scogan. This quotes the whole of Chaucer's 'Gentilesse.'
22. Go forth, King.—By Lydgate.
23. Balade of Good Counsel.—By Lydgate.

First printed by Stow (1561).

24. A Saying of Dan John.—By Lydgate.
25. Yet of the same.—By Lydgate.
26. Balade de Bon Consail.—Only 7 lines; different from No. 23.
27. A Balade which Chaucer made in the praise or rather dispraise of women for their doubleness.—By Lydgate.
28. The Craft of Lovers.
29. A Balade: "Of their nature they greatly them delite."
30. The Ten Commandments of Love.
31. The Nine Worthy Ladies.
32. A Virelai.
33. A Balade: "In the Season of Feuerere."
34. A Balade: "O Mercifull and merciable."
35. Mercury, Pallas, Venus, Minerva, and Paris.
36. A Balade pleasaunt: "I haue a Ladie."
37. A Balade: "O Mossy Quince."
38. A Balade, warning men against deceitful women.—By Lydgate.
39. A Balade on Chastity.
40. The Court of Love.

First printed by Speght (1598 *and* 1602).

41. Chaucer's Dream; or, 'The Isle of Ladies.'
42. The Flower and the Leaf.—By the authoress of 'The Assembly of Ladies.'
43. Jack Upland, in prose.

Printed in Morris's Chaucer (1866).

44. Prosperity.—By J. Walton.
45. Leaulte vault Richesse.—Eight lines.
46. Proverbs of Chaucer.—Twenty-two lines (of which eight are genuine).
47. "Moder of God."—By Hoccleve.

The piece called 'Chaucer's Prophecy' in Bell's edition is only No. 3 reprinted.

Perhaps Nos. 18 and 21, respectively attributed to Gower and Scogan, have never been actually quoted as Chaucer's; but it is difficult to be sure of this. At any rate, they occur in "Chaucer's Works."

The list of forty-seven pieces includes at least twenty by authors whose names we know. Several more may be Lydgate's, and some are far too bad to be even his.

Among these names we may certainly include those of several known men, such as Hoccleve, Gower, Scogan, Lydgate, Henrysoun, Walton (translator of Boethius), Usk (see 'Dict. Nat. Biog.'), and Sir Richard Ros. Of Clanvowe we know only the name for certain; but whether it was Sir John or Sir Thomas is not decided.

WALTER W. SKEAT.

'A SUBURBAN ROMANCE.'

A PARAGRAPH appears in your 'Literary Gossip' stating that Mr. W. T. Spencer, of New Oxford Street, claims to have discovered an unknown story by Charles Dickens with the above title, in an annual called 'The Josephine Gallery,' published in New York in 1861. There can be no doubt that this is an instance of a dodge which was more than once resorted to in America during the period of the existence of *Household Words*. The story referred to appeared in that paper on December 14th, 1850, and the conclusion was, no doubt, jumped at that Dickens wrote it. This was not the case. The author of the story was W. H. Wills, the sub-editor, and it will be found in his volume of 'Old Leaves.' Some of the stories and sketches in that volume, as was pointed out in your columns a week or two ago in regard to 'A Curious Dance,' are indicated by a hand pointing to the chapter number, as having received those "masterly touches which gave to the old leaves here freshly gathered their brightest tints." 'A Suburban Romance' is not so indicated, and therefore must be accepted as the work of W. H. Wills.

B. W. MATZ,
Editor of *The Dickensian*.

THE DEATH OF EDWARD THE ELDER.

IN connexion with the interesting suggestion made by Mr. F. M. Stenton, in your issue of October 7th, that Fearndune of the 'Chronicle' and Ferenduna of William of Malmesbury are identical with Farndon near Chester, it may be worthy of note that Farndon is referred to twice in Domesday Book under the form Ferentone, and was one of the most important manors in this part of Cheshire. It was held partly by the bishop and partly by Bigot under Earl Hugh. The latter portion T.R.E. had belonged to Earl Edwin.

Bigot's part included the present township of Aldford, and at this spot there are still to be seen considerable earthworks known as Aldford Castle (locally called Blobb Hill), evidently intended to protect the important ford by which the old Roman road crossed the Dee at this point. It is not impossible that this is the very spot where Edward died.

WM. FERGUSSON IRVINE.

Literary Gossip.

A NEW book by the author of 'Elizabeth and her German Garden,' entitled 'The Princess Priscilla's Fortnight,' will be published by Messrs. Smith & Elder on November 6th. The story tells the impressions of a visit in which Germany and England are made to look on one another with the keen, but never unkind humour which is inseparable from the pen of the German Elizabeth.

WE deeply regret the death of Mr. G. L. Craik, one of the most civilized and cultivated men connected with the letters of the English-speaking world in the last half century. Mr. Craik, who belonged to a well-known Scottish literary and ecclesiastical family, was in youth the right hand of the late Alexander Macmillan, and remained for forty years the chief literary adviser of the Macmillan firm.

MR. ERNEST A. VIZETELLY writes:—

"On the question raised in Prof. Laughton's article, whether Nelson's early knowledge of naval tactics was derived from French sources, I would suggest that Prof. Laughton is mistaken when he asserts that there were at the time no books in English treating directly of such tactics. The principal work of the French writer, Paul Hoste, to whom he alludes by name, had been translated into our language by C. O'Bryen (*sic*) in 1762. See British Museum Catalogue."

M. RIBOT is a candidate for the seat in the Académie Française vacant by the death of the Duc d'Audiffret-Pasquier, and there is reason to believe that he will be elected.

KATHARINE TYNAN'S new novel 'Dick Pentreath,' which Messrs. Smith & Elder will have ready next Thursday, is the story of a dog and his master—that is to say, primarily the story of the master, but through it flashes the red and silver of Sancho, a Clumber spaniel. The human hero is a young country gentleman of small fortune. Through no fault of his own, he loses the girl he loves on the eve of his wedding-day, and makes a mad marriage with a coarse peasant. After the marriage Dick Pentreath, and Sancho with him, suffer intolerable things; but in the end there is happiness.

MR. FISHER UNWIN has arranged with Pastor Wagner, of Paris, for the publication of copyright English editions of his two most famous works, 'Jeunesse' and 'La Vaillance.' The author has revised each book for English publication, and has also written a preface addressed to the youth of Britain. 'Jeunesse' will appear under the title 'Towards the Heights.'

'THE CONFLICT OF IDEALS IN THE ENGLISH CHURCH' is the title of Canon Knox Little's new volume which Sir Isaac Pitman & Sons are publishing early in November. It is an attempt to examine the various ideals of the different schools of thought in the Church to-day, as dispassionately as possible, but from the point of view of an English Catholic.

MR. F. G. AFLALO has written his reminiscences as an angler, which Sir Isaac Pitman & Sons will publish next Monday under the title of 'The Salt of my Life,' illustrated with fifty photographs. The book ranges over both the Northern and Southern hemispheres.

The second part of Mr. Demetrius C. Boulger's 'History of Belgium' will be published early next year. It brings down events to the end of the reign of Leopold I.

E. Grant Richards will publish shortly a collection of letters written by members of Sir Walter Scott's family to an old governess, edited, with an introduction and notes, by the Rev. P. A. Wright Henderson, Warden of Wadham College, Oxford. These letters, hitherto unpublished, throw some light on the history of the Scott family, and form, in a small degree, a supplement to Lockhart's 'Life.' Most of them deal with what might be called trivial things, but they show strong family loyalty and affection.

Messrs. Probsthain & Co., in conjunction with the Orient Press, will issue shortly the first volume of "Love Stories of the East"—Nizami's 'Laili and Majnun.'

Mr. John Masefield has edited a reprint of 'The Fancy,' by John Hamilton Reynolds, Thomas Hood's brother-in-law and the friend of John Keats. The little volume, published anonymously in 1820, purported to be 'A Selection from the Poetical Remains of the late Peter Corcoran, of Gray's Inn, Student-at-law,' and it cannot be doubted that the prefatory memoir is in its main features autobiographical. Portions of it relate to life at Shrewsbury School in the palmy days of Dr. Butler. Mr. J. B. Yeats has furnished a number of illustrations for the volume, which Mr. Elkin Mathews will shortly publish in his "Satchel Series."

The November number of *The Dickensian* will contain an article on Sir Henry Irving and Dickens by O. Sack, with a reproduction of a drawing of Irving as Jingle by the late F. G. Kitton. Among the other articles will be 'Turveydrop and Deportment,' by Leicester Romayne; and 'If Dickens had been an Actor,' by Justin McCarthy. The frontispiece is a reproduction of an unfamiliar portrait of Dickens, and there will be a sketch by Harry Furniss, and a picture of the Pickwick room at the Leather Bottle. The cover design is a reproduction of that drawn by Marcus Stone for the original covers of 'Our Mutual Friend.'

'Essays in Socialism New and Old' is the title of a new volume, by Mr. E. Belfort Bax, which E. Grant Richards has in preparation.

Glasgow University will hold on April 18th, 1906, a commemoration of Francis Hutcheson, Professor of Moral Philosophy in the University from 1730 to 1746.

Lord Rosebery is expected to take the chair at the annual meeting of the Scottish History Society in Edinburgh this afternoon. With the second volume of the 'Edinburgh Justiciary Court Records,' sent out this week, some fifty volumes have been issued to members since the formation of the Society. Forthcoming volumes include the 'Statuta Ecclesiæ Scotticanæ,' which is being brought out with a translation and notes by Dr. David Patrick, and 'The Records of the Baron Court of Stitchill,' by the late Rev. George Gunn.

The session of the Aristotelian Society will open on November 6th, when the President, Dr. Hastings Rashdall, will deliver an address on 'Causality and the Logic of History,' which will deal with the question of the miraculous as a logical conception.

Mr. Richard Cameron, F.S.A.Scot., gave the opening lecture to the Edinburgh Assistant Booksellers' Association on Thursday night upon 'Books, Libraries, and Literature in Days of Old.'

At the monthly meeting of the Booksellers' Provident Institution on Thursday, the 19th inst., Mr. C. J. Longman in the chair, the sum of 96*l.* 10*s.* was voted to fifty-five members and widows of members. One member was elected, and one fresh application for membership received. A letter was read from Mr. Hugh Spottiswoode stating that he would contribute 25 guineas as a slight token of his thanks to the booksellers for their assistance in forwarding the sale of 'Printers' Pie.' A dramatic performance will be given on Thursday, December 14th, at St. George's Hall, for the benefit of the funds.

The library of the late Sir Joseph Hawley will be sold on November 20th by Messrs. Hampton & Sons at Leybourne Grange, Malling, Kent, the residence of the late owner. The county histories are numerous, and include Hoare's 'Ancient and Modern Wiltshire,' Shaw's 'Staffordshire,' Surtees's 'Durham,' and Clutterbuck's 'Hertford,' mostly in choice bindings. In addition, there are rare books of travel and examples of all branches of literature.

The letters from Wilhelm to Caroline von Humboldt, hitherto kept in the hands of the family, are being prepared for publication by Frau von Sydow, a great-grandchild.

The third centenary of the birth of Corneille will be celebrated in Paris next June, and is likely to be a brilliant affair. The programme will consist of three principal events: a fête at the Sorbonne under the presidency of M. Loubet, who will receive delegates from the academies, universities, colleges, schools, &c.; the inauguration of the monument to Corneille offered to the city of Paris; and the production of various works by the dramatist.

The death is announced at Genoa of Signor Baldassare Avanzini, founder and director of the *Fanfulla*. Avanzini was born about 1840, and started his career in a Government office. In 1870, with the co-operation of several others, he started the *Fanfulla*, one of the most successful journals of modern Italy. His own contributions were usually signed E. Caro. A literary weekly, the first of its kind in Italy, the *Fanfulla della Domenica*, was an offshoot of the famous daily. Signor Avanzini was one of the founders of the Press Association of Italy.

The death, in his seventy-first year, is also announced from Bonn of Hermann Usener, formerly Professor of Classical Philology at the university of that town.

There appeared on Wednesday the 'Statute Book' ('The Public General Acts') for 1905 (3*s.*), by far the thinnest for many years. There are only twenty-three Acts, of which the longest is the work of a private member. The second part of the volume describes the Private and Local Acts.

The other Parliamentary Papers of the week include the Forty-Eighth Report of the Inspector of Reformatory and Industrial Schools, Part II., General Report and Appendixes III. to XI. (11*d.*).

SCIENCE

The Voyage of the Discovery. By Capt. Robert F. Scott, C.V.O. With over 270 Illustrations. 2 vols. (Smith, Elder & Co.)

Never has a Polar expedition returned with richer results, geographical and scientific, than those of which the record is contained in these two splendid volumes. Although assisted by the Government, especially in the measures taken for its relief, it was essentially a private venture on the part of two of our great societies, supported by a munificent donation from Mr. Longstaff and other subscriptions; and its usefulness was enhanced by its being part of a larger scheme, in which two other nations, Germany and Sweden, collaborated with us in different parts of the Antarctic area. If to England's share fell what was in some respects the most fruitful field of operations, it must be admitted that the achievements of our party, which remained out a year longer than the others, were incomparably the most important. Capt. Scott can justly claim, as he does in his final words,

"that the voyage of the Discovery was not conducted in a spirit of pure adventure, but that we strove to add, and succeeded in adding, something to the sum of human knowledge."

And Sir Clements Markham, whom its commander styles "the father of the expedition," stated publicly that its members had accomplished far more than was expected of them.

The detailed record of their experiences has been eagerly awaited, and has not been unduly delayed. We cordially congratulate the author and the publishers on having combined to produce a book which is in every way worthy of so remarkable an expedition. Better photographs could not be desired than those which supply the majority of the 270 illustrations; and each occupies exactly its proper place in the text—a matter which is too often neglected. There are twelve coloured plates from water-colour drawings by Dr. E. A. Wilson; and many, we fancy, will regret that of the large collection exhibited in London by that delightful artist so small a proportion could be included in this work. All of those chosen are admirably reproduced, and some (as 'Moonlight on a Frozen Sea' and 'An Emperor Penguin Rookery') are beyond praise. There are two excellent maps, illustrating the discoveries by land and sea; but it is unfortunate that space has not been found for a survey on a larger scale of the immediate neighbourhood of the ship's winter quarters. Neither of the maps sufficiently indicates the boundary between the sea-ice and the Barrier ice to the east of the Cape Armitage peninsula; and it is therefore difficult to estimate the evidence for the insulation of Mounts Erebus and Terror. Capt. Scott speaks so modestly in his preface of his qualifications as historian of the expedition that he has pro-

vided an agreeable surprise for his readers. To relate the varied incidents of a three years' voyage would be "a weighty task" for most writers; but he discharges it with such apparent ease and with so remarkable a gift of description and selection that it could not be in more capable hands. With many touches of dry humour and a generous appreciation of the efforts of his men he has told us exactly what we wanted to know; and no man could wish for higher praise. His chief object, he says, has been the guidance of future voyagers, and for this reason he has entered into rather minute details of management and equipment; but in spite of his apologies on this score, there are very few pages which the most fastidious will care to skip.

Something must be said upon the main outlines of the expedition's work. After an uneventful voyage to the southern hemisphere the Discovery left New Zealand in December, 1901, and spent what remained of the short Antarctic summer in exploration along the edge of the Barrier ice-sheet to the east of Victoria Land. In 76°–77° S. latitude and 150°–156° W. longitude new land was discovered, which was named King Edward VII. Land; and it was found that, if the observations of Ross in 1842 were correct, the ice-sheet has receded thirty miles or more in the last sixty years. This retreat does not seem to have been uniform, but to have occurred principally in the latitude of a great promontory which existed between the meridians of 165° and 170° W. longitude. The Parry Mountains, charted by Ross to the south-east of Mount Terror, were found to be non-existent; and it is possible that Ross had been deceived by mirage, which had projected to the eastward the mountains subsequently discovered by Capt. Scott, and named by him the Royal Society Range.

Early in February, 1902, the Discovery returned to Victoria Land, and took up her winter quarters in a sheltered bay of McMurdo Sound to the west of Mount Erebus. With pardonable pride Capt. Scott considers that "no Polar ship ever wintered in a more interesting spot" than this, which was to be the home of the explorers for the next two years. On three sides they were surrounded by the vast unknown, and how bravely and diligently they laboured to penetrate its secrets may be seen from the chart of the sledge journeys which accompanies the second volume. At first they were somewhat handicapped by inexperience of the perils of sledging; and in a reconnaissance during the autumn a young seaman lost his life on a dangerous ice-slope, while others of the party were only rescued with difficulty. But this was the single toll which the grim climate levied upon their numbers, although in the first spring there was a moment when scurvy, that most terrible scourge of the old Arctic travellers, threatened them with disaster. The disease appears to have been due to defects in some of the tinned foods supplied to the expedition; but energetic measures were taken at once, and the danger disappeared.

On November 2nd Capt. Scott entered upon his great southern journey, accompanied by Dr. Wilson and Lieut. Shackleton. They started with nineteen dogs; but for some inexplicable reason these animals proved deficient in staying power, and, even before the "farthest south" was reached, they were of no use in the traces. With indomitable courage the party pushed on to the utmost limits of safety along the surface of the great ice-sheet, within view of a lofty mountain range on the west. Capt. Scott thus describes one of the most exciting moments of the advance:—

"On the near side is a bold, rocky, snow-covered cape; and as we rapidly altered its bearing this afternoon, it seemed to roll back like some vast sliding gate, and gradually there stood revealed one of the most glorious mountain scenes we have yet witnessed. Walking opposite to Wilson [who was suffering from snow-blindness], I was trying to keep him posted with regard to the changes, and I think my reports of this part must have sounded curious. It was with some excitement I noticed that new mountain ridges were appearing as high as anything we had seen to the north; but, to my surprise, as we advanced the ridges grew still higher, as no doubt did my tones. Then instead of a downward turn in the distant outline came a steep upward line; Pelion was heaped on Ossa, and it can be imagined that we pressed the pace to see what would happen next, till the end came in a gloriously sharp double peak crowned with a few flecks of cirrus cloud.....All our thoughts in camp to-night turn to this splendid twin-peaked mountain, which, even in such a lofty country, seems as a giant among pigmies."

This scene was close to the furthest point reached, which, as all the world knows, placed the "record" some 250 miles nearer to the Pole. Despite the loss of the dogs, they returned in quick time, though with much suffering, Lieut. Shackleton being very ill, and the others tainted with scurvy; and on February 3rd, 1903, after ninety-three days out, they reached the ship, which was already in communication with the relief vessel. It is interesting to remember that Capt. Cagni, on his North Polar journey in 1900, started with 104 dogs, to whose draught-power he largely owed his success; and if Capt. Scott had been equally well provided—and also with the best dog food—he would no doubt have reached a far higher latitude. We are not sure that Capt. Scott would persuade the Italian explorer, or any of his Arctic brethren, that Antarctic sledge-parties are at a disadvantage as compared with Arctic in the matter of speed; for in arguing for the superiority of sea-ice over land-ice as a travelling surface, he seems to forget that the former, where it is not land-locked (as it practically is in McMurdo Sound), is liable to break up and drift with every wind.

The expedition was destined not to escape in 1903, for the open water did not come within four miles of the ship. But the second winter proved less stormy than the previous one; and in the spring sledge-parties were again sent out in all directions. This year the principal effort was to the west, and was again under the leadership of the commander himself. For his account of his various misfortunes—of the severe blizzard which kept the party in their tents for a week, and of the hairbreadth escapes of himself and two sailors, who made a forced march of 200 miles, 9,000 ft. above sea-level, over the inland ice—we must refer our readers to his own graphic narrative. But we must find room for his testimony to the magnificent spirit of his men. One day a sailor overstrained himself in sledge-hauling, and was kindly excused by his captain from part of the heavy work on the march:—

"Handsley came to me to-night to beg that he might not be made an example of again. I tried to explain that I had no intention of reflecting on his conduct; but apparently nothing will persuade him but that his breakdown is in the nature of disgrace. What children these men are! and yet what splendid children! They won't give in till they break down, and then they consider their collapse disgraceful. The boatswain has been suffering agonies from his back; he has been pulling just behind me, and in some sympathy that comes through the traces I have got to know all about him, yet he has never uttered a word of complaint, and when he knows my eye is on him, he straightens up and pretends that he is just as fit as ever. What is one to do with such people?"

Twelve days after the captain's return the relief ships arrived at the edge of the ice, which was then twenty miles from the Discovery. For a month her release seemed hopeless; but at length a propitious storm, aided by a prodigal expenditure of gun-cotton, freed her in the nick of time. After a fruitless attempt to explore the north-east coast of Victoria Land, she reached New Zealand in April, 1904, and, returning thence by the South Pacific, arrived in England five months later.

It is too soon at present to expect any estimate of the full scientific results of this great expedition. The book contains two valuable appendixes by Mr. Ferrar and Dr. Wilson, the geologist and the zoologist of the party, on the two branches of knowledge—as illustrated by these regions—which they respectively represented. There are also interesting observations in the body of the work on the habits of the seals and penguins.

In his concluding chapter Capt. Scott sums up the more important geographical problems upon which his researches have thrown light. Among these are two questions of general interest: first, whether Victoria Land continues on to Graham Land, and so is part of a vast continent—which he inclines to answer in the affirmative; and secondly, what is the nature and origin of the (so-called) Ice Barrier. On the latter point opinions are still much divided. Mr. Bernacchi, the physicist of the party, who was also a member of the Newnes Expedition of 1899, thought formerly that this ice-sheet (as it should rather be called) was simply a gigantic glacier-tongue, moving from west to east, and that on the south side of it—possibly not more than fifty miles away—would be found an open sea. Capt. Scott, by his southern journey, has shown the latter conjecture to be unfounded; but he so far agrees with the theory as to maintain that the Barrier ice-sheet is afloat at least as far south as he travelled. His investigations have proved that the whole region was once much more heavily glaciated than at present; and his own theory is that the ancient ice-sheet then filled nearly the whole of the Ross Sea; that, as the mass gradually wasted from above, it became buoyant and floated while remaining fast; and that it is now rapidly diminishing. But one of his officers, on

revisiting after thirteen months a depôt which Capt. Scott had left in November, 1902, found that the depôt had moved in that time 608 yards slightly east of north. Capt. Scott admits that the rapid movement of the ice-sheet in this direction is a complication of the problem; it would seem to show that there is a far larger supply of ice pressing up from the south and west than would be accounted for by the two great outlets of the inland ice which he discovered. In short, while we know much more about the Barrier than we did before the expedition, the new facts of its vast extent and its rapid movement make it more mysterious than ever.

With such interesting questions still unsolved, we are led to express a hope that the Antarctic career of Capt. Scott is not yet closed. His tact and perseverance, his indomitable pluck, and his great popularity with his men—combined with his comparative youth and his unique experience—mark him out as a leader who should have another chance of service in the same field. If in a much poorer country Sven Hedin could find funds for the completion of his Asiatic researches, England might surely find a second Longstaff to carry on the work made possible by the generosity of the first.

ANTHROPOLOGICAL NOTES.

Mr. Lewis Abbott in *Man* for October continues the discussion of the origin of the eoliths. In an animated article he characterizes M. Boule's conclusions as over-hasty generalizations, and maintains the possibility of establishing a scheme of classification based upon objects that could not have been produced in cement works. Another controversial article is by Mr. N. W. Thomas, who criticizes the definitions of "magic" offered by MM. Hubert and Mauss in the 'Année Sociologique.' Mr. John Garstang describes his recent excavations in the prehistoric cemetery at Hierakonpolis (when 188 graves were registered and photographed), and gives specimens of the typical objects now being exhibited at the Institute of Archæology of the University of Liverpool. Mr. W. Innes Pocock contributes a description and measurements of four hitherto undescribed crania from shell-bearing sand-hills near San Francisco, now in the Cambridge Museum. Capt. G. R. Hearn communicates (through Mr. Risley) his observations of the ceremony of passing through fire performed by a Brahman called the "Panda" on the day or night of the full moon which ushers in the Holi festival at Phalen, a gât village in Mathura. The legend on which the ceremony is founded bears a close resemblance to the story of Shadrach and his companions in the book of Daniel. J. E.-P., in a review of 'Saints and Sinners' by Mr. R. Lamb, characterizes the custom of over-dressing, insisted upon by the mission ladies in the New Hebrides, as a greater evil than even the introduction of firearms and alcohol by traders, inasmuch as it has to do with the large increase of pulmonary consumption that is tending to the extermination of the native population.

Mr. A. B. Cook in *Folk lore* discusses the European sky-god as known to the Italians, and has accumulated a great mass of evidence relating to the worship of Jupiter, the claims of kings to divine prerogatives, and cognate matters. Mrs. Wherry contributes an account (partly from her own observation) of the dancing-tower processions in Italy, one of which—that of the Ceri at Gubbio—has already been described in a separate publication of the Folk-lore Society.

In his presidential address to the Prehistoric Congress on September 26th M. Émile Rivière made some observations on "la préhistoire" as being still a very young science. Referring to the discoveries in the Dordogne, he said that they did not afford the least trace of Tertiary man or of his industries, nor of any *pithecus*. Relics of Quaternary man are found in great number, and representing all the successive stages in his history—Chellean, transitional, Mousterian, Solutrean, Magdalenian. In the last but one of these the industries of worked bone, reindeer horn, and ivory appear concurrently with the taste for personal adornment; and in the last they receive a great development, and quickly attain a character of artistic decoration. He adduced in evidence numerous engravings and statuettes which are preserved in the museum at Perigueux. The palæolithic discoveries in the Dordogne have been so important that the remains of the neolithic and bronze periods in that country have been comparatively neglected, though these are not inconsiderable. As many as 24 menhirs and 110 dolmens exist there. The President offered a tribute to the memory of many deceased explorers, including the most recent, Élie Massénat, and especially M. Tabanou, who died, while still a young man, two years ago, a victim to his ardour in prehistoric research, for he was crushed by a block of stone, when excavating the Solutrean station of Badegoules, near Terrasson. M. Rivière has just published a second edition of his pamphlet (26 pp. and two plates) on 'Les Parois gravées et peintes de la Grotte de La Mouthe, Dordogne."

SOCIETIES.

Royal Numismatic.—*Oct.* 19.—Sir John Evans, President, in the chair.—Mr. H. F. Newall and Herr Armin Egger were elected Fellows.—Mr. W. S. Lincoln exhibited a series of medals of Nelson in silver, bronze, and pewter.—Mr. F. A. Walters showed a York halfpenny of Henry VIII. struck by Wolsey and bearing his initials T.W. This coin is unpublished.—Mr. W. J. Webster exhibited a sixpence of the first coinage of James I. with mint-mark a thistle-head; a pattern broad in silver by Rawlins of Charles I., and a crown of Charles II. of 1663,—and Mr. H. B. Earle-Fox, a lead impression of the obverse of the tetradrachm of Euthydemus II. of Bactria.—Mr. W. C. F. Anderson presented to the Society a proof in bronze of the medal for regular attendance of school children awarded by the Berkshire Education Committee. On the obverse is shown a seated female figure instructing children, and on the reverse a stag (the badge of the county) standing near an oak-tree, typifying the old forest of Windsor. The medal was designed by Mr. H. G. Willinck (a member of the Education Committee, whose badge of three acorns is placed on the reverse), and was executed by Mr. Frank Bowcher.—The President read a paper on 'The Silver Map-Medal of Sir Francis Drake.' This medal, of which only three specimens are known, consists of a thin silver circular plate engraved on one side with the Eastern hemisphere, and on the other side with the Western. The course taken by Drake in his famous voyage round the world is marked by a dotted line, the date of his departure being inscribed 1577 ID. DEC. (*i.e.*, December 13th), and of his return, 1580 4 CAL. OC. (*i.e.*, September 28th). The President gave some interesting particulars of Drake's voyage. This medal was issued soon after Drake's return; but the artist is uncertain, though probably Flemish.—Mr. Percy Webb gave an account of a recent find of Roman coins at Little Wellington Wood, near Watchfield, in Berkshire. The coins were discovered in an old stone-lined well, and were contained in a small earthenware vessel. They numbered only twenty-three, and extended from the reign of Gallienus to those of Carausius and Allectus, the coins of the last two emperors having been struck at London and Colchester. The date of the burial was *c.* A.D. 295.

Entomological.—*Oct.* 18.—Dr. T. A. Chapman, V.P., in the chair.—Mr. C. W. Bracken and Mr. W. H. St. Quentin were elected Fellows.—Mr. Rowland-Brown exhibited series of Erebias taken this year in the Pyrenees. He also exhibited short series of *Lycæna orbitulus* from the Central Alps, and *L. orbitulus* var. *oberthuri*, Stgr., *L. pyrenaica*, and *L. pheretes* from the Brenner and Cortina districts, remarking that as between these species there seemed to be a greater superficial affinity between *pyrenaica* and *pheretes* (not reported from the Pyrenees) than between *pyrenaica* and *orbitulus*.—Mr. E. C. Bedwell exhibited eight specimens of *Apion lævigatum*, Kirby, one of the rarest indigenous Apions, found on August 31st sheltering under plants of *Echium vulgare* in the Lowestoft district.—Mr. R. Shelford showed a Ligæid bug, the fore-limbs of which, comparable to those of the mole cricket, were well adapted to fossorial habits; a Brenthid beetle with a deep channel running along the dorsal part of the prothorax, inhabited by Acari; and an Anthribid beetle with a crescentic sulcus on the prothorax. All the specimens were from Sarawak, Borneo.—Mr. C. J. Gahan, on behalf of Mr. C. O. Waterhouse, exhibited a living example of *Phaneroptera quadripunctata*, a species which had been found in some numbers in a vinery near Chester. It is a Southern European species, and is not known as British.—Mr. W. J. Kaye brought for exhibition a long series of *Heliconius numata* from the Potaro River, British Guiana, clearly proving that these very variable forms were only aberrations, and were not sub-species, at least in this locality.—Mr. A. H. Jones exhibited a collection of Lepidoptera made by him in Majorca during the first half of last June, and remarked upon the great paucity of lepidopterous species in the island.—Mr. Frank P. Dodd communicated a paper 'On a Parasitic Lepidopteron from Queensland.'—Commander J. J. Walker read a paper by Mr. E. G. R. Meade-Waldo, 'On a Collection of Butterflies and Moths made in Morocco, 1901-2.' The species enumerated included a Cœnonympha and a Satyrus new to science.

MEETINGS NEXT WEEK.

Mon. Royal Academy, 4.—'The Bones and Muscles of the Trunk and their Relation to the Surface Forms,' Lecture II., Prof. Arthur Thomson.
— London Institution, 5.—'A Cruise with the Commissioners of Irish Lights,' Sir Robert Stawell Ball. (Travers Lecture.)
Tues. Society of Arts, 8½.—'Colour and Race,' Dr. John Beddoe.
Wed. Archæological, 4.—'Japanese Sword-Blades,' Mr. A. Dobrée.
— Entomological, 8.
Thurs. Royal Academy, 4.—'The Bones and Muscles of the Trunk and their Relation to the Surface Forms,' Lecture III., Prof. Arthur Thomson.
— London Institution, 6.—'Art and Humour,' Mr. M. H. Spielmann.
— Linnean, 8.—'Plant Ecology interpreted by Direct Response to the Conditions of Life,' Rev. G. Henslow.
— Chemical, 8½.—'Solution and Pseudo-Solution: Part IV. Some of the Arsenious Properties of Arsenious Sulphide and Ferric Hydrate,' Messrs. E. Linder and H. Picton; 'The Molecular Conductivity of Water,' Mr. P. Blackman; 'The Stereoisomerism of Substituted Ammonium Compounds,' Mr. H. O. Jones; 'The Influence of Very Strong Electro-magnetic Fields on the Spark Spectra of Ruthenium, Rhodium, and Palladium,' Mr. J. E. Purvis; and four other Papers.
Fri. Philological, 8.—'On the *N* and *R* Words I am editing for the Society's Oxford Dictionary,' Mr. W. A. Craigie.

Science Gossip.

The Swedish explorer Sven Hedin has started on a journey through India and Tibet. The expenses of the expedition will be defrayed by the King of Sweden, Emanuel Nobel, and others.

The sixth Huxley Memorial Lecture will be delivered on Tuesday by Dr. John Beddoe, the subject being 'Colour and Race.'

The moon will be full at 5h. 11m. (Greenwich time) on the morning of the 12th prox., and new at 4h. 47m. on the evening of the 26th. The latter being little more than twenty-four hours after she is in perigee, exceptionally high tides may be expected. An occultation of Aldebaran will take place on the evening of the 13th: disappearance at 6h. 35m., and reappearance at 7h. 16m. The planet Mercury will be at greatest eastern elongation from the sun on the 27th prox., and visible in the evening during the second half of the month, moving from the constellation Scorpio into Sagittarius. Venus rises a little later each morning, and will be in conjunction with the moon on that of the 25th; she will pass about 4° north of Spica on the 8th, and 1° north of α Libræ on the 25th. Mars is visible in the evening (diminishing in brightness) near the boundary of the constellations Sagittarius and Capricornus. Jupiter is at opposition to the sun on the 24th, and brilliant all night, not far to the south-east of the Pleiades. Saturn is in the constellation Aquarius, due south at 7 o'clock in the evening on the 5th, and at 6 o'clock on the 20th.

A large group of sun-spots has lately been visible traversing the solar disc, and is now passing off the western limb. A large spot is also advancing from the eastern limb.

We have received the eighth number of the *Memorie della Società degli Spettroscopisti Italiani*. Father Testa gives an account of the observations of the Perseid meteors, obtained last August at Pavia; Signor Bemporad communicates a set of new tables for the transformation of equatorial co-ordinates into rectilinear co-ordinates of celestial photography; and the diagrams of the spectroscopical images of the sun's limb are continued to the end of June, 1903.

FINE ARTS

MINOR EXHIBITIONS.

Two small exhibitions claim attention this week. At the Dutch Gallery, temporarily removed to 39, Old Bond Street, is a selection of drawings by Prof. Legros. There is nothing here to surprise, but much to delight the artist's admirers. Although Prof. Legros keeps closely to one consistent attitude, although every drawing bears strongly the impress of his temperament, he finds for it constantly fresh expressions, and he is far too objective ever to become mannered. He has looked at many of the old masters, indeed, but he has looked in his own way. There are drawings here, such as *Les Trois Ages* (No. 34), which, in their balance and rhythmic disposition, remind one of Raphael, though the forms are heavier and have a more rustic distinction. In another drawing, *Les Cheminaux, Après le Crime* (41), we find a reminiscence of one of Titian's frescoes, but the action is less vivid, for Prof. Legros's bias is towards the expression of serene melancholy or passive resignation. From Claude one may suppose he has learnt the subtle art of irradiating his silhouettes with the diffused glow; but again there is a difference of mood. His is the serene evening of a sadder day. Of this aspect of his art *Le Liseur* (13) is a noble example. But almost all the landscapes here have great qualities of design, and in all alike the artist manages by the simplest means to convey a strongly felt poetical mood.

His power of suggesting colour while keeping it within the strict limits of its effectiveness for expression is remarkably shown in *Les Ruines* (22), a harmony of golden green. No less remarkable is the *Effet de Matin* (27), where a momentary and subtle effect, which our more realistic landscape painters would have recorded with searching accuracy, is hinted at by the slightest means. But how completely the artist has distilled from it its poetical and imaginative qualities!

A number of Mr. R. F. Wells's bronze statuettes, among them some new ones, deserve notice. They have the rare distinction of real plastic quality, and are inspired by a tender and sympathetic feeling which is in harmony with Prof. Legros's work. — In an adjoining room are some drawings by Miss Dorothea Landau which show some promise, but are scarcely beyond the stage of a good pupil's work.

At the Carfax Gallery is a small selection of pictures. The most important is Whistler's well-known *Connie Gilchrist with a Skipping Rope* (10), once sold for 13 guineas. It is unlike most of Whistler's portraits of its period, both in the colour scheme, with its notes of red on a ground of old gold, and in its attempt at rendering a momentary pose. The movement is not, it is true, much insisted on, nor is the figure very convincing. There is, in fact, something of a contradiction between the subject and the treatment. The gaiety and spontaneity of the gesture demand, one feels, something more sparkling, more incisive in handling, than Whistler could allow himself. It is all toned down, deadened, and half effaced. If one thinks of Mr. Sargent's 'Jaleo' or 'Carmencita,' one cannot doubt that Whistler was here out of his element. What he has given, however, as no one else could, is a certain naïve coyness and simplicity, which are very charming. A large Goya, *Portrait of the Duchess of Alva* (14), makes a striking contrast to the Whistler by its aggressive vitality. The figure is splendidly posed and set up, and the character asserts itself undeniably, though by no means agreeably. In the perfect ease of the modelling and an unusual grace of handling it must be counted as a fine example of the master. Next to this hangs a portrait of two babies, ascribed to Cornelis de Vos. It is very rarely that the portraiture of royal babies has resulted in works of art; but De Vos has here succeeded a great deal better than most artists. It is not exactly an inspired work, but it is a piece of brilliant and sound craftsmanship. It is, we suppose, a rather early work, for the painting of the babies is still precise and almost dry, though the accessories already have a Rubens-like exuberance. The colouring is rich and glowing. From De Vos we pass to a landscape ascribed to Barker of Bath (16). This is so like a Gainsborough that it is difficult not to suppose he had a hand in it; but there are touches which forbid the idea that he painted the whole. It is unusually thin in pigment and delicate in touch for Barker, but, if it be his, must count as an extraordinarily fine example. Near by hangs a curious picture of a Landsknecht ascribed to the school of Nuremberg (18); it is, in fact, a painting from one of Dürer's woodcuts.

To the school of Antwerp is attributed an *Adoration of the Magi* (1), which just misses the finest quality of the work of Herri met de Bles, but is nevertheless accomplished and decorative.

No. 2 is an early Turner, *Lake and Castle of Inverary;* at least we take it to be such, though, through overcleaning, it has acquired a dubious air. Nor can it ever have been a masterpiece. Another and more interesting picture of the English School is the *Cornfield* by James Ward (8), an early work entirely in the style of Morland, and almost, though not quite, of his quality. Another James Ward, *Silenus and Satyrs* (34), shows him as a rather brutal interpreter of Venetian and Flemish traditions, with vigour and decision of touch. The Bonifazio Veronese, *Santa Conversazione* (5), is a sumptuous piece of colour, with more careful deliberation in the execution than was usual with that most slovenly of Venetian artists.

Two very charming little Lelys, *The Earl of Rochester* and *Lady Lisburne* (9 and 11); a beautiful Poelenburg, *Bathers among Ruins* (26); and *An Entombment* (13), which looks like a Spanish imitation of a Gerard David, are among the more remarkable things in an interesting exhibition.

MR. J. G. WALLER, F.S.A.

The death is announced of Mr. John Green Waller, F.S.A., the archæologist, in his ninety-third year, at his residence at Blackheath. In conjunction with his brother Lionel, he commenced in 1840 the publication in folio parts of a series of 'Monumental Brasses.' The last part was issued in 1864. On monumental brasses, mural paintings in churches, and ecclesiastical symbolism generally, Mr. J. G. Waller was one of the highest authorities. He was also a distinguished artist, and his designs in painted glass and in brass adorn many churches. On the settlement of the late Charles Roach Smith in Lothbury, where he founded his museum of London antiquities, Mr. Waller formed a close friendship with him, which continued until Mr. Smith's death in 1890, when Mr. Waller edited a posthumous volume of his friend's 'Retrospections.' They joined in the formation of the British Archæological Association in 1844, and together adhered to the body retaining that name when the separation of the association into two bodies occurred shortly afterwards. They were also together in the establishment of the London and Middlesex Archæological Society in 1855. Mr. Waller was an honorary member of that society, and of the Essex and Surrey Archæological Societies, the British Archæological Association, and other learned bodies, in which he filled many offices, and to which, as well as to *The Gentleman's Magazine* in the old days, he contributed memoirs of value. He was learned in London topography, and his paper on the Holebourne in the *Transactions* of the London and Middlesex Archæological Society is a classical authority on that subject.

Mr. Waller did not join the Society of Antiquaries of London until 1886, though his high standing as an archæologist would have secured his election long before, had he sought it. He had been an exhibitor to the Society as far back as 1838. He was speedily invited to serve on the Council, and his intervention in the meetings when subjects of which he was master were being discussed was always welcome.

Notwithstanding his advanced age, he was present at the anniversary meeting and dinner of the Society on last St. George's Day, and frequently attended the evening meetings, where he had his accustomed seat next to the Vice-Presidents, on the right of the chairman. He was also present at the Royal Academy dinner this year. His erect figure and genial presence gave no sign of his great age. In a letter written three months ago he said:—

"I was over forty years in Bolsover Street, and never thought I should survive my Portland lease. .....But I am surviving too many friends.....Franks made my acquaintance even before he had left Cambridge; our friendship was over fifty years..... I may perhaps say that I have read my last paper, as it is not to be expected that I can go on with mental work very much longer, though I still amuse myself in art as well as science, and the Pebble Bed often occupies me. I am yet a V.P. of the Quekett Club, continuing for four years after serving two as President. So at present I don't give up."

It is given to few men to attain distinction so early in life, and to win the friendship of so many generations of fellow-students. E. B.

ARCHÆOLOGICAL NOTES.

Two of the inscriptions in a hitherto unknown linear script discovered by M. de Morgan at Susa, and published in the sixth volume of 'Textes Élamites - Sémitiques,' have been examined by Herr F. Bork, who dissents from the interpretation that Father Scheil would place upon them. He does not think that the relation of the signs to the later cuneiform is incontestable, nor even that they were necessarily ideographic or pictorial. Nor will he accept as proved the relationship of the script to the Sumerian, nor Father Scheil's theories as to the comparative ages of Sumerian and Elamite culture. In all this there is more assertion than argument. But when he contests Father Scheil's view as to the sudden disappearance from Western Asia of all scripts but the cuneiform, he seems to be on firmer ground. The site of Susa has indeed been carefully and scientifically excavated, but in other parts of Mesopotamia we have as yet done little more than touch the surface of the ground in our search for portable objects. Even without the example of Tel el-Amarna to guide us, it is plain that there is still room for many unknown scripts to be discovered.

M. Georges Rivière has drawn attention to the peculiar bas-reliefs coming from the

Mekong region in Cochin China, and recently exhibited in Paris at the Archæological Exhibition of the Petit Palais. These, which come for the most part from the temple of Angkor, are said by the natives to be the work of a race which they call Khmer, and M. Rivière sees in them a great resemblance to Sumerian work as testified by the monuments of Gudea and others. The resemblance is not, perhaps, so close as to strike everybody, but that there was actual communication at an early date between Indo-China and the countries at the head of the Persian Gulf should surprise nobody. Coasting vessels working along the shores of India must frequently have been driven out of their course, and the tradition which attributes all Babylonian civilization to seafaring strangers may therefore be well founded.

M. Georges Foucart has communicated to the Académie des Inscriptions a remarkable study on the decorated vases of Negadeh, in which he advances the theory that the objects portrayed thereon were intended to ensure their continuance for the use of the dead in the next world. Thus the triangular signs which have hitherto been taken as denoting mountains are, he thinks, nothing else than the loaves of bread which the piety of later ages stored in the tombs; while the ostriches, gazelles, and other animals were also intended for the food of the dead. The representations of boats he imagines to be examples of the divine bark. Incidentally, he has occasion to examine the standards or ensigns of the different gods displayed on the prows of these boats, and he succeeds in identifying most of them to his own satisfaction with the deities of the later pantheon. The article, which, like all M. Foucart's work, is readable, concludes by drawing attention to the fact that the monuments discussed show, according to him, no trace either of foreign conquest or of an indigenous civilization afterwards to vanish.

M. Maspero's annual reviews of Egyptological books are now appearing in the *Revue Critique*, and are as trenchant and as well worth reading as usual. He gives much attention to the 'Chronologie' of Dr. Eduard Meyer, and takes this author to task for his arrogant use of the word "absurdity" in his comments on systems other than his own. Without going beyond the bounds of courtesy, M. Maspero lets it be seen that he does not favour Dr. Meyer's scheme for compressing the whole of the thirteenth and fourteenth dynasties—comprising, according to the Turin Papyrus, some 150 kings—into the space of 210 years, and he warns him that in this respect the coming winter may have surprises in store for him. Nor does he think that Dr. Meyer has been wise in trusting for the chronology of the eleventh dynasty to the conclusions of Dr. Breasted, some of which he thinks are already invalidated by the work at Deir el-Bahari and elsewhere. On the whole, however, he is favourable to the book, which, he says, does for Egyptian chronology in the twentieth century what Lepsius did in the nineteenth. Among other books, M. Maspero notices Father Mallon's 'Grammaire Copte,' which he greets with pleasure as worthy of replacing the now antiquated grammar of Peyron, although he thinks the author has been led astray in places by Dr. Steindorff's Semitizing theories. He speaks well, too, of Baron von Bissing's 'Mastaba des Gemni-kal,' of Mr. H. R. Hall's 'Nitokris-Rhodopis,' and of Dr. Erman's little book on Egyptian religion, although he blames the last-named for having, like most Egyptologists, too much neglected the study of magic. When we consider that in its origin the religion of the Egyptians was not far removed from that sorcery to which in its long decadence it gradually returned, the omission is extraordinary.

M. Eugène Revillout has published a monument coming from Rhodes, and depicting a person in Egyptian costume in a style characteristic of Egyptian art. On the back of the statue is written in demotic, "Before Osorhapi, the great god, and Isis, the great goddess, Dionysios the priest of the year." We have here, then, one of the few inscribed monuments of the Greek worship of the Alexandrian divinities, and M. Revillout asks us to notice that the word for priest is not the Egyptian *ab oueb*, but is a demotic transcription of the Greek *ἱερεύς*. The date he puts at somewhere in the reigns of the early Ptolemies. The Egyptian form of the Greek Sarapis is noteworthy, and leaves little doubt that the "Great God," as Sarapis was generally called in the West, was looked upon, at the beginning of his vogue, as a composite deity combining the attributes of Osiris with those of the Nile god.

A curious find has been made by M. Jean Clédat in some excavations carried on by him at Tel el-Herr, between the Suez Canal and the site of the ancient Pelusium. He has come across, together with some objects of the Saitic and later Greek periods, a Jewish coin of the "Fourth year of the Independence of Sion," which leads him to hope he is on a site of Jewish antiquities.

A second and cheaper edition of Mr. W. St. C. Boscawen's sound and interesting book 'The First of Empires' is now published by Messrs. Harper. One is glad to see that most, if not quite all, of the misprints noticed in our review of the first edition have now been corrected.

Fine-Art Gossip.

Numerous exhibitions open to-day, including that of the Royal Society of British Artists. At the Baillie Gallery are to be seen paintings and sketches by N. H. J. Baird, water-colours by W. Foxley Norris, and 'Faerie Folk' and other pictures by Marion Wallace-Dunlop. Messrs. Dickinson exhibit pictures and sculpture by members of the Cheyne Art Club. Mr. Percy French shows at the Modern Gallery, New Bond Street, Irish and other water-colour drawings. Messrs. Henry Graves & Co. have sketches in water colour of English and foreign landscape by E. H. Fahey. Mr. Gutekunst exhibits etchings by A. Canale, Rembrandt, and A. Zorn; Mr. T. McLean, cabinet pictures; and Messrs. Shepherd Brothers, pictures by early British masters and modern painters.

The November number of *The Burlington* opens with an editorial article on 'German Art and the German Character.' Mr. D. S. MacColl traces to its source in folk-lore the subject of a curious miserere carving in Worcester Cathedral. Mr. Roger Fry writes on 'Mantegna as a Mystic,' while Mr. Claude Phillips publishes, with a short appreciation, a picture by Watteau in the Uffizi which seems to have escaped notice. A hitherto almost unknown Spanish master, Bartolomè Vermejo, is identified by Mr. Herbert Cook as the painter of two panels in the collections respectively of Sir Julius Wernher and Mrs. Gardiner of Boston. Mr. Campbell Dodgson publishes a set of six engravings from the British Museum, which he shows to be the earliest signed works of Michel Le Blon; a Netherlandish picture now in London is identified by Mr. Weale as belonging to the little-known school of Ypres; and Mr. A. J. Koop contributes an account of the portrait panels attributed to Bramantino. The miscellaneous articles include one on 'English Lead Cisterns,' by Mr. Lawrence Weaver, and an account of the silver plate in the Duke of Newcastle's collection at Clumber, by Mr. J. Starkie Gardner.

The Rev. John Ferguson has ready for immediate publication by Messrs. Oliver & Boyd, under the title of 'Ecclesia Antiqua,' a volume dealing with the ecclesiastical antiquities of Linlithgow. The volume will contain a plan of the recently discovered Carmelite Priory to the south of the town. The priory was founded before 1290, and was destroyed about 1561, and its existence had been forgotten until its remains were accidentally disclosed while a drain was being cut.

Mr. Roger Fry has just completed the new illustrated edition of Sir Joshua Reynolds's discourses which will be issued shortly by Messrs. Seeley.

The Antiquary for November will include articles on 'An Ancient Seacoast Village in Sussex,' by I. Giberne Sieveking; 'Old Phyllis Court, Henley,' by Ernest W. Dormer; and 'Henry IV. and Archbishop Scrope,' by the Rev. A. N. Cooper.

Pierre Miciol, who was born in 1833 at Lyons, and died there recently, achieved distinction both as a portrait painter (chiefly in crayons) and as an engraver. He obtained a Premier Grand Prix de Rome for engraving in 1860. He was honorary president of the Société Lyonnaise des Beaux-Arts.

We regret to hear of the death, at the age of eighty-three, of Florent Willems, who, exhibiting little or nothing for the last twenty years, is almost unknown, except by name, to the present generation. Willems was born on January 8th, 1823, at Liège, but lived nearly all his life in Paris (he died at Neuilly). He obtained a third-class medal at the Salon in 1844, a second in 1846, and a first in 1855, and other honours followed in quick succession. For many years his pictures of life in the sixteenth and seventeenth centuries were exceedingly popular, and engravings of them were in great demand. He deservedly earned the name of the modern Terburg, and many fine private and public collections on the Continent contain examples of his work. His fame rests almost as much on his work as a restorer as on his original productions. He spent two years in restoring Raphael's 'St. John the Baptist,' now in the Louvre. He had for his most famous pupil and friend M. Alfred Stevens.

The Italian artist P. C. Gilardi, who died recently at Borgosesia, at the age of sixty-eight, began life as a sculptor, but afterwards studied painting at Turin, at Florence, and at Rome. Since 1889 he had been Professor of Painting at the Turin Academy. He painted a large number of portraits, but acquired his celebrity chiefly through his genre pictures of Italian life *circa* 1750.

The death, in his eighty-first year, is announced from Vienna of the historical painter Karl Geiger.

The reorganization of the Louvre is taking definite shape, and work will commence as soon as the Colonial Office is removed. The Pavillon de Flore will be entirely transformed and annexed to the museum. On the upper floors will be shown a number of objects which have been stowed away for years. As we have already stated, the French schools of art will be rearranged.

The Archæological Department at Rangoon has begun an investigation of the prehistoric civilization of Burma, and more particularly of the lake dwellings in Upper Burma, about which at present little is known.

MUSIC

THE WEEK.

NORWICH MUSICAL FESTIVAL.

The twenty-fourth of these gatherings began on Wednesday morning, so that we shall be able to write about only the morning and part of the evening programme of the first day. Before, however, referring to

the works performed, a word or two must be said concerning the musical scheme. No fewer than fifteen British composers have been invited to conduct works of their own, of which several have been written expressly for the festival. The one foreign novelty is the cantata 'St. Agnes,' by Signor Luigi Mancinelli, who wrote 'Isaias' for a former Norwich Festival. This prominence given to British music deserves note, also the fact that the merits of all the composers represented have already been recognized by those who sit in judgment on them, and by the public. Art may be cosmopolitan, yet each country does well to honour its own men.

Wednesday morning's programme opened with Sir Charles Villiers Stanford's 'Te Deum,' originally produced at Leeds in 1898. In this work the composer displays skill of a high order, also wonderful restraint; he seems instinctively to feel how his subject-matter should be treated, and at what length. The music is thoroughly appropriate to the text, and that there are no strong traces of individuality in it is, perhaps, a real merit—the words, not the man, are the essential. In some modern masses the personal element is too pronounced, and at times the dramatic, as in the great Requiems of Berlioz and Verdi. The work in question is rather in the sober church style of Cherubini.

The performance under the composer's direction was good; the choir, however, was heard to better advantage in the familiar 'Hymn of Praise,' given afterwards under Signor Randegger, the festival conductor. The soloists in the 'Te Deum' were the Misses Perceval Allen and Mildred Jones, and Messrs. Ben Davies and Robert Radford; and in the second work Madame Albani and Mr. Ben Davies.

The first piece on the evening programme was Sir Frederick Bridge's overture 'Morte d'Arthur,' written about twenty years ago, for, we believe, a Birmingham festival, but recently revised and rescored. It is easy to connect the various sections with certain lines of Tennyson's poem; for all that, the music keeps within the limits of the art, and requires no explanations as to its meaning. The subject-matter is of dignified, poetical character, and the music, in which here and there Weberish touches can be noted, is impressive. The performance under the composer's direction was excellent.

Mr. John Coates sang "Oh Love, no Love," No. 13 of Browning's 'Ferishtah's Fancies,' by Mr. Granville Bantock. Whether the poem yearns for music may be open to question, but the composer has set it to music in which both intellect and emotion play a strong part. Mr. Coates had to battle at times against heavy orchestration, but declaimed his lines with dramatic force, and as he had no music before him, the result was all the more impressive. Mr. Bantock conducted.

Of five Choral Ballads, settings by Mr. Coleridge-Taylor of Longfellow's poems, all we can now say is that, with their rhythmic variety, harmonic and orchestral colouring, they are very picturesque. Next week we shall say something more about these and other novelties in the exceedingly long programme.

Musical Gossip.

Herr Gustav Mahler's Symphony, No. 4, in G, was performed, for the first time in England, at the Promenade Concert at Queen's Hall last Wednesday. The work, which was produced at Munich in 1901, bears the sub-title 'Das Himmlische Leben,' taken from the poem, the setting of which forms the Finale. The poem is a Bavarian folk-song which figures in the collection of German traditional poetry published in 1805 under the title 'Der Knaben Wunderhorn.' It provides the key to the symphony, which contains many themes in the nature of South German folk-songs. These are presented in varied orchestral attire, the composer displaying remarkable fertility of resource. But the work, which occupied close upon an hour in performance, is too long, and weariness came before the end was reached. The most attractive movement is the third, which opens with a quite simple, but charming theme, upon which are built several clever variations. In the Finale a melodious soprano solo, well laid out for the voice, is the chief feature. Mr. Wood directed a satisfactory performance of the symphony, which makes large demands upon the performers; and Mrs. Wood sang the vocal part in artistic style.

'Madama Butterfly' was performed at Covent Garden on Tuesday evening. Madame Giachetti impersonated Butterfly; her voice showed signs of fatigue, but her conception of the part deserves high praise. Signor Zenatello as Pinkerton was most successful. The composer was called before the curtain many times. The house was crowded in every part. The opera was repeated on Thursday, and will be heard again next week, when we shall have something to say about the music.

Mr. Lamond gave a pianoforte recital at the Bechstein Hall last Saturday afternoon. His rendering of Beethoven's Sonata in E minor, Op. 90, was admirable. In the Paganini Variations of Brahms, both sets, he displayed absolute mastery over the formidable technical difficulties, but the real greatness of the achievement lay in the pianist's highly intellectual, yet strongly emotional reading of the music.

The sixth season of the Leighton House Chamber Concerts begins on November 9th. The dates of the remaining seven concerts are as follows: November 30th, December 14th, January 11th, February 1st and 15th, and March 1st and 22nd. The Kruse Quartet will appear at the first, and the programme includes Schumann's Quartet in A, and Sir Charles Stanford's Pianoforte Trio, No. 2, in G minor.—The Berlin Philharmonic Trio (Herren W. A. Witek and J. Malkin and Frau Vita Gerhardt) will give a concert at Leighton House next Friday evening.

The dates of the fourth series of Broadwood Concerts at the Æolian Hall are as follows:—November 2nd, 16th, and 30th; December 14th; January 11th and 25th; February 8th and 22nd; March 1st, 15th, and 29th; and April 5th. Among the novelties will be a Nonet by Sir Charles Stanford for strings and wind, and a Quartet for strings by Mr. Cyril Scott; also chamber works by Messrs. R. Vaughan Williams, Roger Quilter, Josef Holbrooke, &c.

Performances next week.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
Mon.	Miss Marie Motto's Concert, 3, Bechstein Hall.
—	Mlle. Candida Miloti's Vocal Recital, 3, Steinway Hall.
—	London Choral Society, 8, Queen's Hall.
—	Miss Mary Willis's Concert, 8.15, Steinway Hall.
—	Messrs. Tertis and Bowen's Viola and Pianoforte Recital, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
Tues.	Mr. Gervase Elwes's Vocal Recital, 3.30, Æolian Hall.
—	Miss Sylvia Blackston's Vocal Recital, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
Wed.	Miss Kathleen Parlow's Orchestral Concert, 8.15, Queen's Hall.
—	Wessely Quartet, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
Thurs.	Miss Margaret Bennett's Pianoforte Recital, 3, Bechstein Hall.
—	Mlle. Thérèse Grabowsky's Vocal Recital, 3.30, Æolian Hall.
—	Messrs. Broadwood's Concert 8.30, Conduit Street.
—	Scottish Concert, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
Fri.	London Ballad Concert, 3, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
Sat.	Symphony Concert, 3, Queen's Hall.
—	Mr. Horace Kesteven's Pianoforte Recital, 3, Bechstein Hall.
—	Misses Eyre's Concert, 3, Æolian Hall.
—	Orchestral Concert, 3 30, Crystal Palace.
—	Royal Italian Opera, Covent Garden.

DRAMA

Queens of the French Stage. By H. Noel Williams. (Harper & Brothers.)

Mr. Noel Williams, the author of more or less ambitious works on Madame Récamier and her friends, on Madame de Pompadour, Madame de Montespan, and Madame du Barry, has undertaken a series of kindred studies on the chief French actresses of the seventeenth and eighteenth centuries. Materials are abundant, and perhaps even a little threadbare; but the volume leads us by pleasant stages from Molière to Garrick, and furnishes us with side-lights on celebrities such as Racine, Maurice de Saxe, Marmontel, and Voltaire. It is less amusing than might perhaps have been hoped from the kind of society into which it conducts us, the attempt of the author being rather to supply the latest results of modern investigation than to furnish pictures of life under changing, but always animated and generally licentious conditions. Much has been added during late years to the domain of conjecture, and something to that of fact. We are led accordingly, in the perusal of the volume, to the reconsideration of some debated subjects, though to few changes of estimate or opinion.

Mr. Williams is not specially accurate. He is careless rather than otherwise culpable, since the errors we trace are as a rule *coquilles*, and are not seldom mended on subsequent pages. The word "Molièristes," which occurs on p. 9, is afterwards rightly printed *Moliéristes* (p. 75); and the memorable passage in Racine assigned to Phèdre, which opens wrongly on p. 106 as

> Je suis mes perfidies,
> Œnone, et ne suis pas de ces femmes hardies
> Qui, goûtant dans la [*sic*] crime une tranquille paix,
> Ont su se faire un front qui ne rougit jamais,

begins rightly on p. 185 as

> Je sais mes perfidies,

while "la crime" is altered to "les crimes." A mistake of a century is made in the date of the 'Élomire Hypocondre.' "Alcena" is a facile but regrettable substitution for the Alcina of Ariosto, or the Alcine of Molière. These and similar slips amount perhaps to little. In style also Mr. Williams is occasionally slipshod as well as pedestrian. Interesting as, owing to its subject, the work must needs be, it would have been more attractive had the author supplied glimpses into a world in which *les libertins*—among whom Molière is to be counted—were aggressively assertive.

Of the six lives—those, namely, of Armande Béjart, Marie de Champmeslé, Adrienne Lecouvreur, Marie Anne de Camargo, Justine Favart, and Claire Joseph Hippolyte Clairon—narrated afresh by Mr. Williams, all are more or less closely associated with literature. As the "wife of Molière," under which name the bio-

grapher speaks of her, Armande Béjart is the most interesting and the most frequently discussed. Early writers on Molière did not hesitate to speak of the marriage of Molière as incestuous, and a legal memorial is in existence in which, after the death of the dramatist, Armande is described as the "orphan of her husband" and the "widow of her father." Much of the information on which these accusations rest has been shown to be inaccurate, and by most modern writers (though not all) the charges against Molière are dismissed. Mr. Williams is naturally on the side of the majority in repelling the monstrous assertions. No further repudiation seems necessary than is contained in the fact that, after Montfleury the actor had presented to Louis XIV. a memorial imputing more or less directly to Molière the worst that could be inferred from the fact that he had lived with the mother before marrying the daughter, the monarch stood sponsor to Molière's child born of the union, and associated with himself in so doing Henrietta of England, the wife of his brother the Duke of Orleans. Less easy is the task of freeing "Mademoiselle Molière" from the charges of mercenariness and immorality. Gaboriau ('Les Comédiennes Adorées,' p. 253) speaks of her in connexion with her husband as "cette froide et implacable coquette, qui fut le désespoir de sa vie, et peut-être aussi, hélas! le terrible aiguillon de son génie"; while the dramatist himself he characterizes inadequately as "mari toujours trompé, amant toujours épris."

Arriving at Marie de Champmeslé, we pass from Molière to Racine. Racine's *liaison* with this actress, openly recognized, appears to have had little that was romantic or ideal, though a certain measure of interest attaches to it in the indiscreet revelations of Madame de Sévigné. The delicious suppers which la Champmeslé accorded to Racine and her other lovers Madame de Sévigné describes as *diableries*. La Champmeslé's attachment to the Comte de Clermont-Tonnerre is responsible for a brilliant though familiar epigram which Mr. Williams quotes:—

> A la plus tendre amour elle fut destinée
> Qui prit longtemps Racine dans son cœur:
> Mais, par un insigne malheur,
> Le *Tonnerre* est venu, qui l'a *déracinée*.

The reason why the foreign actors—that is, the Italians—were in 1697 expelled from France was, it is said, the representation of a licentious comedy called 'La Fausse Prude,' in the heroine of which Madame de Maintenon was recognized. Saint-Simon, by whom this is asserted, is right; but the banishment of the actors cannot be regarded as religious persecution, as is to be inferred from the context.

With Adrienne Lecouvreur we come on the track of Voltaire. The lover with whom her name is most closely connected is, of course, Maurice de Saxe, with whom, in the famous play of Scribe and Legouvé, as presumably in that of Madame Bernhardt, held as yet in reserve, her fate is associated. Whether Adrienne died of grief over the infidelities of her martial lover, or was indeed (as, in spite of all denials, there seems some reason to conclude) murdered in a fit of anger and jealousy by the Duchesse de Bouillon, is a subject on which Mr. Williams is wisely reticent. Melodramatic as it is, the story told by Mlle. Aïssé leaves the duchess under a cloud of suspicion. Charles Coypel's portrait of Adrienne, a reproduction of which forms the frontispiece to the volume, has elicited strangely diverse comments. It is at least its author's masterpiece in portraiture. Its resemblance in expression to the portrait by De La Tour of Sophie Arnould does not seem to have called forth comment.

As a dancer Mlle. de Camargo scarcely seems to deserve a place among the "Queens of the Stage." Her illustrious parentage and her grace have secured her a place not only in Mr. Williams's volume, but also among the 'Comédiennes Adorées' of Gaboriau. Her foot was said in her own day to rival that of Perrault's Cendrillon, and anticipated in its ephemeral fame that of the Trilby of to-day. Grimm is responsible for the statement that she conquered from the Jansenists the right to wear the short skirt with, as she stated, the *caleçon*, which, after a phrase she employed, was then called *la précaution*. Holding the scales evenly between her and her rival Sallé, Voltaire in a madrigal to her wrote:—

> Les Nymphes sautent comme vous,
> Et les Grâces dansent comme elle.

Justine Favart, like Adrienne Lecouvreur, brings on the scene Maurice de Saxe. The hero was now, however, fifty, and had to lay an assiduous siege to Justine, who, in a fashion rare on the stage, exhibited to her husband what Byron calls

> that household virtue most uncommon
> Of constancy.

It was only with due regard to domestic welfare that she "availed herself of the benefits and assistance" of a man whom she disliked. Saxe meanwhile wooed her in lines which he calmly appropriated, without acknowledgment, from Voltaire, and cavalierly called "rhymed prose." We here learn that the scanty attire worn by some Jacobite Highlanders shocked the ladies of Brussels, as its idea has since, if report is to be trusted, outraged the authorities of a modern American city.

Literature comes closest to La Clairon in Marmontel, who openly boasted of her favours. Goldsmith, however, spoke of her as "the most perfect figure I have ever seen on any stage"; Voltaire's admiration is called "almost fanatical"; Diderot was not less enthusiastic; and D'Alembert described her as incomparable. Garrick — whose approval, though warm, was judiciously qualified—commissioned Gravelot to execute a design representing her in all the attributes of Tragedy. When she was imprisoned at Fort l'Évêque he offered her a loan of five hundred guineas, which was not accepted. Mlle. Clairon's life was interesting and romantic. The actress is noteworthy as having been the subject of one of the most venomous of printed attacks in the "Histoire de Mademoiselle Cronel, dite Frétillon, Actrice de la Comédie de Rouen, écrite par elle-même"—a work which had great circulation, though written by an obscure scribe, and was imitated with equal malignancy, but less ability, by an Englishman in 'The Secret Memoirs of Harriott Pumpkin' (Mellon).

Under Clairon is given an account of Elizabeth Berkeley, Countess of Craven, afterwards Margravine of Anspach. The work has some full-page portraits. It also contains—what is rare in a work of the class—an adequate index.

THE WEEK.

NEW. — *Capt. Drew on Leave: Comedy in Four Acts.* By Hubert Henry Davies.

IN making a short reappearance in England before returning to America, that land of performance as well of promise to the actor, Sir Charles Wyndham has fallen back upon Mr. Hubert Henry Davies, to whom he owes 'Mrs. Gorringe's Necklace,' the most conspicuous of his recent triumphs. The selection may pass as judicious. Short as is the dramatic career of Mr. Davies, it furnishes instances of triumphs as well as rebuffs, and holds out prospects of still further advance. Possessor of a lambent humour, of insight into character, and of a neat turn of irony, he is safe while he remains within the lines of comedy. When he goes outside these he is on dangerous ground. Conscious that the charge of lightness brought against his pieces is maintainable, he seeks to fortify them by the infusion of melodramatic situations and characters, in the management of which he is unhappy and inexpert. It is better, says the proverb, to leave well alone. The axiom holds equally true when for "well" we substitute some more colourless word, such as "indifferent." Mr. Davies's subject is in the present instance unwisely chosen. When, by an unwritten law of the English drama, the connexion between a single man and a married woman must necessarily remain innocent, it is better to leave the question of adultery, accomplished or meditated, in the hands of those who, like the French dramatists, are under no similar restraint. When Mr. Davies's heroine is found at night in the sitting-room of a single man, into which she has injudiciously and, in fact, idiotically ventured, one regards the entire situation as flimsy and trivial, as well as incredible, and feels that a Frenchman would send for a housemaid with a broom to sweep the cobweb away. While, however, the main incident is weak and almost puerile, the sketches of character are amusing. Capt. Drew, a sailor home on leave, deliberately meditates, during his stay in the country, some of those Lothario-like proceedings to which sailors are proverbially prone. Whether a wife or a maiden is chosen for the subject of his advances is a matter of indifference. Accident determines that it shall be a wife. In pure wantonness, he begins his wooing, only to discover that it prospers beyond his expectations, and almost beyond his wishes. In the course of a day or two the Captain and Martha Moxon, who is by way of being a *femme incomprise*, are over head and ears in love with each other. Finding the lady compromised by his attentions, he determines, like a gallant man, to return to his ship. This does not at all suit the lady, who, taking advantage of her husband's absence, visits at night his bachelor quarters for the purpose of

learning what it all means. Here she is surprised, not by her husband, but by a young naval black sheep, who, seeing an opportunity for blackmail, seeks to exact 1,000*l.* as the price of secrecy. Rather than her lover shall pay so exorbitant a sum for an hour or two's virtually innocent flirtation, Martha tells all to her husband, who, after fuming for a time and hinting at separation, thinks perhaps he is himself to blame for conjugal neglect; takes her, in Tennysonian fashion, to the grave of their dead child; and then kisses again with tears. All this is not only thin, but invertebrate and inconsiderable. Its comic environment, meantime, and the opportunities it affords for acting are admirable. Miss Marion Terry acts with inexpressible charm as Martha, and renders her dalliance so sympathetic and moving that we are disposed to condone its silliness. Miss Mary Moore is exquisitely attractive in one of those inconsistent and irrational characters in which she has no equal. In addition to his customary vivacity, Sir Charles Wyndham indulges in some serious love-making, which, however, is rather too sudden for belief. Mr. Vane Tempest and Mr. Eille Norwood are also seen to advantage, and the whole is so far a success that it constitutes a sympathetic, if not wholly convincing entertainment.

Dramatic Gossip.

The next question concerning Sir Henry Irving is the nature and site of the memorial to be erected in Westminster Abbey. The latter will offer the chief difficulty, space for a worthy monument being hard to find. Upon the amount of subscriptions and the choice of a sculptor much will, of course, depend.

With a view, probably, to avoid the possibility of a contingency such as last year shook the very foundations of Drury Lane pantomime, and deprived the shareholders of the customary dividend, Mr. Collins has secured the help of Sir Frank Burnand in the production of 'Cinderella,' this year's "Christmas annual."

An unusually interesting copy of Pope and Warburton's edition of Shakspeare, 1747, will be included in the Tallmadge sale about to be held in New York. It is said to be the copy which was lent by Sir Edward Walpole to Dr. Johnson, who lost the sixth volume, and kept the books until his death. In 1745 Johnson had begun to prepare an edition of Shakspeare, but the appearance of Pope and Warburton's in 1747 caused him to postpone his work, and it was not until his 'Dictionary' had been completed that he again turned his attention to Shakspeare. This copy contains numerous annotations and emendations by Styan Thirlby, who contributed some notes to Theobald's edition, and contemplated an edition of his own. At his death in 1753 this copy of Pope and Warburton went, we are told, with all Thirlby's books, to Sir Edward Walpole (who, as already stated, lent it to Dr. Johnson); and eventually it appeared in the first part of the Heber sale, when it fetched 6*l.* It was then, or afterwards, acquired by John Tyrrel, whose Shakspearean library was sold in 1850, and at whose sale it was bought by Rodd for W. E. Burton, the comedian. At the Burton sale in New York in 1860 it was acquired by Mr. Tallmadge, along with other Shakspeareana referred to in these columns on October 7th.

Given originally at the Court on May 23rd last as an afternoon entertainment, Mr. Bernard Shaw's 'Man and Superman' was put in the evening bills at the same house on Monday last. The chief alteration in the cast consists in the substitution of Mr. J. H. Barnes for Mr. Charles Goodhart as Roebuck Ramsden, a part Mr. Barnes plays to perfection. Mr. Granville Barker reappears as John Tanner, Miss Lillah McCarthy as Ann, and Miss Sarah Brooke as Violet Robinson. The abridgment (for such it is) of Mr. Shaw's principal work is received with the warmest applause, and the theatre with its Shaw revivals is obtaining a fresh lease of popularity.

The London run of 'The Duffer' will be resumed by Mr. Grossmith in December on his return from a country tour which began on Monday at the Court Theatre, Liverpool.

In the new year Messrs. Vedrenne and Barker promise at the Court a rendering by Prof. Gilbert Murray of the 'Electra' of Euripides. Previous performances of this author have been the most meritorious and attractive representations given by the management. In 'Capt. Brassbound's Conversion,' also to be produced, the heroine will be played by Miss Ellen Terry. A third entertainment will consist of 'A Question of Age,' by Mr. Robert Vernon Harcourt, and 'The Convict on the Hearth,' by Mr. Frederick Fenn. 'Pan and the Young Shepherd,' by Mr. Maurice Hewlett, has already been announced.

The next Shakspeare Festival at Stratford, under the direction of Mr. Benson, will consist of 'King Henry VI.,' all three parts of which, we understand, will be played.

A rendering by M. Jean Richepin, in three parts and eight tableaux, of 'Don Quixote' has been produced at the Comédie Française, with M. Leloir as the Knight, M. André Brunot as Sancho Panza, Mlle. Lecomte as Dorothée, and Madame Rachel Boyer as Dulcinée.

'Le Bonheur, Mesdames,' is the title of a four-act comedy of M. F. de Croisset produced at the Variétés, with MM. Baron and Brasseur and Mesdames Jeanne Granier, Marie Magnier, and Lavallière in the principal parts.

Mr. Comyns Carr is preparing for Mr. Tree an adaptation of Dickens's unfinished novel of 'Edwin Drood.'

'Andalosia,' announced as a five-act "versical play" — an atrocious description — by Florian Endli, has been given at Berlin. It deals, like Godwin's 'St. Leon,' with the supposed possession of the purse of Fortunatus.

'Unlösbar,' a drama by Prof. Ohorn, an ex-Benedictine monk, produced at the Stadttheater in the Saxon town of Chemnitz, deals with the question of a married priesthood in Germany in the twelfth century.

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LITERATURE

China and Religion. By Edward Harper Parker. (John Murray.)

The frequency with which, during late years, missionary riots have disturbed the peaceful relations otherwise existing between China and Western nations has given rise to the impression that the Chinese are a deeply religious race who resent the introduction of faiths which may clash with those in which they put their trust. But this is far from being the case. As Prof. Parker shows in the work under review, the Chinese are naturally, and by education, sceptics, and prefer the non-spiritual system of Confucius to all others which have appeared above their intellectual horizon. It is only when missionaries offend the national instincts in a secular sense that the Chinese gorge rises; and the only reason why missionaries come under the national condemnation more than other people is that they are brought into more points of contact with the natives than their lay fellow-countrymen.

The history of the religions which have from time to time been presented to the Chinese, as related by Prof. Parker, lends confirmation to this view. In his pages he describes in chronological order the various religious systems in China, beginning with the rude native worship of forefathers. There is a craving in the human mind for spiritual life; and so when in A.D. 67 Buddhist missionaries arrived in China and translated into Chinese some of their Indian Sûtras, they were received gladly, and for a time basked in the warmth of Imperial favour. They brought with them just the spiritual essence which Confucianism lacked. They imparted to the people an "entirely new conception of soul transmigration, a Messiah, spiritual rewards and punishments, sin, humility, and self-denial." And the people readily listened to these new revelations. At a later time, however, the Buddhists fell into disfavour, owing to "priestly immorality, cupidity, and corruption," and incurred bitter persecution. Instead of resisting the evil they bowed to the storm, and as a consequence have survived and flourished down to the present day.

Christianity made its appearance in China under the guise of Nestorianism; and, like their predecessors, the missionaries of the new faith were received willingly, and ran for some centuries a declining course until, at the time of Kublai Khan, they were to all intents and purposes little better than Shamanists. To them succeeded the Roman Catholics in the thirteenth century, and in spite of many vicissitudes of fortune they have more than maintained their position. Year by year they have added to the number of their priests and have mightily increased the record of their converts. Mr. Parker tells us that whereas there were, in 1866, 263 European and 242 native priests, having care over 383,580 Christians, at the present time there are 1,063 European and 493 native priests, 4,961 places of worship, and 803,000 Christians.

The first exponent of Protestant Christianity in China was Dr. Morrison, the lexicographer, who arrived at Macao in 1807. The time was unfortunately chosen. The echoes of our conquests in India were ringing in the ears of the Chinese authorities, and gave rise to an amount of suspicion which even now has not been eradicated. Our merchants also were attempting to enlarge their borders, and there was altogether a feeling of unrest as to the foreign relations of the country. The war in Europe was reflected at Canton, and gave rise to many international difficulties. But notwithstanding these obstructions the missionaries who were then beginning to flock to the standard made sure if slow headway. In one way the obstruction they met with had its advantage. It enforced leisure upon them, and among other good effects enabled Morrison to complete his dictionary and translate the Bible into Chinese. Morrison was followed by many devoted men and women who have given up their lives to the publication of the Gospel in China. Numbers of these have met death in the prosecution of their self-imposed task, and many more have sacrificed their lives to the climate. But the fact remains that good work has been done, and that in 1898 there were many thousands of worshipping Christians among the natives. The author tells us that in the same year there were about 2,500 Protestant missionaries distributed over the eighteen provinces. The number is large, and the effect of so many examples of righteous, self-denying lives cannot but exercise an influence for good among the people. One of the most hopeful signs to be observed in China at the present day is a readiness to embrace Christianity.

Prof. Parker's book is a storehouse of learning; it is free from bigotry, and contains a fair and honest statement of what the relations of the Chinese have been and are towards foreign religions.

The Wives of Henry the Eighth. By Martin Hume. (Eveleigh Nash.)

We are sometimes all but tempted to declare that the worst epithet that can be applied to an historian is "impartial." In matters that touch us nearly to be impartial is to be inhuman. Now knowledge of humanity and sympathy with its weaknesses are essential to any picture of the men and women of any period. Even the chroniclers, such as Barbour and Wyntoun, were not impartial, as the celebrated description of Kirkpatrick of the Closeburn by the latter testifies. But between the partiality of Wyntoun and the violent partisanship of Froude there is a wide and unfathomable gulf fixed. It is the impassable barrier that is set between the preacher and the artist. Major Hume in this, his latest book, and certainly one of the most deeply interesting he has written, is just sufficiently partial to make us feel that he is human.

In this particular task he is specially well equipped, as he has the training of his work at the Record Office and his knowledge of Spanish to assist him. Some of his intimate personal details about the Court life of Henry and his queens are only attainable in the curious chronicle of Guaras, the Spanish merchant, unearthed and published by Major Hume himself many years ago. Of all our kings Henry VIII. has perhaps been the subject of most controversy. The *odium theologicum*, which when imported rarely fails to exclude both kindliness and light from any subject, has done its worst upon his memory. The staunchest Catholic has failed in making much of him, the starkest Protestant has had no better luck. The present volume deals with him more as a man than king. It shows him to us, big, burly, sometimes bullying, vain always, and not unseldom weak. Perhaps it fails a little in omitting to touch upon his culture, his love of music and of art.

But, after all, the book does not profess to be a 'Life' of Henry; it is an account of his six wives, and of the parts they played in history. Woven into the web —now and then appearing in the woof, and forming a second motive of the book —are the various influences that pushed on the "Reformation" of the Church, a measure carried out (as, for that matter, are many kinds of reform) by a loud-voiced minority — a circumstance which in itself neither invalidates nor sanctifies a measure. Katharine of Aragon stands out, as a true daughter of the Catholic kings (did she not say at last in desperation that it was greater honour to have been their child than to be Queen of England?), as perhaps she never has before in any book upon the time. Curiously enough, the writer (though not blind to any of her faults—her want of tact, her lack of pliability, and her occasional deceit) contrives to paint her picture perhaps in brighter colours than those with which he thought his palette had been set.

Of course she had the advantage of being Henry's wife, whereas Anne Boleyn, in the language of the time, was but a concubine, and all the rest were merely shadows, which the vast bulk of bluff and bullying King Harry almost obscured.

Still it is curious how strong a hold "Nan Bullen" took upon men's minds in Spain. During the Carnival at Toledo, after the figures of the Moors and Jews, the giants and the Cabezudos, Ana Bolena rides (to hell) upon a strange Apocalyptic

beast called La Tarrasca, amidst the people's jibes. Old-fashioned folk still say when talking of a naughty child that she is "mas mas mala que Ana Bolena," and thus Queen Katharine is avenged.

All the long diplomatic duel between those royal, diplomatic, and morose horse-copers, Henry VII. and the Catholic King, Major Hume sets before us, so that we follow it throughout its labyrinth of lies as readily as we can follow the mendacity of diplomats in the veracious columns of the Yellow Press. We see the Catholic Queen send off her daughter to the far-away island, more as ambassadress than wife, and watch her from the ramparts of Granada as she rides down the rocky path to where the road crosses the Darro and comes out on the plain. We follow her (after a two months' voyage) to England; see her meeting with her father-in-law, contrary to all Castilian customs; attend her wedding, and watch the making of her character during the long struggle after Prince Arthur's death, until her second marriage, as a queen. Her brief and transient happiness; her ride through London to her coronation, with her dark chestnut hair flowing down almost to her feet, amidst the acclamations of the citizens, who loved and honoured her, and, what is stranger, stuck to her in evil fortune; her triumph after Flodden ("wa' is me for Flodden"); her disillusionment; the shadow of the "concubine" upon her life, all the long struggle of the sham "divorce"; lastly, her death, still unsubdued—the writer makes us feel and see all, as if we had been there.

But in his moralizing upon her fate he seems to drift a little from the true course that warriors and artists choose and know instinctively is right. No doubt, had she but temporized, she might have kept her revenues, her title as a queen; perhaps, the Catholic religion would have gained; but Katharine would have lost her name as one of the few English queens whose life was guided by principle. No greater fallacy was ever penned or promulgated than that the line of least resistance is the best. If the fool in his rash race attains the goal, the shining angel on the brink cuts a poor figure, and must console itself with the cap and bells the fool puts off when he assumes the laurel wreath of fame. Through no fault of the author's, but from the inherent nature of the players on the stage after the death of Katharine, the other actors seem less graced, although the interest is sustained to the last word of the last page.

The type and binding, paper, illustrations, and the rest are good. To those who like a drama well put on the stage these are important, but to those who think that a scintilla of the mind weighs far above (even gilt) leather and prunella, the play's the thing, and in the present work the author sets his puppets out in his best vein.

Auction Prices of Books. Edited by Luther S. Livingston. Vol. III. (New York, Dodd, Mead & Co.; London, Stock.)

Book-Prices Current. Vol. XIX. (Stock.)

In our notice (*Athenæum*, August 26th) of the second volume of Mr. Livingston's valuable and painstaking compilation we referred to its importance as a guide to the value of Americana; the present instalment —which extends from Lapham to Richards —emphasizes what we then said. Mr. Livingston has evidently not spared himself trouble to make this section complete; and he has included every pamphlet, newspaper, and periodical as well as every book sold under the hammer for many years past. To take only a few entries at random: New York occupies 23 columns, Massachusetts 11, New Hampshire and New Jersey 10, Pennsylvania 18; whilst with respect to American authors, Cotton Mather heads the list with over 24 columns. Increase Mather occupies 17, Longfellow 12, Lowell 9, and Poe 7 columns. These entries appeal, of course, to American rather than to English collectors. But for English dealers in books Mr. Livingston's compilation possesses an importance which cannot be overestimated, for until now there has been in this country no trustworthy guide either to Americana or to their market values.

It may be said generally that every pamphlet or book printed in America before the War of Independence — perhaps we should be justified in extending the limit up to 1800—has a market value; whilst the high and increasing price of many is more than sufficient to commend them to the notice of the bookseller and book-hunter. An occasional find—Poe's 'Tamerlane,' for instance—more than compensates for a whole year of blank days in the pleasant hobby of book-hunting. For Poe's 'Tamerlane, and other Poems,' 1827, indeed, Mr. Livingston makes only three entries, and each relates to the same copy. At the Ives sale in 1893, when in the original paper covers, it sold for 1,850 dollars; at the Maxwell sale in 1894 (after being bound by Lortic—at a cost, it is said, but not by Mr. Livingston, of over 60*l.* — with the covers included) it dropped to 1,450 dollars; but at the McKee sale, in 1900, it produced 2,050 dollars, and is now, we understand, in the library of Mr. Halsey, of New York, the owner of one of the two other copies yet recorded, the second being in the British Museum. American collectors have apparently not yet turned their attention to French and other translations of Poe, or, at all events, not to any noteworthy extent. Yet collections of such an author cannot be regarded as complete without translations, some of which have a literary interest of their own. Take, for example, Baudelaire's versions of Poe. The only instances in Mr. Livingston's work are three copies of the 1884 impression of 'Nouvelles Histoires Extraordinaires,' of which the first edition appeared in 1857, and the second in 1859. The earlier issues of Baudelaire's translations of Poe will in due course be sought after by American collectors, and may in time become valuable (they are by no means common to-day). We are surprised to find that Mr. Livingston has omitted to mention the most interesting Poe item sold in America during the period covered by his volume, viz. the original MS. of 'The Bells,' which in 1903 fetched 2,145 dollars, or 2,100 dollars more than Poe received for the MS. and publication rights half a century before. Perhaps, however, MSS. of this description do not fall within Mr. Livingston's scheme; but it ought to have been sufficiently comprehensive to include such unique "lots."

The 17 columns of entries under William Morris form a very interesting feature of the present volume, and afford an instructive view of the fluctuations of the Kelmscott Press publications. That "boom" must have been a costly lesson to many an enthusiastic speculator. 'The Defence of Guenevere,' 1892, was sold at 2*l.* 6*s.* in 1893, and the last entry is of 2*l.* 16*l.* in 1903, though 9*l.* 2*s.* 6*d.* had been reached in 1899. 'The Earthly Paradise' begins at 15*l.* in 1898, and ends with 14*l.* 10*s.* in 1903, after having sold for 32*l.* 10*s.* (this copy was in morocco). These are only two illustrations out of many, all of which tell the same tale. It is noteworthy that American prices are considerably in advance of those realized in this country, a fact in part explained, we presume, by the duties levied on such books. Of course there are in Mr. Livingston's volume many other illustrations of the fluctuations of the book market, but in no other instance, we think, has the rise been so well maintained for a time, or the fall been so sudden.

When 'Book-Prices Current' was started in 1887 the demand for first and early editions of the English poets and dramatists was only lukewarm; and if any one had then suggested that Shakspeare quartos would within less than twenty years realize from 500*l.* to 2,000*l.*, or even more, he would have been regarded as a hopeless visionary; yet we know to-day that the prophecy would have been true. Many instances of steady rise in prices are also to be found in Mr. Livingston's entries under Milton, whose publications occupy 20 columns. 'Paradise Lost,' 1667, with the first title-page, starts with 33*l.* 10*s.* paid for the Turner copy in 1888, while in 1903 a copy in the original sheepskin sold for 355*l.*; 'Paradise Regain'd, and 'Samson Agonistes,' 1671, in 1888 (again Turner's copy) was sold for 12*l.*, but in 1903 reached 70*l.*, although in the interval copies (probably very indifferent ones) had sold for as little as 8*l.* The Sunderland example of the 'Poems,' 1645, sold for 12*l.*, whilst the latest sale here recorded shows 99*l.*, and the French example sold in America in 1901 produced 555 dollars. It is perhaps not always fair, when dealing with early English poetry, &c., to set the lowest price realized against the highest, for condition makes all the difference; but the illustrations which we have quoted may nevertheless be taken as indicating a general upward tendency.

Mr. Slater, in his letter on 'Some Marlowe Riddles,' in *The Athenæum* of September 23rd, says that "during the past twenty years 23 copies of old, though in most instances late, editions" of Marlowe's works are chronicled as having been sold by auction. As a matter of fact, over 30 early quartos have been sold. Mr. Slater's five examples of 'Hero and Leander' must refer to the 1637 edition; but Mr. Livingston records the sale in America of three copies of the far rarer 1609 issue: the first of these, sold in April, 1890, brought 14 dollars, and the third, in the McKee sale, 1901, 70 dollars; both were poor copies, but the prices paid at an interval of eleven years bear out what we

have already said about this class of book. On the other hand, early octavo editions of Molière are declining in value.

The auction-room sometimes pays slight regard to literary reputations. Few English divines had more repute than Paley, yet we find here only one entry concerning him; while Tom Paine occupies two columns. Of William Law's English-printed works only two copies of the 1729 edition of 'The Serious Call' find a place here, and of James Montgomery but one trifle, 'The Chimney Sweeper's Friend,' 1824, which is prevented from falling into oblivion by Cruikshank's plates. To Samuel Parr there is not a single reference, and the same may be said of both Mark Pattison and Porson.

We have found very few slips in Mr. Livingston's volume. The authorship of few anonymous works is better known than that of Dr. J. A. Paris's 'Philosophy in Sport' (of which an interesting account appeared in *The Bibliographer* of February, 1882), but it appears to be unfamiliar to Mr. Livingston. The cross-reference under 'P. (R.)' to Pattock (R.) is, of course, a mistake for Paltock. Mr. Livingston endows the Earl of Northbrook with a final *e* (p. 358), and deprives Mr. Weale of two of his initials. It is not strictly accurate to catalogue 'Illustrations of the Literary History of the Eighteenth Century' under John Nichols, as his son John Bowyer was responsible for the seventh and eighth volumes.

'Book-Prices Current' has shown an alarming tendency to grow bulkier every year; but the present volume is a notable exception, containing as it does 100 pages fewer than the previous issue. The season has been below the average in the prices realized. But for the Shakspeare quartos and folios, which added over 5,500*l.* (excluding 'Titus Andronicus,' sold privately) to the general total, it would have been poor indeed. Only two libraries worthy of the name — those of the late John Scott and of Mr. Joseph Knight — were dispersed during the season. The individuality of each of these fine collections is but imperfectly seen in Mr. Slater's severely condensed reports.

Several of the entries of rare books recorded in this volume suffer from the desire to get a quart into a pint pot. This is seen in entry No. 4709 of the remarkably fine copy of Waller's 'Poem on St. James's Park,' sold at Messrs. Hodgson's: the whole of the valuable note in the catalogue is omitted. Room should have been found for the name of the late Sir John W. P. Campbell Orde, of Kilmorey, as the owner of the natural history books sold by Mr. J. C. Stevens on June 21st, and reported on p. 480. In the same way the names of four owners of books in the sale at Messrs. Sotheby's on June 10th and three following days are omitted, and the whole of this important sale is reduced to three pages. The copy of Valturius, 'De Re Militari,' 1472, No. 5098, was imperfect, wanting folios 162 and 173, and was sold "not subject to return."

Mr. Slater's omissions are considerable and somewhat erratic. The Gilbert White correspondence, offered, and not sold, in April, 1904, is duly entered in last year's volume of 'Book-Prices Current.' The letters, in two lots, were again put up in March last, and this time they were actually sold, to buyers about whose identity there can be no question; but the sale is not here referred to in any way. The four interesting Thackeray lots in the sale at Messrs. Sotheby's on July 1st are also omitted: as two of these consisted of Thackeray's pen-and-ink sketches for 'The Book of Snobs,' we think that their literary interest would have fully justified their inclusion. The Bunbury correspondence, sold at Messrs. Sotheby's in May last, was worthy of a note, if only for future reference. Of course, we recognize that in a book of this kind the line must be drawn somewhere, but we are not convinced that Mr. Slater has yet discovered the happy medium.

Poetical Works of Robert Bridges. Vol. VI. (Smith, Elder & Co.)

The sixth volume of Mr. Bridges's poetical works contains 'The Feast of Bacchus,' privately printed in 1889, and 'Nero, Part II.,' published in 1894. 'The Feast of Bacchus,' is in part a version of the 'Heautontimorumenos' of Terence, and is described by Mr. Bridges as an attempt to give Menander to the English stage:—

"All that is beautiful in Terence, and therefore possibly most of what is Menander's, has been carefully preserved; and some extant fragments of his have also found a lodging."

Mr. Bridges is fond of this kind of conjectural reconstruction, and he does it, certainly, with skill and the finest taste. But we confess to preferring him when he is wholly himself, and to liking a translation to be a translation. What FitzGerald did with Calderon is an interesting thing in English, yet to the student of Spanish literature it is almost valueless, and most readers would rather become acquainted with Calderon than with FitzGerald. Mr. Bridges cannot believe that he has been able to get any nearer to Menander, seeing him through Terence, than Terence did, seeing him in the original. The credit of much of what is best in Mr. Bridges's play is his own; and the play, as he arranges and writes it, is amusing, full of "go," really good light-hearted reading. It was, very likely, done in order to bring a new metre into English, "a comic metre which will admit colloquial speech without torturing it." Here is a specimen:—

Oh, will you never learn
To keep your place, woman? Was there ever a thing
Which I ever proposed or did in my whole life, in which
You did not go against me? But should I ask you now
What wrong I am doing, or why I do the thing I do,
You would not know: you could not tell me anything
Of the matter in which so confidently you oppose me. Fool!

"A natural emphasizing of the sense," Mr. Bridges tells us,

"gives all the rhythm that is intended.....He has been told that it will be said by the critics to be prose; but that if it were printed as prose, they might pronounce it to be verse; and this is the effect aimed at."

An attempt not wholly dissimilar has been made recently in France, by a writer of original talent, M. Paul Fort, whose 'Ballades Françaises,' rhymed as well as metrical, are printed in prose. It seems to us that these experiments, interesting and even valuable as they are, are only a trifle less unsuccessful than the broken prose in which Walt Whitman wrote his poetry. There is, it is true, a regular metrical beat throughout the whole of Mr. Bridges's verse; printed as verse, it is rarely difficult to read as such, though we are by no means sure that, if it were printed as prose, the discovery of this metrical beat would be always easy. But it does not seem to us that a form of verse so like prose gives sufficient pleasure to the ear to make it worth while for any one to take the trouble to write it rather than prose. Acting, except with a company of poets born and made, would reduce it instantly to prose.

In his note to 'The First Part of Nero,' Mr. Bridges tells us:—

"This play was not intended for the stage, as the rest of my plays are. It was written as an exercise in dramatic qualities other than scenic."

The statement, though not repeated, evidently applies also to 'The Second Part of Nero.' This second part, 2,724 lines in length, added to the 3,233 lines of the First Part, only brings us to the death of Seneca, leaving the last two years of Nero (with which the Elizabethan play of 'Nero' is largely concerned) untouched. Is there to be a Third Part, finishing the history? Mr. Bridges has gone so carefully through events, step by step, after the manner of a chronicle play, that it would be a pity if he did not finish a work which, untheatrical as it is, is in parts finely dramatic. In the story of Nero there is at least one point of extreme difficulty. For dramatic effect the fall of Nero ought to be due to the direct action of his rival in love and successor on the throne, Otho. Historically, it was not due to Otho's direct action, and his part in it was of the nature of an accident. History is full of accidents, but for the drama there can be only cause and effect. Mr. Bridges, of course, is not concerned with the working out of any central motive, and can thus, in his detached and leisurely way, give us a series of historical tableaux; and this he does with power and truth. Throughout, it is the grave persons and philosophers, Seneca, Petronius, that he sets talking with the finest effect: the whole last scene, leading up to the death of Seneca, is both history and drama. Seneca indeed dominates this play, and that enigmatic character, who anticipated some of the Christian pity and yet was a coward and a casuist, is indicated acutely and tolerantly. Of the women in the play, only Epicharis has any reality. Nero himself is seen, as it were, in passing; he is at an intermediate stage of his career, not so interesting a figure as he was earlier or as he is to become later. The writing has dignity and a sort of equable and temperate grace throughout, only rarely becoming so nearly lyrical as in this speech of Petronius:

You little think
What charm the witching night hath for her lovers:
How her solemnity doth deepen thought,

And bring again the lost hellenic Muse
To sing from heaven: or on moonlit swards
Of fancy shadows in transfigured scene
The history of man,—Thus, like a god,
I dwell; and take the early morning cries
For calls to sleep; and from divinity
Fall to forgetfulness, while bustling day
Ravages life; and know no more of it,—
Your riot and din, the plots and crimes of Rome,—
Than doth a diver in Arabian seas,
Plunging for pearls beneath the lonely blue:
But o'er my slumbering head soft airs of dreamland
Rock their wild honey-blooms, till the shy stars
Once more are venturing forth, and I awake.

The book is not so carefully printed as the other volumes in this welcome, and, for the most part, admirably correct edition: on p. 144 a word has fallen out from the end of l. 396; on p. 180 the *e* has fallen out from the word "thine"; and on p. 196 an *h* has still more indecorously fallen out from "Hear, hear!"

The War in the Far East. By the Military Correspondent of *The Times*. (John Murray.)

The excellent book before us is not the work of one correspondent in the field, but is made out of the letters of the various correspondents employed in 1904-5 by *The Times* newspaper, their letters being in part rewritten by the distinguished military critic who, we suppose, is properly styled "The Military Correspondent." The result, of course, is a work in the nature rather of history than of correspondence. It does not compete with, nor fill the place of, such collections of letters from the field as the volume on Port Arthur reviewed by us last week. It does fill in relation to the Russo-Japanese war the place of '*The Times* History of the War in South Africa.' Considered as history, it more than performs the promise of the author's preface, and provides a military history as good as is for the present possible. The whole truth is told, except in the one case where the author warns us of the contrary with repeated words of caution. The leadership of the Japanese armies is handled with polite discretion.

One of the few faults which can be found with this history of the Eastern war is that the language employed with regard to the Russian forces is somewhat contradictory. We are told that it was only when the Russian artillery and infantry were provided with trench and parapet and clear field of fire that they "proved to be of any serious service at all." The Russian cavalry were so handled as to miss every opportunity of use. In other passages a somewhat different line is taken, namely, that "their army, though good, is not good enough to fight Japanese." To say this is to tell us little, for the unconquerable spirit displayed by almost every soldier of the Japanese army is such that there is no army which, under conditions anything like equal, can be pronounced "good enough to fight Japanese." As for navies, it can hardly be asserted that even the British tradition, as displayed in Nelson's letters and recorded conversation, equals the quiet heroism, seeking no reward, which is shown to have inspired the absolute self-sacrifice of those who went to certain death at the entrance to Port Arthur. As our author well writes, "the honour of fighting for the general good is enough."

On the subject which he calls "the entanglement of Port Arthur," and compares with "the entanglement of Ladysmith," the Military Correspondent of *The Times* takes an opposite view to that put forward by General Sir William Nicholson in his preface to the Port Arthur volume criticized by us last week. "Whether Port Arthur should have been held or not" was, as is here stated, argued in *The National Review* for September, 1904. The strong opinion in the negative which is expressed in the early part of the volume before us is gradually modified, in quotations from later letters, on account of the change in the situation produced by the progress towards the East of the Baltic fleet.

We go with the Military Correspondent in his clear statement that "offensive war" is "the only form of hostilities which affects the decision of a potential enemy." We admit the danger to navies, as well as to armies, of the fortress lure:—

"Fortresses.....exercise a fatal attraction upon wavering minds, and over the portals of every fortress should be inscribed as a warning to fleets and armies those terrible words which Dante, the first of reporters, discovered over the gates of hell."

Our author also quotes at length the advice given at the beginning of the war by the highest authority in Russia, General Dragomiroff, whose death is announced this week, that Port Arthur should be evacuated, inasmuch as there was "no reasonable chance of relieving the town by the action of the field army."

It is impossible to decide the question at issue between Sir William Nicholson and the Military Correspondent of *The Times* without bringing into account considerations more political than military. "The entanglement of Ladysmith" was political. That the Russian fleet ought to have been forced to attack Togo at all hazards is clear. That the dreadful blow to the prestige of Russia implied by the abandonment of Port Arthur, with all its docks and stores, after its creation as the seat of the viceroyalty by the direct act of the Autocrat, should have been incurred is another matter. It was before the beginning of the war certain that Russia would hold Port Arthur. It was foreseen by all clear-sighted observers that Japan, by cutting the neck of the peninsula, would be able to force the advance of the Russian field army to a point at which all the chances would be on the Japanese side. We are inclined to agree with the view which may be seen to underlie the present volume, that the best policy on the part of Japan would have been to content herself with cutting the neck and holding to it, and similarly isolating Vladivostock.

One of the most interesting facts about the book before us is the extent to which the author draws morals for our own use. He has a valuable passage in which he declares that it is a commonplace in this country that all "is a question of money; so many pounds sterling, so much efficiency, and so many more soldiers. That pernicious heresy, joined to" other considerations, "has given England the most costly and, for its purpose, the most inefficient assemblage of armed forces that the wit of man could devise."

Of incidental points worthy of attention we note the demonstration of the enormous military advantage conferred on France by the renewal of cordial relations with this country. One side is presented by the evidence of the extent to which forces more than equal to our regular army, which had been allotted by the French mobilization scheme to coast or to Algerian defence, are set free for use upon the Rhine.

Another matter worth attention is the value of training for garrison artillery. The Russian failure in gunnery was even more stupendous in the case of the land batteries at Vladivostock and Port Arthur than it was at sea.

"To call a man an artilleryman is not to make him one, and garrison artillery demands even greater science and more highly developed training than the more popular branches of the Royal Regiment."

A book upon South Africa by Capt. Fletcher-Vane, which appeared on the same day as did 'The War in the Far East,' and which we notice in 'Our Library Table,' points out grave disadvantages in the existence of the Victoria Cross. In our review of Hatzfeldt's 'Letters' we showed how fierce were his charges of jobbery in the distribution of the Iron Cross. It is interesting to note that the Military Correspondent of *The Times* writes: "No officer in uniform should be permitted, at any time, to wear decorations not won by actual presence and good service on the field of battle."

We note with interest that our author tells us that Sir Henry Brackenbury saved India "from the incubus of a huge army death-trap at Rawal Pindi." Lord Roberts saved India from the incubus of a new fortress at Mooltan. He sanctioned some defensive works at the Indus Bridge (in which we think that he was right), and we believe some detached forts round Rawal Pindi to protect the stores. There is perhaps a slight exaggeration in the suggestion that a real fortress at Rawal Pindi was intended at a later date. We notice a similar tendency to exaggerate the importance of the works which were erected about the same time at Guildford and elsewhere in the neighbourhood of London.

The maps are more complete than those in almost any book of military history; and the volume has, as might be expected from its publisher, a strong back, a point of some importance in the case of a volume which has to live on library shelves for the years which may precede the publication of a more permanent history. We name this matter because it is perhaps a weak spot in connexion with the excellent '*Times* History of the War in South Africa.'

NEW NOVELS.

The Brown Eyes of Mary. By E. Maria Albanesi. (Methuen & Co.)

Madame Albanesi's heroines are seldom otherwise than charming, and Mary of the brown eyes is no exception, yet we cannot help thinking that artistically she would be more satisfying if her unselfish loyalty had not been expended upon an object so

utterly unworthy. The effect produced is a feeling of irritation akin to that aroused by the pure, gentle, loving women of Thackeray and Dickens—an effect which could easily have been obviated by allowing some vestige at least of lovableness to appear in Mary's ruined father. On the other hand, we feel obliged to the author for the mitigating circumstances which attend her heroine's self-sacrifice — an absorbing and healthy occupation, a horse (of sorts) to ride, and at least two lovers in constant attendance. Country life under such conditions seems rather an idyllic existence than otherwise, and it certainly makes a delightful story, containing no undue demand upon our susceptibility. Even Mary's suffering when forsaken by the less worthy of her admirers does not, though admirably described, distress us beyond measure, as the ground is thus cleared for the man of real merit. The conclusion, though scarcely probable, is effective.

So like a Woman. By G. Manville Fenn. (Chatto & Windus.)

This is melodrama naked and unashamed. Two brothers—John, strong and virtuous, and Will, weak and unscrupulous — love the same maiden. Will murders a money-lender who has him tightly in his power; John, in strict accordance with melodramatic notions of English law, is convicted of the offence. The young lady, though her heart is really John's, consents, two years after this gross miscarriage of justice, to marry Will. John hears of their betrothal through a sympathetic warder, and contrives, with the assistance of the warder's wife, to make a remarkable escape from prison. A cab accident brings Will's wicked career to a timely close, and his death-bed confession leaves John free to marry the girl he has never ceased to love. Some may wonder how the Crown succeeded in proving that John was guilty, and why, having been convicted, he did not suffer the full penalty of the offence. But 'So like a Woman' is not intended for readers who are inclined to ask such questions. It is written for people who can enjoy a sensational story without any disturbing doubt as to its probability.

Return. By Grace MacGowan Cooke and Alice MacGowan. (Hodder & Stoughton.)

This is an eighteenth-century tale of Georgia and the savannahs, by authors of whom it may be said that they trace their ancestry back to "those who fought with targe and claymore for the gateway of Georgia's sea-islands." It is a good and spirited story, and much care has evidently been taken to render its background and detail accurate and convincing. Here and there, in their endeavour to be realistic and to provide their tale with a veritable atmosphere, the authors have fallen into a stilted, over-archaic, and tiresome diction; but for the most part the story developes naturally, the characters have actual personality, and the savour of romance is well maintained. The times and scenes dealt with are not hackneyed, and the reader is made to feel that the authors have really lived in the atmosphere of their work, as a writer should, if he would convince others. The central character of the story is a passionate, beautiful, and self-willed girl, who flies from her home in Charlestown to escape the humiliation put upon her by a bridegroom who leaves her to await him at the church, and writes to her that, even as she has jilted scores of good men, so he jilts her. The adventures that subsequently befall both man and woman are entertaining in themselves, and, as here set forth, account admirably for the character-development which accompanies them.

The Lady Navigators. By Edward Noble. (Brown, Langham & Co.)

'The Lady Navigators' is genuine comedy; it is full of real humour, a gift for which the reader of modern fiction cannot be too grateful. A middle-aged lady of title—a champion of woman's rights, and the president of societies for this and that—charters an ocean-going steamer to carry a party of her women friends, all sworn to demonstrate to the world how unnecessary men are. These ladies are particularly anxious to prove the Board of Trade a foolish and bigoted body in that it refuses to grant navigating certificates to ladies. They are bent upon navigating their own vessel, and showing the worth of their own doctrines regarding the superfluousness of men. They are obliged to carry a male captain and officers, but these they make their guests as soon as they are clear of the Thames, in order that they themselves may take charge, or rather, those of them who, for this very purpose, have taken lessons in seamanship. The humorous possibilities of such a situation are sufficiently obvious. Mr. Noble has made the best use of them. The book has not the direct strength of 'The Edge of Circumstance,' nor the serious characterization of 'Waves of Fate'; but, besides its other merits, it includes some fine pictures of sea life.

A Quaker Wooing. By Mrs. Fred Reynolds. (Hutchinson & Co.)

An ardent young Quaker's love for a merry-hearted maiden not belonging to his religious faith—such is the not unfamiliar theme of this engaging story. Hard to please must be the reader who is not attracted by the freshness and charm with which 'A Quaker Wooing' is written. The story has atmosphere, movement, humour, delicacy. Audrey Holte, ready at first to make fun of the strong, earnest man to whom in the end she gives her heart, is a delightful picture of girlish vivacity. But the character that stands out most clearly in the book—the one which the author has drawn most sympathetically —is the "Quaker squire's" blind mother.

In Desert Keeping. By Edmund Mitchell. (Alston Rivers.)

Mining, says one of Mr. Mitchell's characters, "is little better than the profession of an adventurer." And the chief figure in this romance is adventurer or nothing. Indeed, he is a diabolic adventurer. Apparently he has at different times deserted his wife, squandered her fortune, and forged her name. That is respectable blackguardism for a start. But when we encounter him first he is also a full-flavoured murderer. Subsequently he turns blackmailer, discovering that his wife has a secret; and by that time we are ready to credit anything concerning him. Mr. Mitchell is very generous of his invention, but we are not quite clear as to the precise facts of the murder in the desert. Was it a kind of duel? or was it naked murder? In any case the interest of the story does not depend on such accurate knowledge. It is written with spirit, and includes lovers, but there is little or no attempt on the part of the author to draw living people. Apparently the theatre of events is Arizona.

Ursula Raven. By T. Wilson Wilson. (Harper & Brothers.)

The author in this story has her favourite background of Westmorland hill and dale. Here she is thoroughly at home, and the local colouring, the characteristics, and the dialect of the Dale people are all put to good use. The plot is mainly concerned with the iniquitous holdings of royalties and wayleaves by one bad man, Lord Blencarn, who tries to make a corner in green slates for his own profit and the destruction of his neighbours. Ursula Raven's father has been ruined in this way, and when she goes as schoolmistress to the remote village of High Thordale, she finds that a young quarry-owner, who is to become her friend's lover is in similar peril. Bernard Gilpin is ultimately rescued from the shipwreck of his career and his happiness, but not one of the four young people who play the principal parts in the story is spared some hard knocks from fate. Ursula, whose strong nature is perpetually shadowed by the tragedy of her early youth, finds happiness awaiting her in the very quarter whence her troubles came. The story, which is long, is well told, and shows care and thought in the development of the characters. The author should be on her guard against a tendency to adorn tragic circumstance with too much realistic detail.

A Captain of Men. By E. Anson More. (Alston Rivers.)

Tyre is the scene of this story; the period is some ten and a half centuries B.C.; a grandson of Tiglath-Pileser is the hero, and David, the son of Jesse, one of the minor characters. Perhaps the most prominent of its incidents is that which describes how the traders from Tyre first made their way to Cornwall under the hero's captainship, and so got command of the traffic in tin which proved extremely lucrative to the city. The author, it will be seen, has had the courage to attempt an ambitious theme, and he has not been altogether unsuccessful. Certainly the reader will gain no special antiquarian knowledge from a perusal of the book; but he will find that the story is sufficiently brisk and entertaining. Mr. More is not unduly stiff and stilted; he does not drag in history or archæo-

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logy to the detriment of his narrative; and his characters are not so far removed from ordinary life, either in speech or action, as to be wholly unconvincing. But after all the merits of the book are not of a conspicuous nature; it is fairly well written and fairly exciting, but nothing more.

BOOKS FOR THE NURSERY.

MESSRS. A. & C. BLACK.

Willy Wind, and Jock and the Cheeses, by the Duchess of Buckingham, comes to us with the glamour of tradition about it, and it deserves a larger audience, as it is in the true folk-lore vein. The book is beautifully printed in bold, large type, and well illustrated by Mr. J. S. Eland, so we expect it to go far.—Animal autobiographies are generally popular in the nursery, and a book which will charm many children is *The Black Bear*, by H. Perry Robinson. Wahka, the sturdy hero, was born and bred in the Rockies, and he gives in his simple tale a wonderful picture of the forest folk and of their free and joyous life. The end is somewhat sad, for gold is discovered, and the coming of man means the destruction of the wild things, and the last picture in the book shows us Wahka, caged and lonely, dreaming of all he has loved and lost.

MESSRS. BLACKIE & SON.

Amongst Messrs. Blackie's publications *Droll Doings*, pictured by Harry B. Neilson, with verses by the Cockiolly Bird, should add much to the merriment of many a nursery.—*Round the World*, by Ascott R. Hope, happily combines instruction with amusement.—*All the Best Stories and Rhymes*, illustrated by John Hassall, is a comprehensive survey of infant lore.—The same publishers also send a most entertaining *Black Cat Book*, rhymes by Walter Copeland, cats by Charles Robinson; an alphabetical book of hunting pictures (surely a somewhat strange choice of subject for infant delectation); a dainty booklet of *Rhymes and Reasons*, by Florence Harrison; several miniature volumes easy to hold and easy to read; and *The Little One's Book of Bible Stories*, well adapted by Mrs. L. Haskell, but not adorned by the gaudy plates which are so freely interspersed.—Amongst the annuals — those delightful medleys of short stories, verses, and pictures without which Christmas would not be Christmas—*Blackie's* takes a foremost place.

MESSRS. W. & R. CHAMBERS.

A Book of Baby Birds, verses by B. Parker, illustrated by N. Parker, deals with the distinctive features of twelve different kinds of birds from egg days onward. — A mere glimpse of the cover of *Foxy Grandpa*, by Bunny, is sufficient to arouse a vociferous chorus of approval in the nursery. This wily grandparent was a prime favourite among last year's Christmas heroes, and, as Foxy Grandpa up-to-date, should add fresh laurels to his wreath. Each page contains six pictures, supplemented by a slight thread of commentary, though the illustrations are sufficiently clever to tell their own tale.

MR. A. GARDNER, OF PAISLEY.

An original contribution to Christmas enjoyment is a collection of *True Stories* (*Naigheachdan Firinneach*) by the well-known writer "Fionn," for Gaelic-speaking infants. From the first light allegory on Highland education to the well-developed story of the '45 the book is instinct with a feeling which it is pleasant to see so vigorous. The fierce *manes* of Alasdair MacMhaighstir should be soothed by this revival.

MESSRS. WELLS GARDNER & CO.

The Prize, *Chatterbox*, and *Sunday* are volumes of the well-known illustrated periodicals, and are as good as usual.—*Leading Strings* is a collection of stories in simple language, suitable for young children. The type is large, and the pictures are numerous.

MESSRS. T. C. & E. C. JACK.

In *Old Testament Stories*, selected for the children by Edwin Chisholm, with pictures by R. T. Rose, the colours are too crudely bright to please us. The Biblical language is mainly retained in narrating the stories of Abraham, Isaac, Jacob, Joseph, and Moses. We hardly think that part of Abraham's history is milk for babes, yet, told with the point concealed, will it satisfy the inquiring mind of youth?

MR. JOHN LANE.

A Year of Songs for a Baby in a Garden, by W. Graham Robertson, is also illustrated by him. The verses are fluent and taking on the whole, though occasionally they seem to us not to run trippingly enough. What will a child make of this?

> Drowned we're lying
> (Fragrant doom)
> In the flying
> Cherry bloom.

Those two words in the second line have an adult ring. The rest of the poem, however, is simple and effective. The illustrations are clever, and the whole book has been admirably produced.

MESSRS. NELSON & SONS.

It is often said, and with much truth, that children's books seem more calculated to tickle the adult palate than to please the simpler tastes of the little folk to whom they nominally address themselves. Happily there are exceptions, notably amongst Messrs. Nelson's publications. *Our Diary*, illustrated by John Hassall, and *Jack Frost*, pictures by Ruth Cobb, verses by Edward Shirley, will undoubtedly fascinate the small people for whom they are designed. The diary of "Teddy and Me," detailing 'What We Did at Shrimpton' and at other entrancing localities, has a large number of full-page illustrations, reproduced in the gorgeously brilliant reds, blues, and yellows beloved of childhood. The antics of a frolicksome band of goblins, including Jack Frost, will be specially appreciated by the nature-studying little ones of to-day. Verses thoughtfully suggestive of the mysteries of sunrise and of sunset, of snowstorm, wind, and rain, are accompanied by illustrations which effectively supplement their imaginative qualities.

MESSRS. NISBET & CO.

Little Red Riding Hood, by Anne Batchelor, has nice big type, and the pictures are good. The little book takes the shape which may be described as "dumpy."

MESSRS. C. A. PEARSON.

The Wallypug in the Moon, by G. E. Farrow, belongs to the well-known "Wallypug" series and is a somewhat elaborate and unattractive wonderland story.

MR. ALSTON RIVERS.

The Zoo, by Walter Emanuel, is one of the best of the animal books which are such favourites with girls as well as boys. The inimitable Mr. Hassall is responsible for the illustrations.—From the same publisher comes *The Guide to Fairyland*, by Dion Clayton Calthrop, a veritable fairy Baedeker, who leads the way from queen's castle to giant's cave, from witch's hut to dragon valley, through a kingdom where fancy and imagination reign supreme. The accompanying pictures will repay close scrutiny.

MESSRS. ROUTLEDGE & SONS.

Sky-High: a Flight of Fancy for Children, by Dorothy Furniss, has fifteen coloured pictures and several other plates, which occupy each a full page. The author sends a little boy and girl on some excellent adventures, and we detect in her drawings a grace and facility (especially in the little figures) which are doubtless a family affair. Some of the coloured pictures are rather scratchy in their effect, but we are generally pleased with 'Sky-High,' and think children will be too.

MESSRS. WARNE & CO.

The latest addition to Miss Beatrix Potter's picture story-books is *The Tale of Mrs. Tiggy Winkle*, which although, from the pictorial point of view, not so entirely fascinating as its predecessors, is still in its artful simplicity well fitted to charm the heart of childhood. Mrs. Tiggy Winkle herself, as any one not devoid of onomatopœic sense must divine at once, is a hedgehog, and a most estimable person to boot. She it is who retrieves and washes lost handkerchiefs and pinafores for deserving little girls—she and none other who takes in washing for Jenny Wren, Cock Robin, Tom Titmouse, old Mrs. Rabbit, Squirrel Nutkin, and innumerable other small folk of the country-side. She is delightfully little, and makes the very best of company over a cup of tea. All nice children will envy Lucie, who was so lucky as to find her way to Mrs. Tiggy Winkle's dainty laundry inside the hill, to see her clothes-props cut from bracken stems on the short green grass outside the tiny door, and to hear her singing at her work.

SHORT STORIES.

Captains All. By W. W. Jacobs. (Hodder & Stoughton.)—Mr. Jacobs is, perhaps wisely, forsaking his bargees after giving them a very fair share of attention. He has lately taken to deep-sea sailors as characters for his ingenious fictions. His most devoted admirers, however, have no real cause for alarm or regret. The change is largely one of names. The characters themselves remain, as ever, Mr. Jacobs's own very amusing inventions, belonging neither to the deep seas nor the coast, nor to any other kind of mere workaday real life. They are the puppets in Mr. Jacobs's humorous marionette show, and, as a rule, are more continuously funny than anything of flesh and blood that ever was on sea or land. In 'Captains All' we have half a score of the tales this author has taught laughter-loving English readers to expect from his pen. The brand is well known and well liked, and there is nothing fresh to be said about it, unless it be a word of praise for the writer's assiduity, his sustained freshness, and his faithful adherence to the standard he has set before him. The book is thoroughly enjoyable.

The Black Spaniel. By Robert Hichens. (Methuen & Co.)—Apart from the tale which gives the title to this volume, we should describe the rest of the stories as studies for 'The Garden of Allah.' They are Oriental in texture, and their orientation is after Mr. Hichens's well-known manner. He writes on the edge of the morbid, and the tale which is not concerned with Egypt and the desert is a striking example of his bizarre imagination. It concerns metempsychosis, and is almost unwholesome. The idea is that a lover of animals has lost a black spaniel, which finds its way to the vivisection table. In consequence he becomes furiously anti-vivisectionist, and in particular his animosity is fastened on a certain doctor addicted to experiments on animals. When this doctor

dies, the man, who must inevitably by this time be regarded as insane, assumes that his soul has passed into a black spaniel. This he buys and tortures. It is somewhat ghastly, and not a little unhealthy, but it is told with the author's meticulous detail and skill. It has his usual fault of excessive length. Of the other stories 'The Mission of Mr. Eustace Greyne' is frankly and cynically amusing; and the atmosphere of the desert pervades the remaining tales and sketches. As we have said, they are drawings from Mr. Hichens's sketch-book. To our thinking, 'Mr. Greyne' is the pick of the book.

The Seventh Dream. By Rita. (Hurst & Blackett.)—In the second of the three stories here presented Rita bestows upon Bulwer Lytton flattery of that kind which is proverbially the most sincere. A doctor imprisoned on a false charge of murder, while the real criminal, in astral form, offers him freedom on condition of secrecy, hypnotism galore, and a phosphorescent flame playing about the floor of a dilapidated summer-house—all these things carry us back, with no violent effort of memory, to that wonderful essay in the supernatural, 'A Strange Story.' The other two tales, which treat of similar topics, display no particular originality. All three stories are well told and constructed, and will, we doubt not, prove acceptable to the author's numerous admirers.

Divers Vanities. By Arthur Morrison. (Methuen & Co.)—Mr. Morrison, as every one knows, founded his reputation on his studies of the East End, accomplished during Henley's editorship of *The National Observer*. Since then he has developed that side of his literary bent, and has also diverged into popularity as a writer of detective stories. We have no doubt that he would desire to be represented rather by the book before us, which treats of sordid life in the metropolis. It has three divisions: 'Cross-Coves,' 'Heads and Tails,' and 'Old Essex'; and of these the stories and sketches in the first two illustrate modern cockney life. Spotto Bird was a "crook" who, in escaping the police, ran at midnight into a room where an innocent maiden had made the Hallowe'en preparations to discover her lover. The idea is neat, and is handled with just the right amount of feeling. Mr. Morrison has no sentimentalism, but he would not be so successful if he had no sentiment. Thus Billy Wilks, burglar, in the unlawful exercise of his profession, kills a man, and is disposed to give himself up. But he does not, and, as Mr. Morrison puts it, he "was hanged for quite another murder after all." Mr. Morrison has wit rather than humour, and it is pretty often a grim wit; but one is conscious that in walking about among his characters, one is among real people. They may not be nice—we may even have a distaste for them; but they exist. Occasionally the author is tempted out of the strict path of rectitude, tempted by a desire to make a point. The aforesaid Spotto was reclaimed for a month by a philanthropist who considered crime a curable disease. If the philanthropist had existed, the story would have been credible, and Spotto's subsequent conduct almost pardonable. But we do not believe one bit in that philanthropist. He has been put up by Mr. Morrison as a "cock-shy."

In Life's Byways. By C. S. Bradford. (Alston Rivers.)—Stories which depict life in the remote and little-known corners of the empire are worth the consideration of all thoughtful readers; and the writer who can help to familiarize English people with the lives of their fellow-subjects of the outposts deserves well of the British public. Burma, though a part of our great Eastern possession, is comparatively little known to the average home-staying reader. Here are sixteen short stories, all of which deal with different phases of Burmese life. They are graphic, and though the author's outlook is too embittered to be philosophic, and he may not have seen life in pagoda-land very broadly, he has seen it vividly, and his descriptions are arresting. His style is almost wholly irritating, being a bad variant of the Kiplingesque, and involving the neglect of some useful punctuation marks. But this is none the less forcible writing. Many of the tales are strongly dramatic, most have a live and real interest of their own. The author is no subtle analyst of character, but he has felt the barbaric romance of tropical life, and his imagination as a story-teller lends itself to the treatment of the fiercer human passions. There are no niggard faults here. What the book lacks is restraint, the gift of literary selection, the distinction of literary style. It is worth reading, and its author may well give us something better presently.

Where the Sun Sets. By Francis Sinclair. (Sampson Low & Co.).—The reviewer places this book under the head of short stories because its author puts his work forward in that guise, but the nine sketches which the volume contains are not truly stories at all. A preface tells us that the writer belongs to a "coterie of wanderers who make it a point to foregather in London during the month of May." We seem to have heard of May meetings in London.

> "All our associates have travelled far and wide. .....At our reunions members are expected to recount any striking adventures in which they have taken part, the only conditions being that a contribution is edifying as well as entertaining, and that in its main points it must be true.....The stories which follow were contributed at various meetings."

In a literary sense these sketches are never true; if they are edifying, the reviewer has missed their points; it is not every reader who will discover entertainment in them. Most are concerned with events which are supposed to have occurred in the Southern hemisphere, and among them they furnish tolerable material for as many real stories. But they are given here by one who has not troubled himself to master the rudiments of the writer's craft. The consequence is that these nondescript epistles are written largely in catch phrases; and when, as frequently happens, an especially trite saying is used, the author emphasizes it by the use of quotation marks. In short, the book is drearily commonplace. This is a pity, for the author has presumably seen a good deal of the world, and might, at the cost of a little care and study, have produced a good collection of travel notes.

OUR LIBRARY TABLE.

The Battle of Wavre and Grouchy's Retreat (John Murray) is a review of the Waterloo campaign from a somewhat novel standpoint, namely, that of Wavre. The author, Mr. W. Hyde Kelly, R.E., does not neglect the initial operations, which, indeed, are essential to a due understanding of this side of the campaign; his opening pages present a clear and correct account of the moves of June 14th-15th, which so largely determined the events of the three following days. The author does not censure Ney for failing to occupy Quatre Bras on the evening of the 15th, justly pointing out that Napoleon himself commended that marshal for the progress which he had actually made. Wellington's refusal at that same time to commit himself definitely to the defence of the Nivelles and Quatre Bras positions until he had clearer news from Mons and the front generally, is likewise approved. Censure is passed on Napoleon, though guardedly, for not making every effort to seize Quatre Bras and Ligny on the night of the 15th-16th. The French troops had done wonders in the way of marching and fighting, and probably stood in urgent need of rest before the events of the morrow. It is therefore probably too much to say (p. 37): "The Napoleon of Jena and Austerlitz would have won the campaign on the 15th." The troops were not yet seasoned enough to endure a prolonged strain, and moreover there had been several contretemps, *e.g.*, Bourmont's desertion, which caused suspicion and delay. D'Erlon's oscillations on the 16th are discussed briefly and with good sense, but even so the incident remains inexplicable in some particulars. Too much credit is given to Thielemann for his handling of his corps on the 16th. He was "contained" by a smaller French force; and the one considerable effort that he made before sundown was unsuccessful. At the end of the fight his dispositions were far better, and probably saved the Prussians from what might have been a far sharper pursuit.

The delays and mistakes in the conduct of that pursuit are here suitably criticized. Grouchy's inability to interpret the evidence that trickled in as to the line of the Prussian retreat marks him out a mediocre commander; but it should be remembered that all antecedent probabilities were in favour of the supposition that Blücher would make for Liège. Further, the move towards Moustier which Mr. Kelly recommends might have imperilled Grouchy's rear; for the position of Bülow's corps was not exactly known, though it was believed to be marching from Liège. Altogether, Grouchy's situation was less clear than is here represented. In one respect he must be censured: he, essentially a cavalry general, was strong in that arm; yet his scouting (partly owing to the faults of Exelmans) was miserably ineffective. When the artillery duel was beginning at Waterloo, Grouchy was still in the dark as to the chief facts of the situation. This and his own pedantry or timidity lost the French the last chance (not a hopeless one) of winning the campaign. It is perhaps scarcely correct to say, as Mr. Kelly does (p. 96), that Grouchy ought to have digressed from his original instructions. Surely he ought to have interpreted them according to their spirit, not their letter. The author rightly commends Thielemann's defence at Wavre, and closes his volume with notes and comments on several questions of minor importance. Altogether it is an interesting addition to the works on the campaign of 1815, and enables even those readers who are not equipped with any special knowledge of military affairs to see how readily events at Waterloo might have gone far differently had Grouchy and his lieutenants done their work with greater perspicacity, zeal, and energy.

Messrs. Archibald Constable & Co. publish *Pax Britannica in South Africa*, by Capt. Fletcher-Vane, of which the first part is a somewhat belated account of the later stages of the war, while the greater portion deals with subsequent events. The author appears to us at first, heraldically if not personally, conceited, and his style confused, while he undoubtedly repeats himself. But he has a great deal to say worth saying, and should be read. He went out to fight as a Tory Imperialist, was gradually converted to opposite views, and stayed on in South Africa as what is commonly called a pro-Boer. The story of his change is deserving of attention, although he may be considered to have become a prejudiced witness. One of the first facts which weighed with him was the discovery that many of the best of the British-born inhabitants of the Transvaal either fought against us or were strongly opposed to British conquest. Capt. Fletcher-Vane mildly ridicules "the permanent underlying belief

of the Englishman that all foreigners, if it were possible without scandal, would cheerfully become British subjects." As early as June, 1900, he saw the correspondence between General Botha and Lord Roberts; and he proves that we might have had at that time more than we obtained at the conclusion of the war. In July, 1901, Capt. Fletcher-Vane was greatly shocked at orders which he received to arm the natives hitherto employed as scouts, and to shoot Boers dressed in khaki who might be taken prisoners. It is a curious comment on this order that in the well-known photograph of the conference between Lord Kitchener, Botha, and De Wet, General Botha, seated next to Lord Kitchener, is dressed in khaki. Our author points out "that the only regular forces of the Transvaal Government before the war commenced were dressed in khaki." At a later period Capt. Fletcher-Vane took an active part against the policy which led to the shooting of Commandant Scheepers, the case against whom, as well as that against some of the boys who were sentenced to death, is considered in the volume. The author has some good stories about Mr. Chamberlain's tour, and contrasts the statement on behalf of the Colonial Office and the War Office in the House of Commons, "that there were only 500 houses destroyed in the two colonies," with the actual facts as they afterwards met Mr. Chamberlain's eye. Capt. Fletcher-Vane's military experience does not perhaps justify his criticisms of headquarters staff, but some of the muddle which he describes has been made sufficiently apparent by the evidence before the Commission on the War.

We do not know when the official history of the war will deal with the Lindley story; but *The Times* history may be expected to take the same view of some of the later strategy as that put forward by Capt. Fletcher-Vane. It is hardly necessary for him to suppress names in the good stories which he tells of Nitral's Nek (also known as Uitval's Nek or Selekat's Nek) and the surrender of the Lincolns. The name of the colonel in command, whose services were dispensed with after two inquiries, is so well known that it seems unnecessary to have replaced it by that of "Colonel Henry." The story of this officer having, a few days previously to his own surrender, presided over a court which informed "Ricardo of the Guards.....that no British officer under any circumstances ought to surrender" was not known to us. There is a good deal of information upon contracts in the volume which confirms that view of the South African customs of the war which has recently caused the appointment of the Royal Commission. There are also some amusing stories as to remounts. Some of the military police employed under Capt. Fletcher-Vane used to collect horses left by the yeomanry columns as useless, and, after feeding them, take them to the yeomanry and exchange "these quiet horses" for the more lively ones which the latter could not manage.

THE critic who reads more than seven hundred pages of *Our Empire*, by the Earl of Meath and others (Vol. II. 'Great Britain in Asia,' Messrs. Harrison & Sons), and finds no remark to make, is excused from writing on it at length. Until we leave India and Ceylon we ask ourselves why the book was written. The history, which is excellently given, is all to be found elsewhere, and the title is likely to suggest a different kind of book. It is not handy in shape, and those who wish for a complete view of our position in the East throughout the ages will probably go elsewhere to find it.

When we come to the short chapters at the end there is much to criticize. The statement with regard to North Borneo, that "in 1881 Her late Majesty granted a Royal Charter to the" Company, is slightly misleading, inasmuch as it suggests that the charter was issued, as are municipal charters, almost as a matter of course. It was, however, a new departure of first-class importance, and was the modern precedent for the South Africa charter and two other charters. They are not likely to have successors. As regards Wei-Hai-Wei, the question arises whether we were "forced in self-defence," as the authors think, to occupy a station of which they say, a little later, that the Government doubt its utility. The statement that Lord Kitchener, since he has been in India, "has taken his measures promptly to meet the invaders if they should appear" is also highly controversial. We are, then, better pleased with the earlier part of the volume.

THE pleasant personality of a distinguished journalist is recalled by the *Memoirs of Sir Wemyss Reid, 1842-1885*, edited by Mr. Stuart Reid (Cassell & Co.). Sir Wemyss Reid lived, of course, to a much later date than that mentioned in the title, but the present volume contains his earlier reminiscences, and another volume of autobiography, relating his connexion with *The Speaker*, is to appear when lapse of time has made it possible to reveal the secrets of the day. True is the statement by the brother who edits the present volume that Sir Wemyss Reid's

"knowledge of the secret history of the Liberal Party in the memorable days when Mr. Gladstone was fighting his historic battle for Home Rule, and during the subsequent Premiership of Lord Rosebery, was exceptional."

Sir Wemyss Reid, however, was not throughout his life "the trusted friend of both statesmen." He was undoubtedly the trusted friend of Lord Rosebery and W. E. Forster, but the confidence of Gladstone in the great journalist was intermittent. Sir Wemyss Reid it was who "ran" Gladstone for Leeds, and who had afterwards in consequence to substitute the membership of the son who still sits for a division of that constituency. One of the amusing stories here relates how the good looks of the later candidate formed so substantial an asset of his cause that Sir Wemyss Reid had to promise to factory girls that they should "give him a kiss if you like." Mr. Herbert Gladstone not unnaturally blushed deeply when submitted to this process—even Whips can blush. Sir Wemyss Reid ends his account of the episode by the statement, based perhaps on 'Pickwick,' that "kisses are not to be despised as electioneering weapons."

We trust that the perfect accuracy of the volume before us will be continued in its successor, which is to deal with secrets. As to only two statements have we a doubt, and one of these is obscure, while the other is in harmony with popular belief. The obscurity lies in the words, "That year [1877] was indeed the best year in the history of the Republic. It still had the support of the great mass of the public." We should imagine that the French Republic has nominally possessed each year since 1877 an increasing amount of support from the French electorate. Boulangism itself did not produce in its electoral supporters the impression of being hostile to the republican form of government. The error of fact which we suspect, in the case where, as we admit, popular belief is opposed to our view, concerns the position of Beaconsfield at the time of "Peace with Honour": "If he had seen fit to dissolve Parliament then, he would have swept the country." The two leading advisers of the electoral policy of the Tory party at the time have both of them often stated that their report to their Prime Minister was that he was in a minority at that moment.

WE have so recently noticed the book on Russia of M. Victor Bérard that it is not necessary that we should say much of the translation by Mr. Fox-Davies and Mr. G. O. Pope (David Nutt). We have little fault to find with the translation, with the exception of the spelling "Czar," which occurs, indeed, in the title, *The Russian Empire and Czarism*. Mr. Frederick Greenwood contributes an introduction to the volume, and in it praises, not too much, the writings of M. Bérard. We entirely agree that "he is an authoritative critic." We do not entirely agree with the words "he is a friendly critic," except that M. Bérard has become friendly to us now. Neither do we agree with Mr. Greenwood that M. Bérard's book on Russia "has no match in English authorship for English uses." The new edition of the book by Sir Donald Mackenzie Wallace is in our opinion a safer guide.

MR. CHARLES WHIBLEY has equipped the new edition of Disraeli's biography of *Lord George Bentinck* (Constable) with an eloquent, not to say vehement, introduction. Frankly partisan in tone, it leads through unsparing denunciation of Cobden and Peel up to a parallel between the leader of the Protectionists in 1846 and the leader of the Protectionists to-day. Thus it trenches so closely upon present politics that we, being non-political, must leave Mr. Whibley's opinions to speak for themselves. Enough that they are sufficiently robust to satisfy the most thoroughgoing of Tariff Reformers. Some of his views stand, however, in need of revision. Thus, the statement that Cobden "hated Factory Acts as bitterly as he hated Trade Unions" is too sweeping. He was opposed, no doubt, to the regulation of male adult labour, but he approved of State intervention in favour of women and children.

MR. HUBERT BLAND has selected from his weekly contributions to the press a bunch of papers which he publishes under the title *With the Eyes of a Man* (Werner Laurie). We gather from this title, as well as from the dedication, that Mr. Bland claims for his attitude a certain manly common sense, and in this he is justified. The contents of the book cover a wide range, but it is mostly concerned with sex. Yet whatever the subject Mr. Bland's treatment is virile and unsentimental. He is at times a cynic, and at times a philosopher, but always a man of the world. His posture suggests even a touch of Nietzsche here and there, or if not of that oracle of modern Epicureanism, then of Pater, as revealed in his observations on the 'Art of Life.' He is also something of an Imperialist, witness such sentiments as these:—

"If you would read history aright, never a moment suppose that we owe our privileges to Parliament. Freedom is never won by words, and Parliament never did more than ratify what the sword had first made sure. And the sword kept what the sword won.....For men get what they are willing to fight for; just that and nothing more."

Mr. Bland's outlook is large and tolerant, and he is full of worldly wit, such as would arm young innocence if it would read and heed. There is perhaps little new in these pages, but old wisdom is forcibly and steadily put, and has the backing of an individuality behind it. In his lighter moods Mr. Bland drops into a form of fiction in which the foibles of society are touched with cynical humour; and these are not the least agreeable parts of an agreeable book.

MR. HAROLD BEGBIE is a clever journalist, and his *Master Workers* (Methuen & Co.) contains admirable pieces of sketchy biography. A slight exaggeration is pardonable in such books, and the accounts given of the King, Lord Roberts, Sir John Fisher, various politicians, ecclesiastics, and men of science, are not free from some distortion. The one

exception occurs in a curious case. Mr. Winston Churchill has in all probability a career before him which, if possible, exceeds the prophecies of Mr. Harold Begbie. Many of these sketches, including that of the member for Oldham, were written some few years ago; and the "white, washed-out face .....tired.....worn, harassed," has disappeared since Mr. Churchill became the fine polo-player which he has made himself by practice throughout the year. In spite of his over-enthusiasm for each and every "sitter," Mr. Harold Begbie sometimes gives us the impression that he sees more clearly than he pretends. He declares, for example, "false" and "unsatisfactory" an estimate of the Archbishop of Canterbury, which reads uncommonly like a first thought of his own: "A courtier with a predilection for the society of intellectual people, with an easy mind regarding the problems of life."

THE Librairie Hachette & Cie. publish a volume by M. Gabriel Monod, *Jules Michelet*, containing studies on the life and works, with many fragments. Madame Michelet—who wrote a good deal which bore her husband's name, and who is proved by her own essays, recently published in *La Revue de Paris*, to have written at least as well as he did—issued several volumes of Michelet's fragments, and her task has now passed to M. Monod. Michelet's dislike of England, admitted by M. Monod, comes out in this volume.

SOME of our readers, but hardly those who admire 'Pickwick,' may like to know of the reprint, from the original plates, of the G. W. M. Reynolds *Pickwick Abroad* (Glaisher), with its quaint views of Paris in the time of Louis Philippe. The attempt to continue Sam Weller was, perhaps, the least unsuccessful portion of the volume, but the turning-out of his phrases became of necessity somewhat of a mechanical operation. The art is a simple one: "Wonders will never cease, as the tailor said to the gentleman when he paid his bill." "I daresay we shall do very well without it, as the boy said, when his master could not find the birch rod steeped in vinegar." "I won't have nothing to say to you, as the devil observed to Don Juan." "Silent as the knocker at Newgate" seems an interesting piece of old London reminiscence.

THE edition of *Sir Roger de Coverley* and other essays from *The Spectator*, with illustrations by H. M. Brock, published by Messrs. Dent, adds to reading which is a perpetual delight drawings in which the artist seems to have felt and expressed entire sympathy with an era full of contemplative interest.

THE fine-paper edition of *A History of the Four Georges and of William IV.*, by Justin McCarthy and Justin Huntly McCarthy, published by Messrs. Chatto & Windus in two volumes, will appeal to those who desire to fill in their odd moments with profitable reading. The size is convenient for the pocket.

FROM Messrs. Bell & Sons we have received a volume of *Poems by Alfred, Lord Tennyson*, with illustrations by Eleanor F. Brickdale. It contains ample selections from the earlier works, and is printed in a bold, clear type which will be the joy of elderly eyes. The illustrations are in a vein for which the artist has established a reputation, and will be widely appreciated.

MR. HENRY FROWDE has sent us a new edition of *The Ingoldsby Legends*, with the old title-page and Cruikshank's illustrations. This is one of the "Standard Oxford Editions," and nothing need be said beyond mentioning the publisher's name and the collection to which it belongs.

MR. JOHN LONG'S *Carlton Classics*—published in a form handy for the pocket, in paper at threepence, cloth at sixpence, and leather at a shilling—represent the latest feat in cheap publishing, and they are certainly wonderful. The leather form, in which we have Thackeray's 'The Four Georges,' is particularly attractive. Here Mr. Hannaford Bennett supplies a 'Biographical Introduction' which perpetuates the foolish statement that Thackeray burlesqued Tennyson's 'Timbuctoo.' If Mr. Bennett had read the two pieces concerned, he would have seen how hopeless this statement is. We have also before us 'Childe Harold's Pilgrimage' in paper, and Macaulay's 'Warren Hastings' in cloth.

A SUMPTUOUS edition of Burton's *Anatomy of Melancholy*, in three volumes, comes to us from Messrs. Duckworth. Mr. Nimmo's edition having become scarce, there is room for this venture, which is welcome.

FROM Mr. Heinemann we have a large-type, fine-paper edition of *The Ebb Tide*.

MESSRS. CASSELL send us a pocket edition of Mr. Barrie's story *The Little Minister*. We find this at the head of all Mr. Barrie's work, so far as popularity is concerned.

Underneath the Bough is a collection of quotations, both prose and verse, of edifying tendency, described as a "posie of other men's flowers," collected by Theodora Thompson, and published by Mr. John Lane. The allusion in the title is, of course, to one of the most famous of the quatrains rendered into English by FitzGerald from Omar, while the sub-title alludes to Montaigne. The juxtaposition of these names affords a good clue to the entrance to the maze, in which the author's own thread is not too apparent. The "jug of wine" and the "thou" of Omar are absent, but there will be crumbs, hardly a loaf, of "bread" for those who like to take their reading at second hand and purged of all author's dross.

DR. JOSIAH OLDFIELD hails from the Lady Margaret Fruitarian Hospital, Bromley, Kent, and his two lectures *Myrrh and Amaranth* (Sampson Low & Co.) are ward sermons delivered to his nursing staff. The first shows the wickedness of vivisection and meat-eating, and the second the glory of drudgery, which, the author asserts, does not exist. The proceeds of the publication are to go to building a chapel for the oddly named hospital. The aim is so excellent that we have no heart to vivisect the book; but if the chapel is as decorative as the Doctor's language it will be a glory to behold.

The Library for October contains a number of articles of varied interest. Mr. Pollard's article on 'Recent Caxtoniana' gives some convincing arguments in favour of the theory, recently put forward on somewhat insufficient grounds, that a contemporary likeness of Caxton is to be found in a little-known engraving here reproduced. As Mr. Pollard is probably the first authority on a subject of this kind, the theory may be adopted in the absence of any fresh evidence to the contrary. We hope that the publicity given to the engraving may lead to the discovery of other copies of it. Mr. Cholmeley continues in 'A Book of Snobs' his reflections on modern schools and schoolmasters in the shape of a vigorous castigation of 'The Hill'; and Mr. Plomer contributes another of his most useful studies of early English bookselling, this time on 'Westminster Hall and its Booksellers.' Mr. Burpee's account of 'Canadian Bibliography' contains a useful list of works on the subject, though we fear his ideal can only be attained if the bulk of Canadian literature is much smaller than it is generally thought to be. The index for the current volume shows the wide range of interest covered by *The Library*, and fully justifies the confident appeal it makes to all cultivated lovers of books.

WE have on our table *Sermons at Rugby*, by the Bishop of Hereford (Nisbet), — *In the Country of Jesus*, by Matilde Serao, translated by R. Davey (Heinemann), — *The Scientific Temper in Religion*, by the Rev. P. N. Waggett (Longmans),—*History of the Dogma of the Deity of Jesus Christ*, by A. Réville (Green),—*The Immanence of God*, by B. P. Bowne (Constable),—*The Way*, by Sir R. Anderson (Nisbet),—*Science the Demonstrator of Revelation*, by S. J. Broadbent (Nisbet), — *Where to live round London: Southern Side*, by W. H. Shrubsole (Homeland Association), — *The Conquest of Jerusalem*, by Miriam Harry (Heinemann),—*Outcasts of the East*, by Florence Bailey (Nash),—*The Flaming Sword*, by Silas K. Hocking (Warne),—*Garden City and Agriculture*, by T. Adams, with introductory address by H. Rider Haggard (Simpkin & Marshall), — *Rome and Pompeii*, by G. Boissier, translated by D. H. Fisher (Fisher Unwin),—*The Tragedy of South Africa*, by A. M. S. Methuen (Methuen),—*The Emancipation of Egypt*, by A. Z. (Chapman & Hall),—*The Cotton Industry and Trade*, by S. J. Chapman (Methuen),—*Report of the Second International Cotton Congress* (Manchester, Thiel & Tangye),—*Little Olaf and the Bears*, by A. Craxford (Nisbet),—*Mick, an Ugly Dog*, by Emily Underdown (S.P.C.K.),—*The Girls of St. Gabriel's*, by May Baldwin (W. & R. Chambers),—*Three Little Cooks*, by Lucy Crump (Arnold),—*That Little Limb*, by May Baldwin (W. & R. Chambers),—*The Queen of Shindy Flat*, by Bessie Marchant (Wells Gardner),—*Magic Casements*, by A. S. Cripps (Duckworth),—*The Gods of Pegāna*, by Lord Dunsany (Elkin Mathews),—*The Trident and the Net*, by the author of 'The Martyrdom of an Empress' (Harper),—*The Brown House, and Cordelia*, by Margaret Booth (Arnold),—*Woman Disposes*, by Leoline Phillips (Skeffington),—*Historical Tales from Shakespeare*, by A. T. Quiller-Couch (Arnold),—*Publications of the Modern Language Association of America*, edited by C. H. Grandgent (Cambridge, Mass., the Association),—*A Catechism of Tamil Grammar*, by the Rev. G. U. Pope (Oxford, Clarendon Press),—*Dix Leçons sur le Martyre*, by Paul Allard (Paris, V. Lecoffre),—*The Third Kiss*, by H. Flowerdew (Eveleigh Nash),—*After London*, by R. Jefferies (Duckworth),—*Kitty and the Viscount*, by Mulvy Ouseley (Gay & Bird),—*John Carruthers, Indian Policeman*, by Sir E. C. Cox (Cassell),—*Old Readymoney's Daughter*, by L. T. Meade (Partridge),—*Mansie Wauch*, by D. M. Moir (Blackwood),—*Trafalgar Refought*, by Sir W. L. Clowes and A. H. Burgoyne (Nelson),—*Made in Heaven* (Gay & Bird),—*A Pillar of Dust*, by Frances Campbell (Bristol, Arrowsmith),—*Facing the World*, by Jean A. Owen (R.T.S.),—*Brother East and Brother West*, by Leighton Leigh (Heinemann),—*His Most Dear Ladye*, by Beatrice Marshall (Seeley),—*The Mother*, by N. Duncan (Hodder & Stoughton)—*The Professor's Legacy*, by Mrs. A. Sidgwick (Arnold),—*Dr. Martineau's Philosophy*, by C. B. Upton (Nisbet),—*An Essay on Women*, by C. A. Witchell (Kegan Paul),—*Radio-activity*, by E. Rutherford (Cambridge, University Press),—*Religio Medici, and other Essays*, by Sir T. Browne (Gibbings), — *Notable Pictures in Florence*, by E. Harwood (Dent),—*The Boz Birthday Book*, by J. W. T. Ley (Chapman & Hall),—*A Popular History of Newbury*, by W. Money (Simpkin & Marshall),—*Who killed Sir Edmund Berry Godfrey?* by A. Marks (Burns & Oates),—*The Claims of the Faith*, by the Bishop of Burnley (Nisbet),—*The Eternal Religion*, by J. Brierley (Clarke),—*La Couleur, la Lumière, et l'Ombre dans les Métaphores de Victor Hugo*, by Edmond Huguet (Paris, Hachette),—*Songs of the West*, by S. Baring-Gould and others (Methuen),—*Printing at Brescia in the Fifteenth Century*, by R. A. Peddie (Williams & Norgate),—and *Jean-Christophe, l'Adolescent*, by Romain Rolland (Paris, P. Ollendorff).

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MR. GEORGE LILLIE CRAIK.

MAY I add a few details to your brief note concerning Mr. George Lillie Craik? His father, Dr. James Craik, of St. George's, Glasgow, was at one time Moderator of the General Assembly of the Church of Scotland. His uncle Prof. George Lillie Craik, after whom he was named, held the Chair of English Literature at Queen's College, Belfast, and wrote a history of the subject which enjoyed a wide circulation. Under such influences Mr. Craik was educated first at the High School, and then at the University, of his native city, and there imbibed the strong love of literature which proved so useful in the profession in which forty years of his life were passed. For after spending some time in an accountant's office in Glasgow he was invited in 1865, by the late Mr. Alexander Macmillan, to join the publishing firm, of which, until his death, he remained an active member, though never, as has been stated, occupying the post of "literary adviser."

No one who came into contact with Mr. Craik could fail to be impressed by the sympathetic kindliness of his nature, which won for him the affectionate regard both of his fellow-workers and of many of the eminent authors whose work bore the imprint of the firm. To a sound judgment in matters of business he united a fine taste for the best literature. He was specially devoted to the poetry of Wordsworth and Tennyson, and enjoyed the intimate friendship both of the late Poet Laureate and his son. To his love for Wordsworth were due his active co-operation in the scheme for preserving "Dove Cottage," and his keen interest in the monumental edition of Wordsworth which was edited by Prof. Knight in the "Eversley Series." Besides the authors already mentioned, he was on intimate terms with Mr. John Morley, Huxley, Charles Kingsley, Matthew Arnold, Mrs. Oliphant, Sir Henry Roscoe, Sir Norman Lockyer, Miss Yonge, Mrs. Molesworth, William Black, Sir Lauder Brunton, Ainger, Sir Archibald Geikie, and Mr. Alfred Austin. He took also a keen interest in art, and was for a time a director of the Fine-Art Society. Mr. Holman Hunt and Mr. Briton Rivière were among his warmest friends, and Mr. Hunt's well-known picture 'The Strayed Sheep' was in his collection.

Both in London and in his successive country homes in Kent and in Hampshire Mr. Craik was much given to hospitality, and was a genial and delightful host. And no account of him would be complete that did not touch on his special sympathy for the young. To his Scottish upbringing may be traced his deeply religious nature; and his long residence in England never chilled his love for everything Scottish. Mr. Craik was twice married: first, in 1865, to Miss Dinah Maria Mulock, author of 'John Halifax, Gentleman,' and an early friend of his partner Mr. Alexander Macmillan. After her death in 1887 he married, in 1892, Miss Anna Holme, who survives him. His younger brother, Sir Henry Craik, was until recently the head of the Scottish Education Department.

Γ.

POEMS WRONGLY ATTRIBUTED TO CHAUCER.

PROF. SKEAT, in his valuable list in last week's *Athenæum*, might perhaps have included two, 'The Court of Venus' and 'The Pilgrim's Tale,' which were at least ascribed to Chaucer by Bale. Francis Thynne, 1599, in his animadversions on Speght's 'Chaucer,' 1598, said that his father had brought out his edition of Chaucer in 1532, in two columns, but that he was bringing out a one-columned edition which contained 'The Pilgrim's Tale,' a thing more odious to the clergy than even 'The Plowman's Tale.' Cardinal Wolsey persuaded the king

"so to mislike of that tale that Chaucer must be new-printed and that discourse of 'The Pilgrim's Tale' left out."

The only two fragments preserved which are known by the name of 'The Court of Venus' are, I believe, adaptations of earlier editions. The Bright fragment at Britwell has the title-page, Prologue, eleven complete lyrics, and part of a twelfth. The Prologue begins with the line

In the moneth of May, when the new tender grene,

which is evidently the equivalent of Bale's Latin "In Maio cum viridescerent," ascribed to Chaucer. The Bodleian fragment contains the conclusion of one poem, and the whole of another, of the same character as those of the Britwell fragment, and then commences 'The Pilgrim's Tale,' evidently Bale's "In Comltatu Lyncolniensi fuit." Of course the internal evidence shows that Chaucer did not write the poem.

There are very many interesting points to be considered in relation to these strange fragments, which I treated at length in *The Athenæum* of June 24th and July 1st, 1899, in articles entitled 'The Metrical Psalms and "The Court of Venus,"' and 'The authorship of "The Newe Courte of Venus."'

CHARLOTTE CARMICHAEL STOPES.

THE DEATH OF EDWARD THE ELDER.

Falkirk, N.B., October 28th, 1905.

I HAVE just noticed Mr. F. M. Stenton's interesting attempt to localize the place where the Saxon King Edward died: the Fearndune of the 'O.E. Chronicle' of the year 924, the Ferenduna of William of Malmesbury, which, it is implied, cannot be more than a few days' journey from Chester. Mr. Stenton says this must be Farndon, near Chester. But it is named in Domesday as Ferentone, which shows that it is a different place-name. Fearndune is therefore probably Farndon, near Newark, though I have not Domesday at hand, to see if it is named there. It may conceivably be Faringdon, near Swindon—in Domesday Ferendone. Cheshire names are very rare in the 'O.E. Chronicle'; perhaps we only have Eddisbury, Runcorn, and Wirral. This tends to make it uncertain that Mercia, in the tenth century, extended as far as Mr. Stenton thinks. JAMES B. JOHNSTON.

Literary Gossip.

'FIFTY YEARS OF FAILURE: Confessions of an Optimist,' is the title of an anonymous work which Messrs. Smith, Elder & Co. will have ready on the 10th. It is the record of a man who has done many things, and seen and known men and cities. The "failure" consists in the inability to amass more than a competence of this world's goods. Linked with some of the best families in England and Scotland, the author covers the period from the close of the Crimean War to the present day. Eton, Oxford, life in a publishing firm, in the British Museum, and as secretary of one of the Church societies, comprise the outline of his early experience. But the main interest in the book lies rather in the persons he has met and the friendships he has made than in any variety of incident. The author's identity may be revealed to some by the portrait frontispiece. On the same date Messrs. Smith, Elder & Co. will also issue a new and cheaper edition, in one volume, of S. G. Tallentyre's 'Life of Voltaire.'

THE King has given Mr. W. H. Wilkins permission to publish in his forthcoming biography of Mrs. Fitzherbert certain papers which were placed in Coutts's Bank by Mrs. Fitzherbert in 1833, for the purpose of the vindication of her character, after her death, by explaining her relations with George IV. These include the certificate of her marriage with George IV. and a letter from the clergyman who performed the ceremony—in short, all that is necessary to prove that a ceremony did take place. These documents have now been removed to the domestic archives in Windsor Castle. The book has been written with the consent of the present head of Mrs. Fitzherbert's family, and with the assistance of the descendants of many of her circle. It will embody a large number of letters and documents hitherto unpublished, as well as many pictures from private collections, and will be published by Messrs. Longman.

E. GRANT RICHARDS will publish shortly 'The Theatrocrat: a Tragic Play of Church and Stage,' by Mr. John Davidson. This is a modern play in blank verse, dealing with the relations of the life, the religion, and the dramatic art of the day to what has been called "the new knowledge." The play is preceded by an introduction of about twenty thousand words, in which, discoursing of 'Wordsworth's Immorality and Mine,' 'Heaven and Hell,' and 'God and Sin,' Mr. Davidson expounds in prose the matter of his Testaments—the matter which he has applied to life and conduct in 'The Theatrocrat.' The book is dedicated 'To the Generation knocking at the Door' in the following lines:—

Break—break it open; let the knocker rust:
Consider no "shalt not," and no man's "must";
And, being entered, promptly take the lead,
Setting aside tradition, custom, creed;
Nor watch the balance of the huckster's beam;
Declare your hardiest thought, your proudest dream:
Await no summons; laugh at all rebuff;
High hearts and youth are destiny enough.
The mystery and the power enshrined in you
Are old as time and as the moment new:
And none but you can tell the part you play,
Nor can you tell until you make assay,
For this alone, this always, will succeed,
The miracle and magic of the deed.

READERS will be glad to hear that another substantial volume of Acton's letters is now in course of preparation for the press. In the volume already published Acton naturally consulted the interests and tastes of a Prime Minister's daughter, and some of the letters might almost be said to be those of a Lord-in-Waiting. In the new series the essential Acton will be presented, a student of history unrestingly alert to apply his endless erudition to the defence and elucidation of contemporary Christianity. His own final attitude towards the great religious controversies in which he figured is set forth by himself with a plainness of speech which, perhaps by accident rather than by design, was somehow eluded during his lifetime.

THE sixth edition of Mr. Watts-Dunton's 'Coming of Love' being out of print and unprocurable, Mr. John Lane is about to issue a seventh. Its speciality will be the inclusion of those missing sections of the poem which were not available when the material of the book was put together, having been lent in manuscript to friends and temporarily mislaid. The volume will be prefaced by a dedicatory epistle, and will also be enriched by a crayon portrait of the author by D. G. Rossetti.

The Saturday Review attains this week its fiftieth year. We congratulate our contemporary on its continued vigour, and an independence which is rare enough in the present age to be a matter of congratulation for all who take a serious view of criticism.

MESSRS. BELL will shortly publish in one small volume Leland's 'Itinerary in Wales,' edited by Miss Lucy Toulmin Smith. Though the new edition of the whole Itinerary (originally projected by Mr. Laurence Gomme) has made considerable progress, the publishers have thought it advisable to issue those portions which relate to Wales independently. Leland's scattered notes have now for the first time been brought together, and the names identified and elucidated with the assistance of Dr. Gwynogfryn Evans.

MR. ELLIOT STOCK will publish about the middle of November a new work by Mr. J. C. Wright, entitled 'In the Good Old Times.' It seeks to show the changes that have taken place in the social, industrial, and moral condition of England during the last century and a half, particularly the contrast between that period and the present day. The author looks with a lenient and sympathetic eye on the customs of our forefathers.

MR. HENRY FROWDE is about to publish 'The Last Poems of Richard Watson Dixon,' selected and edited by Mr. Robert Bridges.

MESSRS. F. V. WHITE & Co. will have ready early this month a romance of Sir Walter Raleigh, by Mr. H. A. Hinkson, entitled 'The Splendid Knight.' Although primarily intended for boys, the book will also, it is hoped, appeal to grown-up lovers of romance. It is illustrated by Mr. Lawson Wood.

MR. ANDREW LANG is to continue next week in *The Illustrated London News* the causerie which used to adorn *Longman's Magazine*. We may therefore have the interesting spectacle of his and Mr. Chesterton's views on the same subject, unless they agree to leave each other a limited field. But both writers are well known for their width of range.

A NEW novel, entitled 'A Golden Trust,' by Theo Douglas, will be published by Messrs. Smith, Elder & Co. on the 10th. The scene is laid partly in the home of Northumbrian wreckers, which conceals a treasure, partly in the Paris of 1792, whither the murderous designs of his kinsmen drive the young hero. There he woos and wins anew the girl-wife to whom his intriguing relatives had hastily married him; and returns to discover the lost hoard.

THE earlier poems of Christina Rossetti are to be added to "The Red Letter Library," with an appreciation by Mrs. Meynell.

THE new series of *The Dublin Review*, which begins in January under the editorship of Mr. Wilfrid Ward, will have Mr. Reginald Balfour for its sub-editor.

WE are requested by Messrs. Routledge to state that the volumes of "The Muses' Library" issued in the series since its purchase by them from Mr. A. H. Bullen,

its original projector and editor—viz., the Poetical Works of Johnson, Goldsmith, Gray, and Collins (in one volume), Sir Lewis Morris, Coventry Patmore, Poe, Adelaide Procter, D. G. Rossetti, Tennyson, and Palgrave's 'Golden Treasury'—were not selected for the series by Mr. Bullen, who ceased to edit it after its ownership passed out of his hands.

THE death is announced in Glasgow of Mr. Robert Ford, in his sixtieth year. Mr. Ford edited the poems of Robert Fergusson, and an anthology of the songs of Scotland, and published various volumes of Scottish humour, including 'Thistledown.' His 'Vagabond Songs' was published quite recently. He was a native of Perthshire, and for the last thirty years had been engaged in a Glasgow warehouse.

VARIOUS changes and modifications have been or will be effected in Parisian journalism this week. Three newspapers—*La Patrie*, *La Presse*, and *L'Écho de l'Armée*—were sold at public auction on Monday last, and were purchased for 650,100 francs on behalf of a syndicate of politicians, of whom MM. Méline, Noblemaire, and Lieut.-Col. Porthmann, of the *Presse Nouvelle*, are the principal figures. M. Léon Bailby, the editor of *La Presse*, has resigned his post, and goes over to *L'Intransigeant*, which is to become an evening paper. Its policy, however, will be unchanged, and it will be directed as heretofore by the inimitable Rochefort.

M. JULES LEMAÎTRE'S address on Wednesday week at the annual public meeting of the five French Académies was a charming discourse on the 'Culte des Vieux Livres,' of which a full report appeared in *Les Annales Politiques et Littéraires* of last Sunday. M. Lemaître confessed to a weakness for old bindings, of which the designs are never of a "géométrie irréprochable: toujours quelque tremblement ou quelque hésitation des lignes nous rappelle et nous présente la main vivante et mobile de l'ouvrier qui les exécuta." He insists, moreover, that a classic is much better in its contemporary dress and type than in a modern impression: "Ce sera comme si l'aspect et le toucher du vieux livre vous inclinaient à l'état d'esprit des ancêtres pour qui ces moralités et ces histoires furent écrites."

ALPHONSE ALLAIS, who died in Paris on Saturday last, was a well-known figure in French journalism. Born at Honfleur in 1853, he studied pharmacy, but on his going to Paris at the age of twenty-six, Bohemian life and journalism, and his "joie des plaisanteries," soon made him famous. At Montmartre he was one of the founders—the others were R. Salis and A. Bruant—of the famous *Chat Noir*, and succeeded Goudeau as chief editor; since the foundation of *Le Journal*, fourteen years ago, his 'Vie Drôle' never ceased to be one of the chief features of that paper. His 'Nouvelles à la Main' and his stories in twenty lines were characteristically Parisian, and among the most polished of their kind. He published several collections of his contributions to the newspapers. He wrote 'Innocent' in 1895 in collaboration with his old friend M. Alfred Capus, and upon this was based his book entitled 'L'Affaire Blaireau,' 1899.

THE death mask of Heine, the existence of which was hitherto unknown, has recently come into the hands of Prof. Hans Meyer, head of the Bibliographical Institute at Leipsic, who has acquired the residue of the poet's possessions after over four years' negotiation with their owner. Readers of the 'Florentine Nights' will recall a passage in which Heine expressed his dislike of death masks. The MSS. include letters from distinguished men, and Matilda's album, with verses by Heine, Laube, and others; and among the miscellaneous articles are the stuffed remains of the famous parrot. The more important parts of the literary remains passed into Prof. Meyer's hands some five years ago.

SIR HORACE BROOKS MARSHALL'S chairmanship at the Newsvendors' Dinner last Tuesday was a great success. The guests numbered 250, and the subscriptions amounted to 2,410*l*. We congratulate all concerned, not forgetting Mr. Wilkie Jones, the secretary, to whom the Institution is so much indebted. The chairman stated that, during the sixty-five years the Institution had existed, only three times had applicants for pensions been put to the expense and anxiety of contested elections.

SCIENCE

MEDICAL BOOKS.

Clinical and Pathological Observations on Acute Abdominal Diseases. By Edred M. Corner. (Constable & Co.)—This small work embodies and somewhat amplifies the Erasmus Wilson Lectures delivered before the Royal College of Surgeons in 1904. The main theme of the lectures is the identity of the infective agents and the pathological changes concerned in the production of most of the acute abdominal diseases, such as appendicitis and the various intestinal perforations. The subject is well worked out and deserves consideration.

Lectures on Diseases of Children. By Robert Hutchison. (Edward Arnold.)—Until recently clinical teaching on the diseases of children in the great medical schools of the metropolis has certainly not received due attention. Its importance can hardly be overestimated, and yet systematic instruction on the feeding of infants and the ailments peculiar to childhood has been hitherto most insufficient, except at the special hospitals. Dr. Hutchison points out in his opening lecture that during the last fifty years adult mortality has fallen by about four per thousand, whereas infant mortality remains as high as ever it was. These figures, which we have no reason to doubt, are highly significant, and call for attention. Yet at the present time a considerable proportion of medical students successfully pass their qualifying examinations and start as doctors with very little practical knowledge of the diseases of children. A book such as this by Dr. Hutchison comes at an opportune moment. There are many recent and excellent works on the subject, but this deals rather with certain common diseases which are often not fully dealt with in the larger books nor discussed in the ordinary course of ward work. The contents having been originally given in the form of lectures, the style is colloquial, but we think the value of the book is increased by its simplicity and directness. The subjects are dealt with mainly from their clinical aspect, their pathology being necessarily somewhat abridged. To the average medical student the book should prove of great help, as it abounds in small details of importance in diagnosis and treatment, the outcome of the author's wide experience. The illustrations are unusually good, especially those depicting the chief forms of mental deficiency. The lectures most worthy of notice are those dealing with the feeding of infants and their alimentary disorders. The book is sure to have the wide circulation which it thoroughly deserves.

The Edinburgh Stereoscopic Atlas of Anatomy. Edited by David Waterston. Part II. (T. C. & E. C. Jack.)—This is the second section of the 'Stereoscopic Atlas,' and consists of a series of fifty stereoscopic photographs illustrating the anatomy of the abdominal and pelvic viscera. There is no descriptive text, but figures are appended indicating each separate organ. The photographs are extremely good, and the stereoscopic effect obtained is excellent. The utility of the work is questionable. It cannot take the place of dissecting, and it is universally accepted that diagrams are more serviceable as an aid to dissection than the best photographs. It appears to be a novel and probably temporary method of trying to teach anatomy.

A volume entitled *Medicine and the Public*, by Dr. S. Squire Sprigge (Heinemann), has a special object which might not be gathered from its title. It forms, in fact, a view of the connexion between the medical profession and the State, with explanations of the modes of entering the various public medical services.

RESEARCH NOTES.

INVESTIGATION into the peculiar properties of nickel, which seems in many respects to differ from most known substances, has lately led to unexpected results. M. Paul Sabatier, the well-known Professor of Chemistry at Toulouse, has found that it is one of the most powerful of catalyzers, or bodies which bring about reaction by their mere presence, without themselves undergoing any modification in the process. Thus he has discovered that hydrogen may be made to combine with any volatile organic substance by directing a stream of hydrogen charged with the vapour of the substance on a column of finely divided nickel; and he has further found that the reaction is coextensive with the surface presented by the metal, a plate of nickel, for instance, giving a much less marked result than a powder. His explanation of this is that the gas really forms a hydrate with the metal, which remains on its surface, but gives up its hydrogen to the other substance on its arrival, thus leaving the metal free for another hydrogenation and another cleansing. Besides this, he has established that nickel will bring about what he describes as a doubling of the molecule in many volatile compounds, thus converting acetylene into methane, and so on. In all these reactions nickel is followed more or less closely by its twin cobalt, by copper, and by some other metals, including, of course, platinum. While it is a more powerful catalyzer than any of them, it at the same time possesses a singular sensitiveness to the action of chlorine, of the other halogens, sulphur, and arsenic, the presence of a mere trace of any one of them causing it to lose its catalyzing powers. M. Sabatier compares this, with much reason, to the inhibitive effect of infinitesimal quantities of certain poisons, such as salts of silver, upon living ferments. The culture of *Aspergillus niger* in a silver cup is, he reminds us, impossible.

Experiments on the effect of a strong magnetic field on nickel have also been made by Dr. G. Schmaltz. As the effect of heat upon all the ferro-magnetic metals is to rob them of their magnetic properties, Dr. Schmaltz has tried whether the converse result could not be

obtained, and in this he has fully succeeded. He finds that a magnetic field of 1,200 units is sufficient to diminish the heat-conducting power of nickel by about one-half.

One of the most disputed points in magnetism during the early part of last century was whether magnets had or had not an effect upon living, and more particularly upon human, beings. Lord Lindsay and Prof. Varley some time ago, in order to determine this question, made an electro-magnet big enough to enable one to place one's head between the poles. Undeterred by the fact that the experiment produced no result, Lord Kelvin continued to assert that some effect ought to be perceptible in the case of a living being so placed. Two of M. Curie's pupils—M. Chéneveau and M. Georges Bohn—some two years ago resumed the same experiments, using as their *corpora vilia* certain infusoria. The experiment was difficult, owing to the apparent impossibility of maintaining a sufficiently strong magnetic field without a fatal rise in temperature; but they were finally able to pronounce that the movements of the animals in the magnetic field became slower, that their growth was arrested, that they ceased to multiply, and that, in the case of Stylonichia especially, they died in about four days without dividing. There seems, therefore, little room for doubt on the subject.

Mr. V. Bjerknes, of Stockholm, has taken up and extended the work of his father, Prof. C. H. Bjerknes, on the analogy of the mechanics of the hydrodynamic field with that of the electrostatic, and has published the results in the *Archives de Genève*. He finds that the "curls" of the weight-moving force in the electrostatic, and of the force of energy in the hydrodynamic field, are the same, though the signs are contrary, and that therefore they should produce equal effects in the movements of masses. He especially applies this to the formation of vortices or whirlpools, and points out many other likenesses between the two forces. The article, which is a good specimen of purely mathematical reasoning, should certainly be studied by those who tend towards an electro-magnetic explanation of all physical phenomena.

In a series of articles on electrification by contact M. Jean Perrin has studied the formation of living matter, which he declares to be always in the colloidal state, and to be due to a mixture of hydrosols and "cosgula" or clot-producing material. This really goes back to the artificial protoplasm of Bütschli, but M. Perrin points out that the action of metallic salts in coagulating a colloid is dependent on their containing ions of a contrary sign to those of the colloid, and that the degree of valency counts also for something in the affair. He further says that the absolute insolubility of living matter in water or other aqueous solutions is a necessary condition of its existence, and corresponds to the recognized insolubility of most colloids. Its extreme subdivision he thinks may be attributed to an effect of electrification by contact, which always makes for extent of surface. Hence he concludes that electrification by contact plays a great part, not, indeed, in bringing about the formation of living matter, but in what has been called here viability, or the rendering of matter fit for life, and he pleads for its further study. The article runs through several numbers of the *Journal de Chimie Physique*.

In this connexion it may be as well to note that Mr. Douglas Rudge has written to a contemporary to say that he has tried experiments with salts of pure barium and gelatine, and finds that they produce the growths which their discoverer, M. Raphaël Dubois, would call "eobes," and Mr. Butler Burke "radiobes," as easily as radium salts, "or even more so." The solubility of the salt of barium employed was, he found, the only factor that required attention.

F. L.

SOCIETIES.

MICROSCOPICAL.—*Oct.* 18.—Dr. Dukinfield H. Scott, President, in the chair.—An old Wilson screw-barrel simple microscope, date about 1750, presented by Major M. J. C. Dennis, was described by the Secretary, who traced the history of microscopes focussing by means of a screw cut on the body tube.—Mr. E. Moffat exhibited and described a simple portable camera for use with the microscope.—A form of hand microtome, devised and used by Mr. Flatters, was exhibited and described by the Secretary.—Messrs. R. & J. Beck exhibited and described the Ashe-Finlayson "Comparascope" as made by them.—The President said they had the instrument before them some time ago in a less developed form. It seemed likely to be extremely useful to microscopists, as it could be applied to any microscope, and afforded a ready means of directly comparing objects under conditions which rendered it possible to detect slight differences easily.—A paper by Prof. H. G. Hanks, a Corresponding Fellow of the Society, entitled 'Notes on Aragotite, a Rare Californian Mineral,' was read by the Secretary. The mineral, which is a hydrocarbon, was first described by Mr. F. E. Durand in a paper read by him before the Californian Academy of Sciences, on April 1st, 1872. It was not until 1893 that Prof. Hanks obtained specimens of the mineral. These he subjected to various experiments. He now disputed Mr. Durand's conclusion that it might be some modification of idrialite, and gave a table showing that in chemical composition, colour, streak, hardness, and specific gravity aragotite differs from idrialite.—The President called attention to a number of slides from the collection recently presented to the Society by Mr. W. M. Bale, of Melbourne, and said that a specially interesting feature of the exhibit was a collection of orchid seeds, which were excellently mounted and gave a good idea of the extremely simple structure of these minute seeds.

CHALLENGER.—*Oct.* 25.—*Annual Meeting.*—Mr. E. W. L. Holt in the chair.—The following gentlemen were elected to serve as the Committee: Mr. E. W. L. Holt, Dr. W. T. Calman, Dr. R. N. Wolfenden, and Dr. G. H. Fowler (Hon. Secretary).—At the subsequent meeting for scientific business, Dr. E. J. Allen and Mr. D. J. Matthews exhibited and explained charts illustrating the physical conditions of the English Channel during 1903 and 1904. The observations, which were conducted with the Plymouth Laboratory of the Marine Biological Association as a centre, had been made by the Association's steamers Huxley and Oithona, by ocean-going liners and cross-Channel steamers, and at lightships and lighthouses. They extended from about Dungeness to Cape Finisterre, and showed the north-easterly movement of oceanic water of high salinity and temperature, the southerly movement of water of low salinity from the Irish Sea, and the varying effects of these movements on the waters of the English Channel in different months.

BRITISH NUMISMATIC.—*Oct.* 25.—Mr. Carlyon-Britton, President, in the chair.—The Hon. Whitelaw Reid, American Ambassador, was elected an Honorary Member, and Mrs. P. W. Remnant and Mr. Henry Perry Members.—Miss Helen Farquhar read a monograph on 'Portraiture of the Stuarts on the Royalist Badges,' in which, by carefully reasoned comparison, she traced many of the medallic portraits of the first and second Charles to their prototypes in contemporary paintings by the Court artists. By this means she was enabled to correct the dates previously assigned to some of these medals and badges, and to venture suggestions as to the probable occasion of their issue.—In connexion with this paper a special exhibition of Stuart memorials had been invited, and the tables were crowded with badges, medals, coins, miniatures, jewels, and curios of every description bearing portraiture of the Stuarts. The exhibitors, in addition to Miss Farquhar, included Mr. P. Berney-Ficklin (who contributed 76 speciments from his large collection, part of which is now at Whitehall), Prof. Herbert Cox, Major Freer, and Messrs. T. W. Barron, G. Thorn Drury, W. Talbot Ready, L. L. Fletcher, W. J. Webster, O. Fitch, W. S. Churchill, and W. J. Andrew.—Donations to the Society were made by Major Creeke, Messrs. Spink & Son, and Mr. L. Forrer.—The first volume of the Society's proceedings, *The British Numismatic Journal*, was submitted to the meeting. It is a crown-quarto volume bound in buckram, containing 500 pages, with 25 plates and 30 other illustrations. It is issued to members only.

MEETINGS NEXT WEEK.

MON.	Royal Academy, 4.—'The Upper Limb,' Lecture I., Prof. A. Thomson.	
—	London Institution, 5.—'The Egyptians in Sinai,' Prof. W. M. Flinders-Petrie.	
—	Royal Institution, 5.—General Monthly.	
—	Society of Engineers, 7½.—'The Metallic Preservation and Ornamentation of Iron and Steel,' Mr. Sherard Cowper-Coles.	
—	Aristotelian, 8.—President's Address, 'Causality and the Logic of History.'	
—	Institute of British Architects, 8.—President's Address.	
—	Geographical, 8½.—'Travels in the Mountains of Central Japan,' Rev. W. Weston.	
TUES.	Institution of Civil Engineers, 8.—President's Address.	
WED.	Geological, 8.—'The Coast-Ledges in the South-West of the Cape Colony,' Mr. E. H. L. Schwarz; 'On the Glacial Period in Aberdeenshire and the Southern Border of the Moray Firth,' Mr. T. F. Jamieson.	
THURS.	Royal Academy, 4.—'The Upper Limb,' Lecture II., Prof. A. Thomson.	
—	London Institution, 6.—'Tchaikowsky,' Sir A. C. Mackenzie.	
FRI.	Astronomical, 5.—	
—	Physical, 8.—'The Question of Temperature and Efficiency of Thermal Radiation,' Mr. J. Swinburne; 'Note on Constant Deviation Prisms,' Mr. T. H. Blakesley.	

Science Gossip.

THE new Zoological Department of the University of Liverpool, including Museum and Laboratories of Zoology and of the practical applications of zoology, will be opened on the 18th inst. by the Earl of Onslow, formerly President of the Board of Agriculture and Fisheries. The Earl of Derby, Chancellor of the University, will preside, and addresses will be delivered by Lord Onslow and others.

THE death is announced from New Zealand of Mr. F. W. Hutton, F.R.S., who, having seen some service in the army and navy, went to New Zealand, and settled at Christchurch as Professor of Biology and Geology, after holding other scientific posts in the colony. In 1893 he gave up his professorship for the post of Curator of the Christchurch Museum. Mr. Hutton was an accomplished and voluminous writer on evolution, geology, and kindred subjects, and his comment on 'The Origin of Species' was warmly recognized by Darwin. His recent books 'Darwinism and Lamarckism, Old and New' (1899), and 'The Lesson of Evolution' (1902), are probably the best known of his works; and his colonial reports and geological and zoological papers represent a good deal of careful study.

COL. C. T. BINGHAM has been appointed by the Secretary of State for India editor of the 'Fauna of British India,' in succession to the late Mr. W. T. Blanford, F.R.S.

DR. BEDDOE'S Huxley Memorial Lecture, though delivered at the Society of Arts, was under the auspices of the Anthropological Institute.

WE regret to announce the death, on the 26th ult., of Dr. Ralph Copeland, Astronomer Royal for Scotland. He was born at Woodplumpton, near Preston, in Lancashire, on September 3rd, 1837, but went abroad in early life, and began his astronomical career at Göttingen in 1867, afterwards becoming successively assistant at Lord Rosse's Observatory, Birr Castle; at that at Dunsink, under Prof. (now Sir Robert) Ball; and at Lord Lindsay's at Dunecht. In 1889 he was appointed to succeed the late Prof. Piazzi Smyth at Edinburgh, and superintended in 1896 the construction of the new Royal Observatory on Blackford Hill. Whilst in Germany he joined an exploring expedition to East Greenland; and subsequently took part in many scientific expeditions, particularly those sent to observe the transits of Venus, at Mauritius in 1874 and at Jamaica in 1882, also the total eclipses of the sun in India in 1898 and in Spain in 1900.

WE also have to regret the loss last month of Dr. Walter Friedrich Wislicenus before he had completed his forty-sixth year. Born at Halberstadt, in Saxony, on November 5th, 1859, he had been connected with the Strasburg Observatory since 1880, and took part in the German expedition to South America to observe the transit of Venus in 1882. He was named Professor Extraordinary of Astronomy at the

University of Strasburg in 1894. His lunar and planetary observations were very numerous, besides which he took great interest in historical and chronological questions as connected with astronomy, and contributed to Valentiner's 'Handwörterbuch der Astronomie' and to Ginzel's 'Spezieller Kanon der Finsternisse.' But one of his most useful labours was the editing of the astronomical 'Jahresbericht,' which has appeared regularly every May since 1896. We have had occasion to notice this each year, and hope that it will be continued by other hands.

Madame Ceraski, examining photographic plates taken by M. Blajko at the Moscow Observatory, has detected another variable star in the constellation Ursa Major. Its magnitude appears to change between about 9·5 and 12·5; its designation in a general list will be var. 106, 1905, Ursæ Majoris.

The Leonid meteors will be due on the morning of the 16th inst., but the display is not likely to be brilliant, particularly as the moon (only four days past the full) will be very bright if the sky be fine. The Andromedes, however (sometimes called Bielid meteors from their connexion with Biela's comet), will probably exhibit an evening shower a few days later, though the exact date cannot be assigned.

The Report for 1904 of His Majesty's Astronomer at the Cape of Good Hope (Sir David Gill, F.R.S.) to the Secretary of the Admiralty is dated 1905, February 15th, but has only recently been received. The new transit circle has been installed, but a large amount of work had to be done, in the determination of its division errors and other instrumental constants, before it could be brought into regular use. This work was completed towards the end of last year. The arrangements for the new sidereal clock and the erection of a nearly air-tight enclosure for it have also occupied much time. An accident to a portion of the Victoria telescope during the absence of the regular observers caused a suspension of some of the operations. However, the non-reversible transit-circle was used throughout 1904, chiefly for the observations necessary to complete the Cape General Catalogue for 1900, and the new reversible one came into regular use at the beginning of 1905. Work has been continued with the equatorials and the astrographic telescope and laboratory; and a considerable number of star-spectra have been photographed. Sir David Gill undertook, at the request of the Colonial Governments, the general superintendence of the Geodetic Survey of South Africa, and has taken a prominent part in the preparation of arrangements for the establishment of a central office to complete the Geodetic and Topographic Survey of British South Africa south of the Zambesi.

FINE ARTS

ART, ANCIENT AND MODERN.

The National Gallery of British Art (The Tate Gallery). With an Introduction by Sir Charles Holroyd. (Cassell & Co.)—This volume is handsomely got up, and great care seems to have been taken with the illustrations, both the "Rembrandt" photogravures and the half-tone blocks being admirable specimens of their kind. It is not so easy to praise the choice of the pictures which have the honour of full-page photogravures. One must suppose that the same taste for the prettily anecdotic and the turgidly sentimental which has in the main controlled the formation of the collection itself has governed the choice of the publishers. We cannot doubt that if the choice had been in the hands of Sir Charles Holroyd it would have been very different, for though in his introduction he speaks of the work of the English illustrators like Maclise and Leslie with a tolerance which few artists share, one can see that his real enthusiasm is for Stevens, the early Millais, and Watts. In the book, however, we find some of the most deplorable efforts of modern popular picture-making flaunting in photogravure, while the few serious designs which the gallery contains — the works by Alfred Stevens, Leighton's 'The Sea gave up its Dead,' and Madox Brown's 'Christ washing Peter's Feet'—are relegated to small illustrations in the text. It could hardly be expected, indeed, that a work on this collection could have great artistic interest, but more might, we think, have been made out of it than has here been done. In selecting from such a gallery there was surely no need to emphasize the popular aspect.

Drawings of John M. Swan, R.A.—Drawings of D. G. Rossetti. "Modern Master Draughtsmen." (G. Newnes.)—Most of Mr. Swan's drawings lend themselves admirably to reproduction. His firm and rather decided contours and solid modelling, and the general plastic quality of his design, stand the test well, and the present volume is a just tribute to his real power as an animal draughtsman. In his animals he has, owing to his intimate knowledge and his early appreciation of Barye, arrived at a real sense of style. Curiously enough, in the figure drawings given in this volume this sense of style deserts him completely. When he treats the human figure we miss altogether the large unified curves of contour, the economy of means, and the emphasis on the essential. But the animals are often superb, and we welcome a book which will make their merits more widely known.

The drawings of Rossetti are of more delicate material than Mr. Swan's, and many of them have lost altogether their finer flavour in the process of half-tone reproduction. Still where, as in the earlier drawings, so much depends upon the invention, upon the general disposition of line and mass, and where these show such profound feeling and such authentic inspiration, one cannot but derive a keen pleasure from such a collection as this. Nothing, for instance, could altogether destroy the mysterious charm of the 'Sangraal,' or the 'Palace of Art,' or the marvellous portrait of Miss Siddal (plate xxxiii.). There are some drawings that are new to us in this collection, and though we could have spared a good many of the over-elaborate and empty later drawings in exchange for yet more of the inimitable early inventions, the collection is full of interest.

Les Grands Artistes.—Praxitèle. Par Georges Perrot.—*Lysippe.* Par M. Collignon.—*Douris, et les Peintres de Vases Grecs.* Par E. Pottier. (Paris, Renouard.)—In these three little volumes we have studies of well-known artists, or groups of artists, by writers whose names are a sufficient guarantee for the authority of their work. In M. Perrot's volume we have an opportunity of seeing how one who has written admirable descriptions of the earlier phases of art deals with the masters of Hellenic sculpture, while M. Collignon's subject gives him scope for the amplification and revision of the chapter on Lysippus in his 'Histoire de la Sculpture Grecque' in the light of more recent discoveries. The books are evidently written for artists and for the general reader rather than for archæological specialists; but their scale is sufficient to allow of a discussion of the various problems involved, which is, indeed, indispensable to a critical treatment of the subject.

M. Perrot naturally begins his study with the Hermes of Olympia, as the one authenticated original from the master's hand; and here, as indeed throughout the volume, he finds a fitting theme for the eloquence of criticism and fine expression of artistic appreciation that mark his style; one feels throughout that the book could only have been written in French, and that few, even among French authors, could have written it so well. To turn from the manner to the matter, M. Perrot's treatment of Praxiteles is not strikingly original, but is rather an impartial summary of recent theories, with a tendency to compromise rather than to accept or reject decisively, which is perhaps a merit in the present state of our knowledge. He accepts Furtwängler's theory of the later date of the Hermes, and of an earlier period, represented by the Satyr cupbearer, in which Praxiteles shows Polyclitan influence. M. Perrot is guarded in his opinion of the various works that have recently been claimed as Praxitelean originals. He is most inclined to accept the suggestion in the case of the Leconfield head, which he regards as belonging to one of the numerous Aphrodites that came from the master's studio. He is rightly more sceptical as to the Eubouleus, in which he thinks the Praxitelean traits are sufficiently explained by attribution to a pupil. On the other hand, a comparison of the Aberdeen head in the British Museum with the Hermes leads M. Perrot to confirm its Praxitelean attribution; but while this opinion is shared by many competent critics, it is hardly justified by the analysis of the forms here given. The modeling of the forehead, for example, is by no means identical; there is not the flow of line that characterizes the Hermes.

In M. Collignon's 'Lysippe' one turns first of all to see the position he assigns to the Agias. Accepting the statue found at Delphi as a contemporary copy in marble of the bronze original, he naturally awards it the place of honour among Lysippean works that have survived. The essential difference between it and the Apoxyomenus, which has hitherto occupied that place, is admitted by him; but he would explain the difference by regarding the Agias as an early, the Apoxyomenus as a later work of the master. This theory is not easy to reconcile with the facts, for the Agias was set up, according to M. Collignon's own dating, between 338 and 334 B.C. Even if we place the beginning of the artist's career in 350 B.C., not, as is more probable, in 370, the Agias is a work of his maturity. And the differences between the two are so great as to make the attribution of the Apoxyomenus to Lysippus—an attribution by no means well grounded on external evidence — very doubtful. Perhaps the expedience of compromise may be pleaded here, too, but it seems to cause confusion in any attempt to grasp the artistic character of the master; above all, it obscures the vigour and power of expression that mark his work. But for comparison with the Apoxyomenus, it is difficult to believe that M. Collignon would have been led to regard the Azara head of Alexander in the Louvre as coming nearest to the work of Lysippus. Many other examples are far more vigorous in their portrayal of character, and so fit better the literary descriptions as well as the style of Lysippus, as represented by the Agias. It will probably be some time before the balance of opinion as to Lysippus settles down again after being so rudely disturbed; but M. Collignon's treatment of this master seems, so far as one can judge at present, to allow too little rather than too much weight to the brilliant discoveries of his colleagues at Delphi.

Readers who are familiar with Greek vases will probably wonder why Douris, perhaps the least original among the masters who sign Attic vases, should be chosen to give his name to M. Pottier's work. The author anticipates this criticism by the reply that we possess more vases signed by Douris as painter—twenty-eight in all—than by any other master; while in other cases we often have to do only with the potter. The line taken in the book is consistent with the title. No attempt is made to supply a general sketch of Greek vase-painting, or even of the work of the best-known Attic masters; but Douris and his work are taken as

typical and followed throughout. Out of twenty-five illustrations, fifteen reproduce his vases, while the majority of the rest show technical details of the manufacture of Greek pottery—everything, in short, is described in relation to the master selected as a theme. And, this method being adopted, it is skilfully carried out. In his scenes from ordinary life—the school, the gymnasium, and the camp—in his vivid and quaint representation of the uncouth revels of satyrs, in his dramatic groups from the contest of Ulysses and Ajax, in the pathetic picture of Eos with the corpse of her son Memnon, Douris touches on the most characteristic themes of the Greek vase-painter; and M. Pottier avails himself of the opportunity to treat him as typical of his fellows and rivals. Perhaps this plan is best for arousing the interest and holding the attention of those for whom the book is written; but if it is to be the only one in the series on Greek vase-painters, one cannot but feel that the notion conveyed will be partial, and that the most vigorous and dignified work of these artists will be unavoidably ignored.

All these books are examples of popular writing in the best sense, and the editors of the series are to be congratulated on having induced distinguished specialists to produce volumes so readable and so instructive.

EARLY ENGLISH PAINTERS AT SHEPHERD'S GALLERY.

As usual at this gallery, the visitor has a chance of exploring the neglected byways of English art, and becoming acquainted, thanks to Mr. Shepherd's industrious research, with a number of minor masters whose names have already dropped into (often undeserved) obscurity.

It is rarely, for instance, that one finds an example of F. W. Hurlstone, the friend of Haydon and enemy of the Academy, who had some fame in his day. If he often painted as well as this *Gil Blas and the Canon Sedillo* (No. 98), he must have been an original and vigorous artist. Already, while the older tradition was still strong, he seems to have struck out in the direction of certain more modern painters—to have anticipated the strong colour and vigorous handling of Phillip—almost, indeed, to have surpassed him, and carried the research for salient relief and vibration of colour to the point where the Impressionists took it up. It is certainly not a great masterpiece: there is commonness in the design, and there are lapses in the drawing; but it is an exceedingly interesting picture, not without its importance in the history of nineteenth-century painting. — Thales Fielding, the brother of Copley, is another little-known man; by him is a tolerable picture, *Richmond, Yorkshire* (110). —Michael Wright (the despised "Wright" of Pepys's 'Diary') is not familiar, and yet the portrait of *Mary, Daughter of Lord Montague* (108), is an accomplished performance somewhere near to Kneller, but with less swagger and more feeling.—There is a highly characteristic Kneller, *Portrait of a Youth* (105), and a portrait of *Lord Crewe* (79) which, if it be indeed his, shows him in a more sensitive and sympathetic mood than was usual with him. — Joseph Highmore's *Portrait of a Lady* (84) and Richardson's admirable *Portrait of Richard Wilson* (99) fill up a vague and indecisive period of English portraiture with respectable and sound but uninspired workmanship; and Allan Ramsay's portrait of a woman (113) shows at least a certain scrupulosity of taste.—One more painter whose name has been somewhat overlooked, Nathaniel Dance, is seen in a portrait of *Lord Cremorne* (120), which comes within an ace of being first-rate.

Of well-known names there are a few examples here—none, perhaps, of great importance, but all of interest. A very early Gainsborough, *Joshua Kirby and his Wife* (74), must be placed first, for, although the faces have still the wooden doll-like air of the older English portraits, the woman's blue dress, her hand, and the hat which lies on her lap are painted with an exquisite precision, a dainty, yet cautious deliberation, which show already the great master, but show him as yet unconscious of his powers, and only trying as it were to do his best like a conscientious student. His small *Landscape* (125) is still rather early, but already easy and assured. It has unfortunately lost a little of the inimitable accent of his touch in some parts by abrasion. —The Romney, *Lord Clanricarde* (73), is a rather dull portrait, but more definitely artistic in intention than many of his conspicuous successes. — A most delightful Zoffany of *Sir Horace Mann* (81), a small full-length figure in a landscape, attracts one by the originality of the colour scheme, in which a dry red and curious discoloured greens predominate.—Finally, we may mention a really good Callcott (117), no common event; a curious and unfamiliar, but indubitable Wilson (114), with strong reminiscences of Crome in it; a most delicately painted *Lady in a Straw Bonnet* (82), which may possibly be an early Raeburn; and some very slight, but in their way perfect notes of atmospheric effects by Turner.

ETCHINGS AT GUTEKUNST'S GALLERY.

The extraordinary merits of Canaletto as an etcher must have long been known to professional etchers, since his influence is traceable in Méryon and the early Whistlers, but he has hardly been recognized by the public at large. The collection of his works seen here prove that he was as distinguished in his use of the needle as he was unmatched in the handling of paint. Some of them, it is true, appear at first sight a little dull in composition, rather literal and topographic than artistic in intention; but Canaletto always concealed the rare delicacies of his feeling beneath an air of matter-of-fact indifference. They are there, the delicacy and sensibility, none the less, and reveal themselves to the patient amateur. Sometimes, indeed, as in the *Porte del Dolo* (No. 7), the grandeur and dignity of the design are unmistakable at a first glance; and never does the artist fail for an instant in the certainty of his touch and in economy of means.

Together with these the present exhibition comprises a selection of Rembrandt etchings—all, it is needless to say, in excellent, and some remarkable, states. It so happens that among them are included also some of the most inspired and the most moving of Rembrandt's works. *Tobit Blind*, *Abraham's Sacrifice*, *Abraham entertaining the Angels*, *The Return from Egypt*, and *Christ among the Doctors* are all final interpretations of the subjects—interpretations which rise to the mind at once when the themes are named, to the exclusion of all others. It is always a pleasure to see these again, however familiar they may be; and to see them in fine condition, as they are here, is an opportunity not to be missed.

By way of contrast, we suppose, some of Mr. Zorn's etchings are included. He has real gifts of hand and eye which make everything he does assured and intentional, but he approaches etching from the point of view of tone, not of line, and his vision is lacking in distinction, as his mind is in imagination. Still, in some of the later work he seems to get more into real relation with his subject—to express something more than his summary, but brilliant observation of the fact. Beside Rembrandt and Canaletto it is difficult to note him with anything but a passing curiosity in the vigorous expression of an essentially common perception.

CHARLES H. POINGDESTRE.

124, Cheyne Walk, Chelsea, S.W., October 30th, 1905.

I have learnt to-day of the sudden death of this well-known animal and landscape painter on Thursday morning, the 26th inst. A native of Jersey, he may literally be said to have died "*alone* in London," where he had lived for a considerable length of time in retirement at Victoria Mansions. His studio was for more than thirty years in the Via Babuino in Rome, and his name will recall to a few survivors memories of his career as acting president of the British Academy of Painting in that city.

During my own recollection (1875–81) he painted numerous scenes of the wild life in the Campagna around Rome, such as buffaloes and cattle wading in the stagnant water while vainly sheltering their unwieldy forms from tormenting flies and mosquitoes amidst the tall reeds and bulrushes. These subjects have often appeared on the walls of our Royal Academy.

After dinner he was accustomed, like other Anglo-Romans, to make one of the circle of Englishmen and Americans who habitually frequented that division of the Caffè Greco in the Via Condotti known to us all as the "Omnibus."

I remember well his familiar face and figure as he sat nightly imbibing *caffè nero* in that chosen resort of artists and writers, hallowed by long Roman use and custom. Poingdestre had a sorry trick of tip-tilting his hat over his eyebrows which lingers in my memory — a peculiarity seemingly trivial in itself, but highly irritating to the nerves of his opposite neighbour.

Thackeray and Gibson, the sculptor of 'The Tinted Venus,' were of those gone before my time; but we still counted among us Morris-Moore; F. Marion Crawford; Halswelle; Rogers, the American sculptor of 'The Blind Girl of Pompeii'; and Davies, the writer of 'The Pilgrimage of the Tiber,' with numerous other celebrities since better known to fame.

Of the long list I knew so intimately only two or three are now living, and I am nearly the last left to record and enumerate the rapidly vanishing throng.

Poingdestre was a man of very taciturn and reserved character and temperament, almost unsocial in manner, but a worthy friend in need of all artists. William Mercer.

LATE CELTIC.

Christ Church, Oxford.

May I venture to protest against a misuse of the term "Late Celtic," which seems to be spreading in England? The term was, I believe, invented to denote an art which appears in Celtic lands somewhat late in the history (or prehistory) of the Celtic races, and which lasts for several centuries, arising before the Roman conquest of western Europe, maintaining a half-suppressed existence during the Roman period, but in the end strong enough to influence mediæval art. It belongs to no special date or political area, but is an art which meets us in various settings.

But quite recently the idea seems to have got abroad that this Late Celtic art is confined to pre-Roman days in Britain. In museums, pottery of the Roman period, but of Celtic tradition, is being relabelled not only Late Celtic but also pre-Roman, and more than one puzzled curator has told me that he understood this was now the correct attribution, but that he could not see why the pottery was not Roman. Lately, a reviewer took me to task

for noticing Late Celtic art in a sketch of Roman Britain, and writers on the pre-Roman age are beginning to include Roman objects of Late Celtic style under their pre-Roman headings.

In addition, the unfortunate term is being used as a refuge for all sorts of objects. The other day, in a work *quem honoris causa non nomino*, a bracelet of Italian type, possessing Pompeian parallels, was assigned to the Late Celtic region, because (apparently) the writer did not know what else to make of it.

F. Haverfield.

Fine-Art Gossip.

Continuing the remarks we have made in previous weeks on the rapid reorganization of the Louvre and other museums of France, we may say that the Château of Maisons, close to Paris, which now belongs to the Administration of the Fine Arts, is to be adorned with many French pictures of the seventeenth and eighteenth centuries from the "reserve" of the Louvre. We wish that Écouen, which also belongs to the State, and is closed against the many visitors who go to the neighbouring Montmorenci to see the glass, might be handed over to the Under-Secretary for the Fine Arts and receive similar treatment as regards the Renaissance period. Maisons is no longer a good specimen of Mansard, while, stripped as it is, Écouen is still the most interesting château of France.

To-day is the private view of the autumn exhibition of Messrs. Marchant & Co. at the Goupil Gallery, which includes a collection of works by the Dutch artist J. C. W. Cossaar.

To-day also we are invited to the private view of the London Sketch Club at Messrs. H. Graves & Co.'s galleries.

M. Gustave Surand and M. W. Blair-Bruce have a show of 'Animal Subjects and Trafalgar and Marine Pictures' at the Doré Gallery. The private view is to-day.

At the New Gallery the Society of Portrait Painters open their season next Monday.

Messrs. T. Agnew & Sons invite us to the private view of their annual winter exhibition on Tuesday next.

The Royal Society of Painters in Water Colours hold the private view of their winter exhibition on Saturday next.

An exhibition of nearly one hundred water-colour drawings by M. Henri Harpignies will be opened to-day at the Leicester Galleries, Leicester Square. This famous artist, who is now in his eighty-sixth year, is the last of the Barbizon school of painters, and the contemporary of Corot, J. F. Millet, Daubigny, and Rousseau.—At the same galleries Mr. Arthur Burrington holds to-day a private view of water-colours, 'In Gardens Fair and Meadows Sweet,' and Prince Bojidar Karageorgevitch, who has of late devoted himself to the production of gold and silver objects, is about to show a collection of his work.

Some changes have occurred in the arrangement of pictures at the National Gallery. The Bartolommeo Vivarini is brought down into a place where its beauties can be seen; and Bartolommeo deserves more praise than he has had. It hangs now beside the Alvise Vivarini so long and so unnecessarily hidden from the public in the Director's offices. It is certainly not a masterpiece, but it is an excellent example of an important phase of Venetian art which is otherwise unrepresented in our gallery. We have repeatedly urged this alteration, and are very glad to see it accomplished.

The death is announced on Friday week last, at a great age, of Mr. Rudolf Lehmann, the well-known portrait-painter, who had many famous sitters, and gained special success by means of emphasizing the charms of the ladies who were his subjects. For the modern developments of art he had no regard, and his smooth and accomplished work is not likely to take a high place in the history of portrait-painting.

In the course of the present month the first instalment of reproductions (twenty in number) of drawings by Old Masters will be distributed to members of the newly formed Vasari Society. The artists represented are Leonardo da Vinci (four drawings), Piero di Cosimo, Raphael (two Madonnas), Timoteo Viti (two heads), Pisanello and his school, Titian, Paolo Veronese, Hans Holbein I. and II., Ambrosius Holbein, Lucas van Leyden, and Rubens. A second set of drawings will be issued next spring. The Hon. Secretary of the Society is Mr. G. F. Hill, 10, Kensington Mansions, S.W.

The *Revue Internationale des Falsifications* is probably unknown to many of our readers, and yet it has reached its eighteenth year. Its chief concern is with commercial adulterations; but the current issue (of which the London agents are MM. Hachette) contains the first of a series of articles on 'La Falsification des Œuvres d'Art et le Commerce des Faux' by M. Ch. Franche. There is in Paris an *officine* where needy artists of ability are employed in manufacturing old and modern "masters," and several recent lawsuits in the French courts show that the trade in such pictures is one of considerable proportions. M. Franche makes many interesting revelations, one of which concerns three so-called works of Delaroche in the famous San Donato sale of 1870, which together realized 80,000 francs; these were simply copies by artists who received from 400 fr. to 500 fr. each.

M. Léon Augustin Lhermitte has been elected to the vacancy (caused by the death of Henner) at the Paris Académie des Beaux-Arts, receiving nineteen votes to sixteen cast for M. Flameng. The new member obtained a medal at the Salon in 1874 for 'La Moisson,' which is now in the museum at Carcassonne. Two of his principal works are at the Luxembourg. M. Xavier de Ricard has been appointed Conservateur of the Château of Azay-le-Rideau, to which we referred in these columns some weeks ago.

Last spring the Société des Amis du Luxembourg purchased "une superbe toile" by Toulouse-Lautrec, known as 'Un Aspect du Moulin Rouge,' and offered it in due course to the Luxembourg, which possessed only a sketch by this artist. It was provisionally accepted by M. Bénédite. A few days ago the rumour gained currency in several newspapers that the gift was refused at a recent meeting of the Directeurs des Musées Nationaux, of whom the president is M. Léon Bonnat. M. Bonnat states in reply that there is not a word of truth in the rumour. M. Frantz-Jourdain, a member of the Société des Amis du Luxembourg, insists that the picture by Toulouse-Lautrec was refused, and refused "en termes peu aimables." And so the matter stands at present. But no one seems to know exactly where the picture now is.

M. J. E. Blanche has just been awarded the Grande Médaille by the city of Venice for his picture 'Le Verre de Venise,' which is regarded as one of his best works. Some time ago the same artist received a similar medal at Budapest for 'The Summer Girl.' It has been rumoured that M. Blanche had decided to live in London for the greater part of each year, but this is denied, and he will shortly resume in Paris the painting classes which he directs in conjunction with M. Lucien Simond.

Mr. Bodley, R.A., revives in Tuesday's *Times* the idea of a Campo Santo by the Abbey, but does so without any reference to the definite proposals made some years ago by Mr. Shaw Lefevre when Chief Commissioner of Works. These had the approval of the Dean of that day, who objected to further burials within the Abbey.

The Pannwitz Collection, dispersed at Munich on October 24th and 25th, realized a total of 1,150,000 marks, very high prices being paid for the rare examples of Meissen china. A pair of life-sized guinea-fowl fetched 38,000m.; 'The Horse Tamer,' 13,750m.; the group of Augustus III. with a lady (probably Countess Brühl), 10,450m.; the jays, 13,420m.; and the clock with paintings in the Chinese style, 12,760m. The celebrated gourd-shaped vases fetched 59,500m. Among other models by Kändler the large clock and the group of Freemasons were purchased for 28,600m. and 18,150m. respectively; the cocks with the caduceus mark for 14,300m. A standing cup with cover was bought for 10,780m., and another with the mark of Heinrich Straub, of Nuremberg, for 22,550m. Among the Swabian wood-carvings 'The Legend of St. Eligius' was acquired for 11,000m., and the figure of St. George for 9,185m.

MUSIC

THE WEEK.

NORWICH MUSICAL FESTIVAL.

Last week we were able to notice only hurriedly the five Choral Ballads of Mr. Coleridge-Taylor. The composer has to be judged by a high standard of his own, his scenes from 'Hiawatha,' and compared with these his Choral Ballads have done nothing to enhance his reputation. We spoke of rhythm and colour as two prominent factors in the music. For the most part, however, there is a lack of inspiration; moreover the constant repetition of words becomes wearisome. No. 4, 'The Quadroon Girl,' for baritone solo and female chorus, forms an exception. Here the composer seems to have felt the pathos of the poem; the music, like that of 'Minnehaha,' is simple and direct in its appeal; and be it noted that there is no vain repetition of words. Mr. Andrew Black sang the solo with effect.

The same programme included five Bohemian Poems, for baritone and orchestra, by Mr. Joseph Holbrooke. This composer has shown a liking for gloomy subjects; but here, with the exception of No. 4, 'The Story of a Drum,' the poems deal with life, liberty, and love. They are all clever, No. 3, 'Ere your Beauty,' and No. 4, mentioned above, being the finest. There is no concession to public taste in any of the numbers, but the music is healthy, strong, and spontaneous. Mr. Black was again successful as the soloist. The new scena 'Sir Launcelot and Queen Guinevere,' by Mr. Herbert Bunning, is pleasing and picturesque, though not powerful.

The name of Sir Hubert Parry is largely associated with sacred music, yet in his choral setting of Browning's 'Pied Piper of Hamelin' he has shown that he can deal effectively with a secular poem in which humour abounds. However light and merry the music, it is always refined; moreover it is constructed with rare skill, yet without a trace of pedantry. The ballad achieved instantaneous success, and we are glad to see it announced for Mr. Fagge's last choral concert of the present series. The soloists were Messrs. Ben Davies and Ffrangcon

Davies, who evidently enjoyed the fun as much as the audience.

Signor Mancinelli's new cantata 'St. Agnes' deals with the story of the maiden martyr as related in the 'Acta Martyrii.' The best portions of the short work are the Prelude, the choruses of Christians and of Romans, and the final "Agnes" solo. The music may not show marked originality, but it is well written. The composer writes in a thoroughly natural style; as an Italian, he is not ashamed, as some English composers seem to be, of simple expressive melody.

Space prevents a detailed account of the long festival programmes. We must, however, record excellent performances of Sir Edward Elgar's 'The Apostles,' of Sir A. Mackenzie's fine orchestral ballad 'La Belle Dame sans Merci,' Mr. A. Hervey's picturesque tone-poem 'In the East,' Edward German's spirited 'Welsh Rhapsody,' Dr. H. W. Davies's impressive 'Everyman' Overture, and Dr. Cowen's clever and amusing 'John Gilpin.' Madame Albani, the Misses Agnes Nicholls, Ada Crossley, and Muriel Foster, and Mr. John Coates, the principal singers in addition to those named, were all at their very best, while the admirable playing of the London Symphony Orchestra was a special feature of the festival. As so many composers conducted their own works, Mr. Alberto Randegger had a comparatively light task, but he may be congratulated on the tact and energy he displayed in his position.

ROYAL ITALIAN OPERA.—*Boito's 'Mefistofele.'*

MUSICIANS are apt to repeat subjects. Beethoven, notwithstanding the success of Paer's opera 'Leonore,' took the same subject for his 'Fidelio,' and in like manner Rossini was bold enough to measure his 'Barbiere' against that of Paisiello, which for many years had enjoyed extraordinary popularity. Arrigo Boito likewise produced his 'Mefistofele' in 1868, at a time when the reputation of Gounod's 'Faust' was world-wide. The operas of Paer and Paisiello gradually fell into oblivion, but Boito's work has not affected the success of Gounod. Neither is it likely ever to do so: in spite of certain scenes in common, the libretti are essentially different, the one aiming rather at pleasing the public, the other at displaying faithfully Goethe's complete scheme of salvation. Boito's music, too, is less direct in its appeal. It is very clever and characteristic, yet not so emotional as that of Gounod, neither does the workmanship always show a strong, sure hand. But there are many fine pages in the work: the Brocken scene is very original, and the 'Death of Margaret' highly dramatic.

The performance on Tuesday was in many respects excellent, yet Signora Giachetti and Signor Zenatello were not at their best vocally; while Signor Didur, who sang well, was not sufficiently commanding as Mefistofele. The orchestra was often too loud. In spite of the shortcomings mentioned, it was, however, a most interesting evening.

Musical Gossip.

THE second volume of 'The Oxford History of Music,' by Mr. H. E. Wooldridge, will be ready very shortly. It begins with the 'Ars Nova' of the later fourteenth century, and discusses in successive detail the problems of Musica Ficta, the Hexachord system of Guido, and the origin and character of Faulx Bourdon. It then describes in order the various schools of composition:—the Early English School, culminating in John Dunstable; the French and Gallo-Belgic Schools which arose under his influence; the growth of the Proportional System; and the careers of Ockeghem and of Josquin Desprès. There follows the rise of secular music in France and Italy, with an account of the three great opponents of the Flemish School. Finally, there is a survey of English music from the time of Dunstable to that immediately following the Reformation, until the climax is reached in the perfection of the old polyphony under Wilbye and his contemporaries, and the work of Palestrina.

THE London Choral Society's first concert took place at Queen's Hall on Monday evening, when a good performance was given of 'The Apostles' under the direction of Mr. Arthur Fagge.

THE programme of the first Symphony Concert at Queen's Hall this afternoon includes Bach's sixth Brandenburg Concerto, which, it is believed, will be performed for the first time in England. A curious feature of the work is the absence of violins from the score. In Méhul's opera 'Uthal,' by the way, there are no violins. Grétry, on leaving the theatre after the first performance, cried out, "Six francs pour une chanterelle!" Bach no doubt, like Méhul, aimed at a peculiar sombre tone effect.

MR. F. CORDER, chairman of the Society of British Composers, calls attention to the fact that the programmes of six orchestral concerts to be given shortly by the Sunday Concert Society do not contain a single work by a native composer, and in the name of his Society he expresses regret that "any body of music-lovers should be thus regardless of the claims of native art." For this regret there is just cause.

MISS HILL RIVINGTON announces an interesting series of three recitals "illustrative of violin music of the seventeenth, eighteenth, and nineteenth centuries," to be given at the Salle Erard on the afternoons of November 8th, December 13th, and January 25th. The programme of the first is of great interest. In addition to the instrumental music there will be songs by composers of the seventeenth century.

IN connexion with the 150th anniversary of Mozart's birth (January 27th, 1756), Herr F. Nikolas Manskopf will open a special Mozart exhibition in his Musical Museum at Frankfort.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
MON.	Miss Alice Chartres's Vocal Recital, 3, Bechstein Hall.
—	London Symphony Orchestral Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
TUES.	Miss E. L. Déyo's Pianoforte Recital, 3, Æolian Hall.
—	Mischa Elman's Violin Recital, 3, Queen's Hall.
—	Herr E. Krall's 'Cello Recital, 3.15, Steinway Hall.
—	Miss E. Amethe's Orchestral Concert, 8.30, Æolian Hall.
—	The Berlin Trio, 8.30, Bechstein Hall.
—	Mr. Richard Buhlig's Orchestral Concert, 8.30, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
WED.	Miss Hill Rivington's Violin Recital, 3, Salle Erard.
—	Royal Italian Opera, Covent Garden.
THURS.	Royal Italian Opera, 2.30 and 8, Covent Garden.
—	M. Louis Abbiate's 'Cello Recital, 3, Bechstein Hall.
—	Miss K. Goodson's Pianoforte Recital, 3, Æolian Hall.
—	Kruse Quartet's Chamber Concert, 4.30, Leighton House.
—	Royal Choral Society, 8, Albert Hall.
—	Miss Florence Schmidt's Vocal Recital, 8.30, Bechstein Hall.
FRI.	Miss Louisa Dale and Mr. H. Earle's Concert, 3, Bechstein Hall.
—	Popular Concerts for Children, 3, Steinway Hall.
—	Miss M. de Forest Anderson's Flute Concert, 8, Queen's Hall.
—	Miss Lilian Crow's Violin Recital, 8, Bechstein Hall.
—	Patti Concert, 8, Albert Hall.
SAT.	The Chaplin Trio, 3, Steinway Hall.
—	Chappell Ballad Concert, 3, Queen's Hall.
—	Mr. H. Kohler's Pianoforte Recital, 3, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.

DRAMA

THE WEEK.

WALDORF.—*Lights Out: a Drama in Four Acts.* From the 'Zapfenstreich' of F. A. Beyerlein.

PRODUCED at the Lessing Theatre, Berlin, on October 29th, 1903, 'Zapfenstreich' by Herr Beyerlein, who was till then best known as a novelist, took an immediate hold upon the German public, and enjoyed, thanks to the vivacity and accuracy of its pictures of regimental life, an extraordinary success not wholly unmixed with scandal. On January 8th, 1904, it was presented in London by the German company holding possession of the Royalty, and last year, under the title 'La Retraite,' found its way to Paris, where, with moderate success, it was played at more than one theatre. In presenting it in an English rendering the management of the Waldorf sought an answer to two questions: Would problems of military life, which are vital in Germany, be acceptable, or even tolerable, in England, where the conditions are non-existent, or, if existent at all, assume shapes so essentially different? Was the termination—as cruel as, under the conditions, it is inevitable—likely to prove acceptable to a public disposed to consider the carillon of wedding bells as the only fitting close to a love story? Both these demands were, as the result of the experiment, answered in the affirmative, and the venture is a popular and, as the event will probably prove, a remunerative success. Not very easy of acceptance is perhaps the *dénouement*, which, except that the heroine is a willing and not a reluctant subject of patrician lust, is the same as in the Roman story of Appius and Virginia. The plot may be briefly stated. Klara Volkhardt, the daughter of an inflexible old sergeant and the affianced of a republican corporal, becomes the mistress of Lieut. von Lauffen. His abduction of her leads to an assault by the corporal upon his superior officer, necessitating a court martial. In the course of this the sergeant learns of his daughter's shame. Seeing no remedy for this state of affairs, since considerations of caste or of military discipline prohibit the lieutenant from marrying his victim or from meeting her father in single combat, the sergeant shoots his child. Attempts had been made both in France and in England to substitute a milder decree for that which demanded as victim a woman presumably innocent, and assuredly guilty of no crime calling for a death penalty. The logic of the situation, however, triumphed over its painfulness. It is, of course, futile to say that military rule brings with it artificial injustice. War in itself—though it is, when regarded from one point of view, one of the most terribly natural of human conditions—is, from another, artificial, and its mere existence abrogates most conditions of justice and dreams of advance. With a wry face, accordingly, but with no further sign of difficulty, the public accepted a conclusion which is in absolute antagonism to every decree of poetical justice. From the moment when the direct action began the audience yielded all the acquiescence and

sympathy demanded. During the first act and half the second the movement was slow, and the actors seemed ill at ease under their new conditions. From that point onward attention did not waver. Not the slightest difficulty was offered by the forms of the court martial, the proceedings, indeed, appearing sage, comprehensible, worthy, and reverent.

Not a great part is that of Lieut. von Lauffen. It was, however, in the main, well played by Mr. H. B. Irving. The sergeant—the most dramatic character of the whole—was enacted with virility and intensity by Mr. Fulton; and Mr. H. V. Esmond exhibited passion as the corporal. Mr. Dawson Milward assigned weight to the military counsel for the defence. Much success attended the make-up and the proceedings generally of the German officers. Miss Eva Moore played with tenderness and earnestness the *rôle* of Klara, the one feminine personage in a drama the action of which never for a moment quitted the guardroom, the officers' quarters, and the precincts of the barrack.

GREAT QUEEN STREET. — *German Plays: Der Familientag: Lustspiel in drei Akten.* Von Gustav Kadelburg.

A NEW season of German plays, the seventh, began on Saturday at the Great Queen Street Theatre, the scene of some previous experiments, under the management of Herr Hans Andresen. The present company retains one or two members of the old, but is much altered. That any improvement is perceptible may not be said. There is, however, no noticeable falling off, and the interpretation of the opening novelty reveals points by study of which most of our English companies might profit. First played at the Berlin Lustspielhaus on November 28th, 'Der Familientag' is essentially and characteristically Teutonic. It has scarcely a pretence to plot, but has obtained a firm hold on Germany, due to the rather sentimental humour of its dialogue and the fidelity of its pictures of the various members of an aristocratic, but not wholly prosperous family, who to the accompaniment of a dinner at a fashionable hotel discuss and decide upon various matters connected with the development and maintenance of the family fortunes. Love has of course its share in the domestic deliberations, and the matter really in debate is whether, by a contemplated *mésalliance*, the heir forfeits, in accordance with tradition, the right to his inheritance. Fortunately, since the youth in question enjoys general popularity, it is discovered by one of the family, who is a noted archæologist, that a precedent establishing the right of the head of the house to marry whom he will lurks in the family records. In a blandly German way all this proves amusing and stimulating. Herr Hans Andresen is seen once more to high advantage; and the presentation of the characters generally is commendably free from caricature.

Dramatic Gossip.

THE next piece in which Mr. H. B. Irving will be seen is 'The Jury of Fate,' by Mr. C. M. S. McLellan, which he will produce at the Shaftesbury Theatre. Its leading idea seems to be that of a man whose prayer to lead over again a wasted life is granted.

'THE HEROIC STUBBS' is the name selected for the new play of Mr. Henry Arthur Jones, with which in January Mr. James Welch will open Terry's Theatre.

'THE INDECISION OF MR. KINGSBURY' is the title of an adaptation by Mr. Cosmo Gordon Lennox from the French of M. Georges Berr, in which Mr. Charles Hawtrey will appear at the Haymarket. Before its production, however, Mr. Hawtrey will be seen on Saturday afternoon next in 'Lucky Miss Dean.'

AT the close of the season of the Kendals at the St. James's the theatre will be let to Mr. Mollison, who will appear in 'Beside the Bonnie Brier Bush,' a four-act adaptation from Ian Maclaren, produced at the Shakespeare Theatre, Liverpool, on April 3rd.

THE reappearance of Mr. George Alexander at the St. James's will take place on February 1st in a comedy by Mr. Pinero entitled 'His House in Order.'

THE engagement at the Comedy of Mr. William Collier is on the point of expiring, and 'The Mountain Climber' (an adaptation by Mr. Cosmo Hamilton of 'Der Hochtourist,' first given at the Thalia Theater, Berlin, on August 20th, 1903) will be produced by Mr. Huntley Wright on the 18th inst. It will be preceded by 'The Little Father of the Wilderness,' a story of Versailles life under Louis XV.

THE production by Mr. Forbes Robertson of the new piece by Mrs. Madeleine Lucette Ryley is fixed for Tuesday, the 14th inst.

AN English rendering of 'Der Familientag' is, it is said, in preparation for a West-End theatre.

THE long-promised 'Voysey Inheritance' of Mr. Granville Barker will be given at the Court on Tuesday afternoon.

'THE LABYRINTH,' Mr. Courtney's rendering of 'Le Dédale' of M. Paul Hervieu, has been successfully produced at the National Theatre, Washington, by Miss Olga Nethersole, who took the character of Marianne.

WHEN Mr. Gaston Mayer assumes, on behalf of Madame Réjane, the management of the reconstructed Royalty, the house will—for the second, if not the third time—be renamed the New Royalty. Among pieces contemplated, in addition to those already named, are 'Les Cabotins,' by M. Tailleron; 'Le Pont,' by M. de Croisset; 'Brichanteau,' adapted by M. de Feraudy from M. Jules Claretie; 'Le Barbier de Séville' of Beaumarchais; M. Mirbeau's 'Les Affaires sont les Affaires'; 'Notre Jeunesse,' by M. Alfred Capus; 'La Rafale' and 'Le Détour,' by M. Bernstein; and 'Le Père Lebonnard' of M. Jean Aicard. Some mention is made of a revival of 'Louis XI.' by Casimir Delavigne. This programme is necessarily subject to modification.

THE memorable, though, alas! all but forgotten visit of the Rotterdam dramatic company to London is, after a lapse of twenty-seven years, to be repaid, performances of 'The Walls of Jericho' at Rotterdam, Amsterdam, and the Hague, by Mr. Arthur Bourchier's company, being arranged for January. Unlike their Dutch rivals, however, the English actors will take over a solitary piece, and not a repertory.

'DER HERR HAUSHOFMEISTER' is the title of the adaptation of Mr. J. M. Barrie's 'Admirable Crichton,' which has been produced at the Berlin Lustspielhaus with indifferent success. It may perhaps be maintained that every country has the drama it deserves.

TO CORRESPONDENTS.—R. S.—W. de G. B.—F. V. D.—F. W. R.—received.

C. B.—Writing. E.—Many thanks.

No notice can be taken of anonymous communications.

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LITERATURE

The Gentleman's Magazine Library.—London. Edited by G. Laurence Gomme, F.S.A. 3 vols. (Stock.)

WHEN Edward Cave founded *The Gentleman's Magazine* in 1731, the individuality of London—and every great city possesses an individuality—was perhaps more marked than at any other period of its history. That individuality chiefly lay in a picturesque incongruity, the features of which had been greatly enlarged by the events of the past seventy years. In the central portion of the town, the old churches and halls which dated back to the days of the Plantagenets had been devastated by the Great Fire of 1666, and had been replaced by the graceful structures of Wren, dominated by the grand dome of St. Paul's, and surrounded by Caroline and Georgian mansions, which served at once for warehouses and dwelling-places. Beyond these modern erections, a belt of varying width extended from Aldgate in the east to Charing Cross in the west, mainly composed of gabled and barge-boarded houses which dated from the times of Tudor and Stuart. Further afield the builder, since the days of Charles II., had been busily engaged in constructing the newer streets and squares which were rapidly converting the fields of St. James's and Soho, Bloomsbury and Marylebone, into crowded centres of population. There is a kind of picturesqueness that appeals more to the historic sense than to the æsthetic feeling of beauty. Such was the picturesqueness of London north of the Thames. Beauty in parts the City has always possessed in a high degree, but since the Fire it has never formed an harmonious whole.

During a life that exceeded a hundred and thirty years, *The Gentleman's Magazine* witnessed, and often recorded, changes in the appearance of the capital which, as years went on, made more for utility and less for beauty. The massive mansions of the City merchants were gradually demolished; the black-and-white houses of Aldgate and Cripplegate, Cloth Fair and the Strand, made way for bricks and mortar; and the Georgian squares of the West End threw out unlovely tentacles that embraced the most distant suburbs. So far had modernization extended that in 1868, when the original series of the Magazine came to an end, the Metropolitan Railway had become an accomplished fact, while the Victoria and Albert Embankments and the Holborn Viaduct were on the verge of completion. It needs keen retrospective vision in the Londoner of our day to trace the landmarks of 1731, and it is good that in this handy form we should have the assistance of the correspondents of "Sylvanus Urban" in doing so.

The volumes before us contain the greater number of the contributions to *The Gentleman's Magazine* which deal with the area that is now comprised within the administrative county of London, the districts north of the Thames being included in the first two volumes, and those south of the river in the third. The duty of the editor seems to have been confined to the work of selection, and he states that it would not have been possible to indicate or correct by notes inaccuracies and deficiencies in the text. It would have involved the expenditure of some time and trouble to do so, but there was no impossibility in the matter, and it is a pity that an attempt was not made to correct errors that were due to imperfect knowledge on the part of the writers. It might, for instance, have been pointed out that Limehouse does not "derive its name from an immense number of limetrees with which, in former times, the place abounded" (ii. 236), and that Shadwell (Shadewell, *temp.* Hen. III.) was not "formerly called Chadwelle," nor did it take "its name, as is supposed, from a spring dedicated to St. Chad" (ii. 265). These omissions render it necessary that the reader should possess a certain amount of knowledge before he can safely assimilate the contents of these volumes.

For several years after the foundation of the Magazine London archæology was not one of its strong points. Beyond some interesting letters on Vauxhall Gardens, which appeared in 1742 and 1765, it contained scarcely a single communication of importance relating to London. The year 1778, when the Magazine came into the hands of the Nichols family, may be said to mark the establishment of a school of London topographers. Foremost amongst these were John Bowyer Nichols, the final letters of whose names, "N. R. S.," will be found at the foot of many valuable articles; his son John Gough Nichols ("J. G. N."); Thomas Edlyne Tomlins ("T. E. T."), the author of that masterpiece of scientific topography 'A Perambulation of Islington'; Alfred John Kempe ("A. J. K."), whose monograph on St. Martin's-le-Grand is of the highest value; Thomas Faulkner, the historian of Chelsea and Kensington; and many other antiquaries of distinction. In the department of dramatic history the value of the papers on the London theatres by Joseph Haslewood ("Eu. Hood"), which occupy sixty pages of the reprint, can scarcely be exaggerated. But perhaps the chief interest of these papers resides in the fact that they contain reminiscences of localities and scenes in London, which, if unrecorded in print, would have perished with the life of the contributor. With the exception of a few show bills which were transcribed and reprinted by J. T. Smith in his 'Streets of London,' we should have known almost nothing of that "festival of misrule and disorder," the old May Fair, had it not been for the recollections which the veteran antiquary John Carter furnished in 1816, and which have been copied into Hone's 'Every-Day Book,' and numerous other publications. Another valuable piece of contemporary evidence is the journal of Thomas Rugge, of which a large portion was communicated to the Magazine by Peter Cunningham. But to specify all the articles of interest which will be found in these volumes would occupy too much space, though, in view of the recent elevation of St. Saviour's Church to be the cathedral of an episcopal see, special attention may be drawn to the useful series of papers on that edifice printed in the third volume.

In bringing his work to a close the editor remarks that his diggings have not exhausted the material which is to be found in the Magazine. In order to vary the practice of quoting from the work under review, it may perhaps be permitted to disclose an unexcavated nugget which will be found in vol. xxii. p. 419 (New Series, October, 1844):—

"Between Holborn and Oxford Street the line of a new street is in a state of considerable forwardness. The vaults for the houses on either side of the way are completed, and the width of the thoroughfare is now marked out; through the whole distance a sewer is formed about fifteen feet below the surface. When the whole length is completed, there will be a direct communication between Holborn and Oxford Street, avoiding the circuitous way by St. Giles's Church. While digging ground for the vault on the site which was formerly the area of 'The Rookery,' the workmen met with some curious remains. Outside the walls, where stood the hospital for lepers, was found the root of a vine, in good condition. Several pieces of marble slabs were also taken out of the ruins of the above hospital, as also a marble slab with the following inscription on it: 'Buckeridge Street, 1688.' This street was built shortly after the fire of London, and out of some of the materials publicly sold after that calamity. A quantity of wood excavated here (some of which is oak) was discovered to be in a charred state."

Of the many hundred passengers who daily tread the pavement of New Oxford Street, few can be aware that they are traversing the site of the vineyard which was attached to St. Giles's Hospital, and was perhaps the source of the "medical comforts" that were supplied to the inmates. In stimulating our memories of these things Mr. Gomme has done a service to every Londoner.

It is to be regretted that the scheme of the publication did not admit of the reproduction of the plates which illustrated many of the articles. In these days of cheap processes the cost would not have been great, while the value of the book would have been infinitely enhanced. As a compensation for this loss, we are presented with an excellent and comprehensive

index, which we have successfully tested in many instances. Without it, indeed, the reprint would have resembled the proverbial bundle of hay. Misprints are few, considering the nature of the text. In vol. iii. p. 145, two spinster ladies are called "dames of the late John, and sisters of John Hardress." They were probably "daurs.," or daughters, of the elder John. Taking the volumes as a whole, we have confidence in stating that no working London antiquary can afford to be without them.

The Legend of Fair Helen. By Eugene Oswald. (John Murray.)

Mr. Oswald's book on Helen of Troy seems to have been originally a set of lectures, delivered probably to the English Goethe Society, of which he is secretary. It is not easy to understand whence the readers of the book are expected to come. Any one who wants to "get up" the whole body of myths about Helen—a study curious enough—cannot do better than consult the very full article in Roscher's 'Ausführliches Lexikon der Griechischen und Römischen Mythologie.' Perhaps Mr. Oswald's purpose was to illustrate the second part of Goethe's 'Faust,' in which Helen is more or less of an allegory of beauty. In Homer, of course our earliest source, there is no trace of conscious allegorizing, but when once the beautiful and charming daughter of the Swan had become a central figure in Greek literature, she was certain to be allegorized eventually.

Mr. Oswald begins with the Homeric Helen and her analogues in the whole realm of *Märchen*, and offers notes which attest some reading, yet can hardly be meant for scholars, who, if they are concerned about the Epic Cycle, are more apt to turn to the late Provost of Oriel's essay than to a summary of a few pages. Meanwhile the reading public will probably invade no scholarly works. The student who consults Catullus does not select Sir Theodore Martin's version; the reading public does not apply to Welcker's 'Der Epische Cyclus,' nor even probably agree with Mr. Oswald in thinking the Earl of Derby's 'Iliad' "beautiful." For what conceivable reader are the following opinions meant?—

"Welcker (1846) says that the reference to the Judgment of Paris, in Iliad xxiv. 23-30, is a late addition to a late book of the Iliad. Duruy [translation Mahaffy] says that the events mentioned in Iliad xxiv. 23-30, are 'a fable, later than Homer and Hesiod.'"

Mr. Oswald therefore reasons:—

"This might explain the lateness of the introduction of the story in Iliad xxiv."

It might, indeed! But

"of course the account might be older, might be in the 'Cypriacs,' and only be forgotten at the time when the bulk of the Iliad arose."

It *was* in the 'Cypriacs.' Is it meant that "the bulk of the Iliad" is later than the 'Cypriacs'?

We can scarcely regard the book either as truly scholarly or as frankly popular. However, the reader who is not already familiar with the theme will find a great deal that is new to him regarding the various Greek treatments of the story of Helen and about the variations by moderns, such as, among others, Goethe, Sir Lewis Morris, and Dr. Kenealy; and about three lines of Mr. Stephen Phillips in which there are allusions to the heroine. The Germans, too, have worked at Helen in their various ways, and their names and books are enumerated. But for an original rendering of the charm of Helen we must not apply to Mr. Oswald, while for Helen in ancient art it is more satisfactory to go to Engelmann's article in Roscher's wonderful collection above mentioned. The book, prettily bound and adorned by a photograph of a mid-Victorian Helen by D. G. Rossetti, has a very pleasing appearance, and is suitable as a modest yet cultured wedding present.

The English Dialect Dictionary. Edited by Joseph Wright.—Parts XXIV.-XXVIII. *T—Zwodder, Supplement, and Bibliography.* —Parts XXIX.-XXX. *The English Dialect Grammar.* (Frowde.)

When, in July, 1896, Prof. Wright issued to his subscribers the first 144 pages of 'The English Dialect Dictionary,' it was understood that the work was to consist of about thirty half-yearly parts of the same size, so that fifteen years, more or less, would be required for its completion. Little more than nine years have elapsed, and the dictionary is already finished, although it contains over four hundred pages more than were promised, and includes the 'Dialect Grammar,' which was announced as a separate work, for the appearance of which no time was specified. It is impossible to contemplate this result without admiration for the editor's extraordinary energy. The execution of the work, considering the rapidity with which it has been produced, is surprisingly good. This, of course, is not to say that it is faultless. Judging from our own experience, we should think that if an appeal were made to dialect students to contribute additions and corrections, sufficient material could soon be collected for a pretty large supplementary volume. It is to be hoped that such a volume will some day be published. The supplement included in the present issue is very incomplete even as regards the supplying of omissions, contains hardly any corrections, and itself requires a considerable amount of correction. We say this, assuredly not with any intention of depreciating the great work that has been accomplished, but because it is important in the interests of dialectal study that it should not be regarded as final. The 'Dialect Dictionary,' as it stands, is so valuable that we are very grateful for Prof. Wright's wise decision to hasten its completion, instead of spending another six years over the work in order to bring it nearer to perfection. It must be remembered also that a work which is long in hand is always exposed to the risk of accidents that may prevent it from being finished at all.

The portion of the 'Dictionary' extending from T to the end of the alphabet is at least equal in the interest and value of its contents to any preceding portion, and we think we have been able to discover a considerable improvement in some points of method. As the material remaining to be disposed of has grown smaller, it has naturally become more manageable. Owing perhaps partly to this, and partly to increased skill gained by experience, this last portion contains very few instances of the want of cross-references, of which formerly we sometimes found reason to complain. There is not much etymology in this instalment—it would have been possible to give a good deal more without venturing on uncertainties; but what there is is sound, and many illuminating quotations are furnished from writers of the sixteenth and earlier centuries. Among the many articles that are remarkable for their intrinsic interest and the skill with which the matter has been handled it may be worth while to call special attention—because they are somewhat liable to be overlooked—to those on the little words *the*, *that*, *to*, *what*, and *with*. The full treatment of dialectal uses of ordinary words, indeed, is one of the most valuable features of this dictionary, and it is all the more important because this subject has frequently escaped the notice of compilers of glossaries. It is not often that Prof. Wright is fairly chargeable with having included words that are out of place in a dialect dictionary. *Tranmire*, however, explained as "a high moorland plateau," must surely (however the author referred to may have understood it) be nothing but a place-name (it is obviously the Old Norse *trana-myrr*, "cranes' bog"); and the statement that *urn* is Scotch for "a tomb, grave," has no better foundation than the fact that half a dozen Scottish verse-writers have shown their literary culture by using one of the commonest of poetic conventionalities.

The Supplement, which occupies 179 pages, contains many things that seem to us questionable. The curious phrase "abated in his vitals," quoted from a Lancashire writer of the eighteenth century, appears to have nothing dialectal in it; it is rather a bit of attempted fine writing. Under *Annaseed*, a name applied to *Myrrhis odorata*, a cross-reference should have been given to *Anise* in the body of the 'Dictionary.' *Awkendale* should have a cross-reference to *Haughendole*. *Baudminnie*, "a plant having the same properties as the savin," is the same word as *baldmoney;* the curious description becomes intelligible when the medicinal uses of baldmoney and savin are known. *Belvet* is probably not a "misprint for velvet"; it was some thirty years ago, if it is not now, a common mispronunciation of that word in certain districts. The Manx *Bach* is certainly not the Welsh *bach*, "little"; it appears elsewhere in the Supplement as *Bough*, with the correct explanation, "a term of contempt, a poor, silly creature." The Wigtonshire *Brachton*, "a term of contempt," and the Galloway *Brawchton*, "anything weighty or unwieldy," ought at any rate to have been compared, if not placed under one heading. We have no space to go through the list of matters of this kind that we have noted, but we must mention that *Poppoe*, given as a West Yorkshire word for a donkey, on the evidence of a single quotation from a Sheffield writer, is really the ordinary word in baby language for a horse in South Yorkshire and the

adjoining counties, and ought certainly to have been given with the proper explanation in the 'Dialect Dictionary.' The Supplement seems from some cause to have been much less carefully prepared than the rest of the work.

The classified Bibliography, which extends to fifty pages, and is accompanied by a full index, is a marvel of completeness, and, so far as we have been able to test it, perfectly accurate.

In the very interesting preface to his 'Dialect Grammar' Prof. Wright explains that the index was compiled and printed first, and that the grammar itself was written mainly from the materials contained in the index. That this was the right way of going to work is not likely to be doubted by any one who understands the nature of the task to be performed. The index, so far as it relates to the phonology (which is the largest and most elaborate part of the grammar), consists of a list of about 2,400 words, none of them exclusively dialectal, selected as being likely to be widely familiar to speakers of pure dialect, and as affording material for conclusions as to the manner in which the sounds of Old English and Old French are represented in the speech of various districts. After each word follows the enumeration of its varieties of local pronunciation, with indications of the geographical area over which they severally extend. The compilation of this index has been a task of immense difficulty. Copies of the word-list were sent to 1,200 persons, who were requested to furnish the editor with information respecting the pronunciation of the words in their own neighbourhoods. The result was that Prof. Wright had to undergo the labour of digesting into shape, testing, and reconciling the statements contained in half a million slips.

That a large proportion of this huge mass of material was untrustworthy or unintelligible will surprise no one who knows how few even of educated people have any notion of accurately analyzing the sounds of their own speech. The difficulty was greatly increased by the circumstance that the simple phonetic notation used in the 'Dialect Dictionary' was found not to be sufficiently delicate for the purposes of the 'Grammar,' because in many dialects extremely subtle varieties of sound are distinct in etymological significance; and it had therefore to be abandoned for one much more complicated and more difficult to understand and use correctly. A phonology of English dialects based mainly on the reports of unskilled observers must necessarily contain many errors. We believe, however, that the work has been better done by Prof. Wright than it could have been done by any other man living. His book supplies an excellent groundwork for future investigations, and its thoroughly scientific arrangement will render it easy for subsequent workers to improve upon it in detail.

Prof. Wright does not attempt in this 'Grammar' to point out the bearing of the facts of modern dialect pronunciation on the historical grammar of English. He intimates in his preface that he intends to do this fully in another work. The announcement will be received with keen interest by all students of English philology. The portion of the 'Grammar' treating of accidence is comparatively of small extent, but much of the matter that it might have contained is already in the 'Dictionary,' and would gain little or nothing by rearrangement.

The six volumes of the 'Dialect Dictionary' are an achievement of which Prof. Wright may reasonably be proud, and no one will have a right to complain if he should consider that he has spent enough time and labour on this one task. Nevertheless, we cannot help strongly desiring that he may in the future have opportunity and inclination to produce the volume of additions and corrections which is needed to render his dictionary thoroughly complete.

Modern India. By William Eleroy Curtis. (Chicago, New York, and Toronto, Fleming H. Revell Company.)

This book, written by an American for Americans, is most puzzling to deal with. It is a strange medley of wit and wisdom with error and ignorance, of fun and burlesque with serious study, the good qualities, however, predominating. It is a pity that the author did not get a competent friend to read his MS. and correct errors. This would have improved the book in its serious aspect, but with equal certainty it would have detracted from the amusement to be got from its more frivolous pages; so the profit must be balanced against the loss.

The story begins with the voyage to India, on which Mr. Curtis was shocked with the dress and display of some ladies:—

"I have never known the most vulgar or the commonest American woman to make such a display of herself in a public place as we witnessed daily among the titled women upon the P. & O. steamer Mongolia, bound for Bombay. Nor is it exceptional. Whenever you see an overdressed woman loaded with jewelry in a public place in the East, you may take it for granted that she belongs to the British nobility."

The arrangements at Bombay for landing passengers and dealing with their luggage are highly praised, the author getting off with a payment of 5 per cent. on his typewriter and kodaks. The city made a favourable impression, and is excellently described. Its statues attracted attention, that of Queen Victoria being specially admired; others are noticed—to Lord Cornwallis, and

"to the Marquis of Wellesley, younger [*sic*] brother of the Duke of Wellington, who was also governor-general during the days of the East India Company, and did a great deal for the country. He was given a purse of $100,000, and his statue was erected in Bombay, but he died unhappy because the king refused to create him Duke of Hindustan, the only honor that would have satisfied his soul."

Social customs are mentioned, and the word "gymkhana" is a puzzle:—

"And if you want another conundrum, what is a chotohazree? It is customary for smart people to have their chotohazree at the Gymkhana, and I think that you would be pleased to join them after taking the beautiful drive which leads to the place. Nobody knows what the word was derived from, but it is used to describe a country club—a bungalow hidden under a beautiful grove on the brow of a cliff that overhangs the bay—with all the appurtenances, golf links, tennis courts, cricket grounds, racquet courts, and indoor gymnasium, and everybody stops there on their afternoon drive to have chotohazree, which is the local term for afternoon tea and for early morning coffee."

We live and learn.

Mr. Curtis found these customs pleasant, and set about preparing his establishment after the Oriental manner by hiring as bearer a stalwart Mohammedan of imposing presence, who turned out to be a fraud:—

"It was a mistake. Beauty is skin deep. No one can judge merit by outside appearances, as many persons can ascertain by glancing in a mirror. Ram Zon, and that was what we called him for short, was a splendid illusion. It turned out that he could not scrape together enough English to keep an account of his expenditures and had to trust to his memory, which is very defective in money matters."

The usual sights were seen and are described, and then we are plunged deep in statistics of 'The Empire of India.' These are probably derived, immediately or otherwise, from official sources; they are intelligently set forth and expounded.

The author visited Baroda, and describes with much humour and accurate detail a wedding at which he was present. He did not admire the dancing girls ("the nautches," as he calls them), nor the orchestra, which produced

"the most dreary and monotonous sounds without the slightest trace of theme or melody or rhythm.....exactly as if some child were trying to play a bagpipe for the first time."

The religions of India—a subject beyond the capacity of most travellers—are next dealt with, and Mohammedans are pronounced to be vastly superior to Hindus; "not so ignorant nor so filthy nor so superstitious nor so submissive to their priests." Comparisons usually are odious, and this one is unfortunate. We are next told that the Sikhs recognize Mohammed as the prophet of God and exponent of His will, the fact being that no two religious bodies are more bitterly opposed than Sikh and Moslem.

'How India is Governed' is told with greater accuracy; and the author handsomely and ungrudgingly testifies to the benefits of British rule, and dwells on the value of its lessons for America in dealing with the Philippine Islands. Railways come in for criticism chiefly as regards carriages, and defects are noticed which might with advantage be remedied. By rail Mr. Curtis travelled north, visiting Ahmedabad, Jaipur, &c., and is led to bewail the absence of "a board of geographic names similar to that we have in Washington.....to straighten out discrepancies in the nomenclature on the maps." There is an official mode of transliteration, on the whole a good one, but unfortunately writers and map-makers depart from it as they please, with results bewildering to the uninitiated. Errors, too, are introduced even by reporters: witness the information that the country of the Rajputs "is called the Rajputana—pronounced Raashpootana," and that the celebrated tomb is named "the Taj Mahal, which means 'the Crown of the Palaces,' and is pronounced Taash Mahal."

After Agra and Delhi, Simla and the Punjab were visited, and readers are intro-

duced to the Kiplings, father and son. Famines and their antidotes are discussed, the need for educating the people in agricultural science being noticed, whilst the success of irrigation schemes is acknowledged. Indeed, no pages of the serious part of the book are better than the few devoted to this subject. Next the frontier question is considered, Peshawar and the Afridis being mentioned, whilst American missionaries are deservedly praised.

Afghan matters are treated in a statesmanlike way; and as several quotations illustrative of Mr. Curtis's fun and inaccuracy have been made, it is but fair to give one which shows that he can see clearly and write sensibly:—

"The problems connected with the aggressive policy of Russia on the Indian frontier are very serious from every point of view to every Englishman, and whenever the time comes, if it ever does come, the frontier will be defended with all the power of the British Empire. The aggressiveness of Russia has been felt throughout India much more than any one can realize who has not lived there and come in contact with affairs. It has been like a dark cloud continually threatening the horizon; it has disturbed the finances of the country; it has entered into the consideration of every public improvement, and has, directly or indirectly, influenced the expenditure of every dollar, the organization of the army, the construction of fortifications, and the maintenance of a fleet. The policy of Lord Curzon is to bring all the various frontier tribes, which aggregate perhaps 2,000,000, under the influence of British authority. To make them friends; to convince them that loyalty is to their advantage; to organize them so that they shall be a source of strength and not of weakness or peril; to teach them the blessings of peace and industry..... The commercial and the military policies are closely involved, and in a measure one is entirely dependent upon the other."

The author has also sound views on the army, on temperance, and on education in India, and has something to say on the recent expedition to Tibet.

The volume is closed by a chapter on Calcutta, its Government House, the Viceroy and Lady Curzon, to whom, as "An Ideal American Woman," it is dedicated. It contains a series of letters written for *The Chicago Record-Herald* during the winter of 1903-4; perhaps these, with additions from other sources, account for what is bewildering in an attractive and well-illustrated book.

Origines Islandicæ. Edited and translated by Gudbrand Vigfusson and F. York Powell. 2 vols. (Oxford, Clarendon Press.)

By the issue of these volumes the Clarendon Press has fulfilled a promise of long standing. It is now more than sixteen years since Gudbrand Vigfusson died at Oxford, leaving to his fellow-editor the task of completing what was then understood to be in the main an edition of 'Landnámabók.' This, however, is now seen to form only a comparatively small part of the whole work, which is described in the sub-title as "a collection of the more important sagas and other native writings relating to the settlement and early history of Iceland." 'Landnámabók,' in fact, occupies only 236 pages out of a total of 1,398 of texts and translations. A prefatory note explains the intention and range of the collection, but gives no particulars of the relative share in the work taken by the two editors, or of the reasons which have so long delayed its appearance.

As to the success with which the editors have carried out their intentions, there are several distinct points of view from which this might be estimated, and the verdict in each case would be somewhat different. Least favourable would it be if the work were to be considered as a contribution to the critical study of the texts contained in it. Even if the work had appeared in 1890, it would in some respects have fallen short of the standard set by other Scandinavian scholars; and at the present day its defects are still more conspicuous. But the book is in the first place intended for the English reader, and it is only fair to judge it on that basis. Taken in this light, it cannot be denied that it opens up wide areas of historical knowledge which it would formerly have been difficult or impossible for the ordinary man to explore. The 'Corpus Poeticum Boreale,' with all its faults, helped to spread much light on the old poetry of Norway and Iceland; and the 'Origines Islandicæ' will, at the very least, make blank ignorance of Iceland and its remarkable history inexcusable in those who ought to know something of it. It is a great thing to have so much unique historical material brought together and translated, and to many readers the extent and variety of it will probably be something of a surprise. Translations of separate sagas into English are now numerous enough for some knowledge of their form and content to be fairly common, but any clear idea of the general scope and history of early Icelandic literature can as yet only be found where the subject has been specially studied.

It was inevitable, yet in some ways unfortunate, that a work like the present should begin with 'Landnámabók,' which is neither typical of what is best in Icelandic literature, nor in itself attractive to the outsider. It is true that an intense interest in the names of persons and places is characteristic of all saga-writing and of the Icelanders in all ages, but that will not greatly aid the English reader to enjoy 250 pages of mingled genealogy and topography. In any case, it was surely unnecessary to give a full translation of this text, most of which can hardly interest any one unable to read the original. Even an ordinary translation would be forbidding enough, but the editors have made their rendering doubly repellent and confusing by attempting to convert the proper names themselves into English forms. It would have been much more helpful and considerate to translate only such portions as contain really interesting narrative, and the time and space thus saved could with advantage have been spent on a clearer and more accurate presentation of the text. A separate essay on the correspondences between the Icelandic and Old English names might have been added, if it was thought necessary.

Some minor historical and genealogical texts appended to 'Landnámabók' complete the first of the five books into which the 'Origines' are divided. Book II., entitled 'The Old Constitution,' begins with the 'Íslendingabók,' as to which the editors put forward the view that it is really a translation of a Latin work by Ari. The remarkable character of this brief compendium of Icelandic history, and its unique position in the literature, are not brought clearly enough before the reader, no doubt owing to the peculiar views on Ari's literary activity held by Dr. Vigfusson. It is true that scholars are not in complete agreement on this matter, but in a work of this kind it would have been wiser to refrain from speaking of "Ari's 'Landnámabók,'" "acknowledged and evident works by Ari himself," &c., as if the authorship were a matter of established certainty. It is, however, admitted by every one that 'Íslendingabók' is Ari's genuine work, and it is also certain that in all mediæval historical writing there is nothing that can quite be set beside it. It deserved not only to be translated, as here, but to be fully annotated as well.

The sections which follow, on 'Primitive Law and Custom' and 'Early Constitutional Law,' contain much that is interesting, but without a fuller account of the sources there is considerable chance of the reader either missing or misunderstanding the significance of the separate items. To suggest, as the editors do, that all the materials in the second section are directly derived from Ari, is a view improbable in itself and incapable of proof.

In the third book, on the 'Conversion and Early Church of Iceland,' we begin to come more into contact with representative forms of Icelandic literature. 'Kristni Saga' is an interesting work, and the short 'Early Church Legends' which follow it are good reading. 'Hungrvaka,' too, is the work of a skilled writer, and certainly deserved to be included. It is more a matter for doubt whether the editors should have so far indulged their partiality for the bishops as to print the sagas of Thorlák, Pál, and Jón, which cover a period much later than the bulk of the two volumes, and are at times somewhat tedious. In the later sections of this book, however, there is a good deal of miscellaneous information on church matters, which will at times be useful for reference.

In opening the second volume one enters on a much more attractive field. In place of dry details or pious discourses the reader will here meet with some of the masterpieces of Icelandic literature, well-told stories of real men and women whose character and actions are presented with a conciseness and clearness that are unrivalled in any other writings of the Middle Ages. It is indeed remarkable that a small and remote nation could in a short period have produced the mass of excellent literary material contained in this volume. Yet some of the longest and best sagas are entirely omitted, while others are given in part only. The difficulty of compressing all the relevant material into 750 pages must have been considerable, and there is sometimes room for criticism with regard both to the omissions and inclusions, but on the whole the contents are well chosen. The arrangement also is natural, and the reader will soon discover that the historical place and literary merits of the different sagas

are not indicated by their position in the book. Starting with the south-west district of Iceland, the texts follow the order of 'Landnámabók,' and include (wholly or in part) some twelve or so of the leading sagas, besides a number of shorter tales connected with these. In the fifth book are given those sagas which relate to the colonization of Greenland and the discovery of America. The latter subject has attracted so much attention on both sides of the Atlantic that its novelty has somewhat worn off, but there is abundance of less familiar information about Greenland in the sagas of Thorgils and Thormod the poet.

In both volumes the text is usually printed as well as the translation, though occasionally the one is given without the other. The translation is not always perfectly accurate, and in the more literary sagas might well have been made more thoroughly readable. The ease with which Icelandic can usually be translated into English of a kind is a snare against which the translator has constantly to be on his guard; to render it into good, natural, idiomatic English is, on the other hand, a very difficult task, which has never yet been quite satisfactorily accomplished. In a work like this, which is plainly one for the English reader rather than the Icelandic scholar, it would have been well worth while to bring the translation as near as possible to perfection. The versions which are given often fail to do justice either to the knowledge and abilities of the editors or to the merits of the original.

The remarks prefixed to the various texts contain much useful information and some acute speculations, but the conclusions reached are not always so easy or so certain as they are assumed to be. The remarkable freedom with which Icelandic scribes took on themselves the functions of editors makes the task of reconstructing texts very difficult and dubious, and in many cases we can hardly hope to get behind the actual form in which the work happens to have been preserved. To determine the authenticity of a passage by a minute conjectural calculation of lost pages in a manuscript is ingenious, but the cases are rare in which it can be convincing. Where longer and shorter recensions of a saga exist, the editorial treatment is not wholly consistent. In 'Harðar Saga,' for example, the text of the shorter version is taken as far as it goes, while in 'Flóamanna Saga' the longer text is preferred; yet the two cases appear to be exactly parallel, and have been so regarded by other scholars. In any case, the change from one version to another (caused by gaps in the manuscripts) is not marked with sufficient clearness, being only mentioned in a foot-note instead of being made obvious by a break in the printing.

A needless addition to an otherwise heavy task has been made by the adoption of an archaic orthography, which, besides the extra work involved, has been responsible for a considerable number of misprints and inconsistencies. No doubt many of the texts, if preserved in manuscripts contemporary with their composition, would appear in a spelling somewhat similar to that which has been adopted. But scarcely any work of literary value in Icelandic has come down to us in this form, and there is no good reason for departing from the orthography usually employed in standard editions of the sagas. Apparently the editors originally intended to confine this archaic spelling to the first volume, but it has also been carried through the greater part of the second, with the result that in some cases it is applied to texts which (in their present form) are not old enough to have ever had it. Where important manuscripts actually exist in an early form it is only right to reproduce them faithfully, but a spurious air of antiquity is of no real service, and creates difficulties both for editor and reader. Classical Icelandic literature, ancient and modern, has, on the whole, a settled orthography which stands in no need of being interfered with.

In one point, however, this archaic spelling has been employed with a further object, viz., that of suggesting Gaelic forms of personal names, and so lending apparent support to the theory of a strong Gaelic element among the early settlers. Thus the very common Icelandic name Ketill is ingeniously written Cetil in all cases "where it presumably represents a disguised Icelandised Gaelic Cathal"; and Þórmóðr is printed as þormodr in order to look a little more like an Irish Diarmaid. This persistency in finding Gaelic names where none exist is pushed to extremes when a Svartkell becomes Cathal Dubh, or Mág-Snorri is converted into Mac-Snorre. With the same end in view, both Skafti and Skofti are transformed into Shafto; while Hjalti becomes both Shelty and Sholto. Then we read that

"Sholto was a native of the Steer-water county in the South, of mixed Norse and Celtic (Un-Norse) descent, lineally descended, like bishop S. Thorlac, from a Cetil (here representing a Gael. Cathal) the Onehanded; descended also from a settler Lunan (Irish); Sholto's very name is expressive of this descent, meaning Shetlander or *Shelty*, and (if we be right) the *Caledonian*."

Yet 'Landnámabók' says nothing about Ketill Einhendi having any Gaelic connexions, and it expressly states that Thorstein Lunan was a Norwegian (*maðr norrænn*). This instance shows fairly how little weight can be attached to the repeated assertions of the editors with respect to Gaelic influence on early Iceland. The question how large the Gaelic element really was, and what its influence may have been, is a very interesting and difficult problem, which ought not to be prejudiced by random statements.

As the above remarks will show, the present work is by no means free from some of the faults which marked its predecessor, the 'Corpus Poeticum Boreale'; but fortunately the comparison of the two works will hold for the merits as well as the defects. Even the serious student of Icelandic (still a rare person in this country) may find in it texts which are not otherwise at hand, and to read it through will revive much knowledge and give some new ideas. Above all, there is reason to hope that its appearance will help to foster an interest in Icelandic studies, and so help to make the English people more and more familiar with the history and literature of a kindred race, whose work is only now beginning to be rated at its true worth.

NEW NOVELS.

The Difficult Way. By Mabel Dearmer. (Smith, Elder & Co.)

Mrs. Dearmer's new novel shows an advance upon her previous work. The leading motive of her story is strong; and her handling of its tragedy—the tragedy of a union between two naturally antagonistic temperaments held together by the solitary link of a mutual passion—if it does not carry entire conviction, is by no means unskilful. We pity John Pilgrim, the religious enthusiast with a slum parish in South London, and his frankly pagan wife, even while we are conscious that we do not wholeheartedly believe in them. For this scepticism the author's omission to account for the situation which is the basis of her narrative is mainly responsible. It is inconceivable that such a man as Pilgrim should have married a girl like Nan without grave previous searchings of heart; yet we are left to infer that he took the step almost airily. It is difficult to dismiss the suspicion that Mrs. Dearmer invented her situation for literary purposes, without any serious consideration of its probability. Nan's permanent exaltation after her husband's death has the same note of unreality; it suggests a literary convention rather than observation of life. In her unexalted state she is a pleasing and natural figure—and genuinely alive, which can hardly be said of the two men who love her. Mrs. Dearmer has succeeded best with her subordinate characters.

The Cherry Ribband. By S. R. Crockett. (Hodder & Stoughton.)

This is not the worst of many good studies of Westland Whiggery that our author has given us. It differs from his usual types in a touch of something deeper and more spiritual. This is true even of Ivie Rysland, the heroine, who is otherwise so masterful a maid that she horsewhips Grierson of Lag and afterwards pinks him in a duel. But she is softened by love and her experience of the kindness of devout women. Daughter of a soldier of fortune, nursed in a regiment, she follows her father to Scotland when he casts in his lot with Graham of Claverhouse and becomes his sergeant-major. Grif Rysland is as well drawn as his daughter, and is modified, even as she, by the strange atmosphere of the time and place. For the rest, we find wealth of incident, and much allusion to historical names, not always according to knowledge.

The Princess and the Kitchen Maid. By Dorothea Deakin. (Chatto & Windus.)

The tired housewife often dreams of an ideal "cook and general," who has all possible virtues, and no faults whatever. In Miss Deakin's attractive story this beautiful ideal is painted so cleverly that the lady who makes the acquaintance of Maud, the perfect "cook and general," will fancy that she has had a glimpse into Paradise. The heroine of the story, having lost her money, goes out to service, and so thoroughly enjoys it that she feels that she has found her true vocation in cleaning grates,

cooking dinner, and helping to take care of baby. She declines to marry a rich but priggish lover, and finally weds the dairyman. Miss Deakin has written a bright and amusing story, and her angelic kitchen-maid is so thoroughly alive that the reader is almost persuaded that such a kitchen-maid is a possibility. The author is less successful with her male characters. Neither the prig, nor the dairyman, nor the baker, is in the least convincing, although the dairyman is mildly amusing. However, Maud is alone sufficient to make the book interesting. The reader will part from her with regret, and a strong conviction that the dairyman was not half good enough for such a treasure.

Rose o' the River. By Kate Douglas Wiggin. (Constable & Co.)

This is a rather slight and mildly interesting story of a young woman who temporarily lost her lover because she accepted the attentions of another young man. Afterwards she repented, and the lover was happy once more. The scene of this not very startling tale is laid in a New England village, beside a stream down which logs are floated from the great Maine forest. Of course the logs "jam," and the "loggers" perform prodigies of bravery and skill in setting them free. Nothing, however, of a very exciting nature takes place. There are several characters in the book who might have been drowned in the interests of humanity, but the author has failed to drown them. Of these, "Old Kennebec," whose interminable lies as to his imaginary exploits as a "logger" are supposed to be humorous, cannot be said to be wholly successful. There are doubtless readers who will find him amusing, but in this instance Mrs. Wiggin seems to have mistaken her own high spirits for humour. If her book is described as a rather pretty little story, there is no need to say more about it.

Saints in Society. By Margaret Baillie-Saunders. (Fisher Unwin.)

If it had been written in other than a sentimental vein, this first novel might have claimed consideration for its ironic qualities. The theme is the degeneration through success of a perfervid religious Socialist. When we meet him first Mark Hading is almost fanatically in earnest, and has convinced his friend "Lord" Henry Vade that he is a "man." Also Hading is saddled with a pretty slip of a wife who is discontented, and vulgar, and uneducated. But when society, including the Countess of Listower, takes him up, he marches on his fate with a whole-heartedness that is simply amazing. Obviously he was rotten-ripe for the temptation. He succumbs to his friend's sister, Lady Veronica, though why she should succumb to him does not appear. This lady is described (and all the author's descriptions are careful) as comparable with Emma, Lady Hamilton, but "much thinner and much colder," while "her smile was a chronic and determined simper." Lady Veronica's infatuation certainly requires explanation. So, too, does Chloris Hading's reclamation. While her husband, developing rapidly into a newspaper king, declines in morals, Chloris, the ill-conditioned cockney girl, improves out of knowledge, and wins the affection of a generous and manly baronet. The débâcle is in keeping with this lack of knowledge and observation. Mrs. Baillie-Saunders's style is much the best thing about her novel. It is picturesque and clear, and has vivacity. As a first novel the book is by no means to be contemned, and when she learns her art the author will probably do something that will count.

A Village Mystery. By Mrs. Coulson Kernahan. (F. V. White & Co.)

This tale recalls to mind the unsophisticated stories of another generation. It includes a son who has quarrelled with his father and returns too late, a lost uncle, an impostor, a benevolent priest, and the conflict of religions. It runs its innocent course well enough, though some readers may object to the tendency on the part of the author to balance Roman Catholicism against Protestantism. The mystery is not much of a mystery, and the characters have no real existence; they are in great part Irish, though the scene is English. The book is a fair sample of the ordinary novel, and probably has its place and public.

The Cleansing of the "Lords." By Harold Wintle. (John Lane.)

We do not know whether we are right in classing 'The Cleansing of the "Lords"' as a novel. The story is vague, the plot slight. The book is concerned with proceedings under an Act for the election of the peers by a committee—as the author says, "a sort of homœopathic revolution." Apparently, titles were to be taken from all the titled who were not elected—at all events, from all such peers: a drastic measure which has been (in practice) unknown in the country of the Revolution itself since 1802, and has prevailed only in the democratic State of Norway. The book does not strike us as amusing, but there are points about it which are humorous. Such are the discussion of the style of the dowagers and the fierce opposition of the American peeresses. The next most violent protest to that of "ladies of Trans-Atlantic birth, either Peeresses already or likely at some future time to become so," was that of the "interests"—"the Liquor Trade," and so forth.

"The sporting papers threatened openly that if, as seemed probable, one peer, a member of the Jockey Club and a very large owner of race-horses, was displaced, the whole of the racing community who possessed either votes or influence would use them on the other side at the next election."

In the middle classes "at this time *The Book*—meaning Burke—was spoken of in that tone of voice which John Wesley used in speaking of his Bible." After scenes in ladies' clubs and among company promoters, to the latter of whom is attributed even more influence with politicians than they possess, we come to strange bargaining about the working of the Act. The leading villain, who has floated a West African concern, tells the leader of the House of Commons, who has been speculating in shares which he has been "put into" by this thief, "A baby could make a fortune if he had your inside knowledge." We believe that the opposite is known to be the case, namely, that there is no one on the Stock Exchange whose acquired habit of business would not defeat the wiles of the politician with "inside knowledge." There follows a conversation between the Home Secretary and the Prime Minister which does not strike us as being lifelike. To the Prime Minister are attributed, for example, these phrases used to a Cabinet colleague: —"You always did feel an antipathy to the Bill.....Come, come! you hold a very low estimate of our.....honour." It occurs to us that the whole book is intended for an allegory or a parable—which is it?—and that the present Government are hinted at, and redistribution of seats suggested.

POETRY, NEW AND OLD.

A Book of English Love Poems. Chosen out of Poets from Wyatt to Arnold by Edward Hutton. (Methuen & Co.) — Mr. Hutton's claim that this book is "all of gold, with scarcely enough alloy to make it current," is well founded. The choice has been made with excellent taste, though we feel inclined to cavil at the omission of Sidney's "My true love hath my heart." Besides many of ancient days who are but names to most readers, Mr. Hutton includes such later, but equally neglected, poets as Peacock, Darley, and Beddoes, and it may well be that his book will prove instrumental in persuading some to turn aside a moment from the beaten path of poetry, and explore the by-ways. The introduction contains much sound criticism expressed with commendable boldness. The book is one to read and ponder over at odd moments; and though Mr. Hutton anticipates a little gloomily that it will become "just a gift-book from lover to lover," we have no doubt that it will be very welcome to a more discriminating world also.

We are glad to see that *A Day Book of Milton* has been published by Messrs. Methuen, compiled by R. F. Towndrow. We hope it may lead to a more general appreciation of a master misjudged by many. The selections include both prose and verse.

The Complete Works of Adelaide A. Procter. With an Introduction by Charles Dickens. (Bell & Sons.)—Few critics nowadays will be found to regard Miss Procter's work with an enthusiasm like that of Charles Dickens. It is work that shows to best advantage in selections; considered in the bulk, it exhibits a monotony of theme and treatment which must in time prove irksome. It may be that materialized angels and Golden Gates have lost their fascination for us moderns; it may be that simple precept and moralizing in verse are not so popular as they once were; but the fact remains that her poems lack the qualities of subtlety and suggestiveness. Then, too, the workmanship is uneven; the lyrics are too facile, the legends have worn a little threadbare; they do not carry us away now; we are disposed to criticize.

Such is the view induced by the perusal of Miss Procter's work as a whole; yet such poems as 'Cleansing Fires' and 'The Dark Side' prove that she possessed the true lyrical gift. Even 'The Golden Gate' and 'The Angel's Story' still have charm for those who are not ashamed to yield to what Stevenson calls the "direct appeal." 'Legends and Lyrics' have long given considerable pleasure to the

less sophisticated lovers of poetry—those who modestly profess themselves unable to comprehend what is "deep"—and the loftiness of the author's ideal is manifest; but such commonplaces as the bald contrasting of present with past, rich with poor, and the immediate application to human life of the more obvious lessons drawn from nature, while novel and instructive enough to those who have never before taken the trouble to think, cannot be expected to interest others.

There is talent, it is true, but spun out to excess, so that it is difficult to find one poem which can be unreservedly praised. Even 'A Lost Chord,' by which Miss Procter's name has been to a great extent preserved among us, cannot be said to show her lyrical powers to advantage; and the poem called 'The Child and the Bird,' first printed in 1899, and included here for the first time in any collection, is in no way remarkable. The less-known 'Chaplet of Verses' had an admirable purpose, but its claim to rank as poetry is not high, and its occasionally polemical tone was, and is, likely to displease many.

Perhaps the greatest misfortune which could have overtaken Miss Procter as a poet was the early and widespread popularity which her work attained in her lifetime. The lessons which she needed most, and which circumstances seem to have prevented her from learning, were the lessons of elimination and self-criticism; and for the lack of these, it may be, she failed to do herself justice. However, the collected poems make an attractive volume, and there are still, doubtless, many of the simple to whom they will be very welcome.

All lovers of modern verse will be glad to see a new edition of *Ionica* (George Allen), with a discriminating notice of the author by Mr. A. C. Benson. This issue contains various pieces which were published earlier and laid aside, and is, therefore, fuller than any hitherto available. We are very glad to have all that can be recovered of a singularly graceful and distinguished writer, who, in spite of his imitation of the Tennysonian manner, has a note of his own, a haunting echo of the classic *desiderium*.

Ways of Verse. By Arthur Lewis. (Elkin Mathews.)—These ways of verse are devious, and it is a pity that they do not repay the trouble which is involved in threading them. Mr. Lewis does not seem to realize that lucidity is not without its value, even in poetry. Hence in the poem called 'The Hero'—the idea of which is well enough—we are treated to the following extraordinary stanza:

> Till one arose, and thus he cried—
> "Grant, if they will, we be belied
> In his true self, O that were what
> To them—to us, by whom begot,
> In his great name, the best that we
> For now—for aye—will ever be?"

Stuff such as this can have little value, and it is characteristic of the book, though the complications are not always so baffling. Even in his simpler moods the poet goes astray. He is not content with our language as it is, but must needs put it to uses for which it was never intended. He asks:—

> Am I the man who had a will
> To snatch a joy a year ago?
> Am I the one who took his fill
> Of sorrow sick one drear ago?

Again, his sense of humour is deficient, and fails to preserve him from the verbal entanglements into which the unwary versifier is apt to be lured. In 'By the Waterside' he says:

> Sit we where running waters wile
> Still hours away; and let them lave
> Thy feet with mine; and but a smile,
> A pressure of the hand, I crave.

Here an inoffensive stanza is marred by the grotesqueness suggested in the second and third lines—a grotesqueness which could have been easily avoided. We will not deny that occasionally, as in 'The Hero' and 'The Dreamer,' Mr. Lewis has an idea capable of furnishing forth a fine poem. But he does not know how to use it; his words tumble over each other, and in the confusion the idea is not always easy to trace.

In his less ambitious efforts he is tolerable; but the fact that one or two of the shorter poems, like 'Pervert,' 'Do the Right,' and 'The Sigh,' have some degree of merit, is not in itself enough to counterbalance the extraordinary imperfection of the rest. It is only in the hands of a master that a lyric can even seem to descend to obscurity without losing force. But here there is small sense of poetry and little mastery of technique, many of the rhymes even being open to objection.

Voices of the Desert. By Ernest Favenc. (Stock.)—These verses have for their principal theme the desert country of Western Central Australia, whose "enshrouding atmosphere of awe and mystery has," the author tells us in his preface, "a voice of its own, distinctly different from that of the Australian bush." We cannot honestly say that this "voice" is reproduced here with any striking success. There is a mediocrity in the versification which goes far to defeat the author's object; there is also a profusion of commonplace epithets, and a lack of such a sense of humour as would have saved him from placing words like

> What is yon star that now, though quickly westing,
> Shines still so clear?

in the mouth of one who is, presumably, a kind of bushman. Occasionally he comes nearer to achieving his end, as in the following stanzas from the poem called 'Desert Ghosts':—

> The blacks had told us—they lie at best—
> Of a fair lagoon in the unknown west.
> And I rode through the blaze of a summer day
> To find out the spot where that water lay.
>
> The setting sun made my eyes grow weak
> As I eagerly looked for the promised creek—
> The angry sun! and he frowned me back,
> But I wearily thought of the homeward track.
>
> Timber in sight! The blowsy sun
> Dropped suddenly down, for his work was done,
> Timber it was! I looked around:
> The withered blue-bush lay on the ground.
>
> Through the sullen twilight I rode ahead,
> Till the stalks of the 'lignum shone gaunt and red.
> But the hole was dry, the bed was bare;
> The bones of a wild dog rotted there.

The poem goes on to tell of a vision, wherein the ghosts of all who had perished in this desert land appeared worshipping in a spectral cathedral. There is rough power in the description; the author has, undoubtedly, something to say, but he has not yet mastered the art of expressing it in terms of poetry. He is, perhaps, more successful when dealing with the terrible human associations of the desert than in purely descriptive pieces. 'The Madman's Dream of the Golden Mountain' is good of its kind, as also is the poem called 'Found Dead,' while in a different vein 'The World's Victims' is pretty and suggestive.

The author rhymes "gone" with "morn," and "warning" with "dawning"; he is, moreover, lacking in the instinct for preserving verbal dignity, as in the lines:—

> No fond delusion across our way,
> But a feeling of rest that has come to stay.

The concluding verses, called 'Gloria Mundi,' are conventionally Swinburnian in tone, and show some attempt at poetic diction.

Poems. By Post Wheeler. (Elkin Mathews.)—Mr. Wheeler seems to be young enough to have had many models, the influence of whom is seen everywhere; yet he has undoubtedly lyrical power of his own, and probably an individuality. Here you may trace Rossetti and Swinburne and Browning among others, and here you may also catch an elusive something which must stand for Mr. Wheeler himself. Would any one be at a loss to recognize the inspiration of this?—

> It was the hour, at even,
> When the Great Angel tolls
> The bell above the Sea of Glass
> And the broad gate unrolls
> And up, like holy incense, come
> The little children's souls.

Or of this again?—

> Sweet eyes, sweet lips, sweet hair with sunlight warm—
> Ah, lips to show me love were sure between;
> Pale hands, soft heart, low voice and kiss at even—
> Were this but all, my world would yield me heaven.
> (Ah no! There is no night!)

Mr. Wheeler's muse delights in the cadences of the minor key, and is most individual therein. He can write with genuine feeling:

> Just one small light between me and the dark.
> Just one small heart between the gale and me.
> One soft small hand to guide my yawing bark
> Across strange wastes of all uncharted sea.

And at times this mood goes aslant into macabre imaginings which might have appealed to Christina Rossetti, as in the curious poem entitled 'Since I Died':—

> Some near day, in the rain-washed weather,
> They will bring her here in a dress of white,
> And we shall lie and whisper together—
> Ever together by day and night!
>
> She never knew it—never has guessed it—
> Never has thought that death was a lie!
> Never has dreamed how I kissed it and blessed it—
> But then she will know what it means to die.
>
> I will show her how not to surrender—
> Never to run with the riot and stir,
> For oh, she will far rather rest in the tender
> Passion a dead man holds for her!

The section of poems devoted to children is engaging and pretty, touched with the melancholy sentiment characteristic of the writer. He has a real gift of poetry, and we shall expect from his pen a subsequent volume of even better value.

OUR LIBRARY TABLE.

Mr. Fisher Unwin publishes *The Siege of Port Arthur*, by Mr. David James, *The Daily Telegraph* correspondent. The ground covered is the same as that dealt with in 'The Siege and Fall of Port Arthur,' by Mr. Richmond Smith, lately reviewed by us. Mr. James gives a slightly fuller account of the first great attempt to rush the fortress by storm. He agrees with Sir William Nicholson, and differs from the Military Correspondent of *The Times* and the late General Dragomiroff, upon the fortress question or "entanglement of Port Arthur." A point well brought out by Mr. James is that the loss of eighteen of the largest howitzers, in the Japanese ship sunk by the Vladivostock squadron in Tshushima Straits, was a heavy handicap to the besiegers. Grant's unsuccessful attacks on Richmond will be remembered in connexion with the story here told of the butchery in the failure to storm the fortress in August, without engineering preparation. "It was decided to draw deeply on the courage of the infantry": in other words, the Japanese Government and General Nogi attempted to do with Japanese troops what no other troops in the world have ever been asked to do, and no troops could do. Those who remember the newspaper attacks on General Methuen which were produced by the unsuccessful daybreak advance against the Boers, following on the losses of his previous battles, will be able to contrast the stoicism with which Japan commanded the first attack and then avoided making a scapegoat of the general. The forts were surrounded by entanglements constructed with ¼-inch steel wire, too stout to be cut by nippers. The ranges were all marked with objects painted white, so that they were revealed by the searchlights during the night attacks. The forts were packed with machine guns, and those so concealed as to be out of danger from the Japanese artillery, and to play with impunity on the storming parties when they

reached the deep moats. As the author says, "Modern fortifications scientifically constructed cannot be rushed, even by the bravest soldiers." The Japanese tried night after night. They succeeded in destroying the entanglements by cutting, and in some cases blowing up, the stakes on which the wire was supported. A few men survived to reach the redoubts themselves, and one threw a canister of dynamite into "one of the machine-gun shelters before being discovered and killed." The condition of the shambles may be guessed, and the author ends his words upon the subject by saying, "I refrain from further reference to the awful condition of the Japanese wounded." It was, as he says, "a butchery of willing men, vainly massacred for the sake of a national sentiment that could not wait." Of the capture of the great fort on December 5th, when there were 12,500 casualties on the one small hill, Mr. James writes:—

"In no instance in the history of the world was so much horror contracted into so small a space, for the revolting destruction wrought by dynamite bombs and high-explosive shells was never more hideously exemplified."

In agreement with Mr. Richmond Smith, he adds:—

"The corpses—and there were over 2,000 of these on the hill side the day I visited the hill—were mostly denuded of their clothing, scorched, deformed, and defaced beyond recognition, and in the trenches there was a pulp of mutilated humanity."

The trenches were heaped "with arms and legs and dismembered bodies all mixed together and then frozen into compact masses."

Messrs. Chapman & Hall send us *Reminiscences of a Retired Diplomat*, by Sir Frederick St. John. The author does not tell his story very well, for he hardly makes enough of a career in itself most interesting. His journey from Pekin to Europe, across Siberia, was, for example, earlier than most of those which have been written about, and there is much that might be said at the present time about the state of things in the early sixties, when the Polish exiles were passing in great numbers along the road. The profession of Sir F. St. John brought him into contact with two of our best diplomatists, Lord Lyons and Sir Frederick Bruce; but, although he gives a good portrait of Lord Lyons, he tells us little with regard to that best of ambassadors, who, however, had not risen to his highest position at the time when he was a colleague of Sir F. St. John. About Sir Frederick Bruce there is more. It is related how Lord Elgin made, concerning his brother, "the remark, so characteristic of both, how much he regretted not to possess his brother Frederick's brains—'I should have made so much better use of them.'" The fame of Lord Elgin stands higher now than that of Sir F. Bruce, but there are those who think that the latter was the greater public servant. Sir F. St. John gives an exceptionally pleasant picture of the man as he was, and names among their common friends at Pekin Anson Burlingame and his wife, without, however, giving, as he might have done with advantage, an account of the fascinating career of the Senator for New York, afterwards Chinese ambassador to all the Courts of Europe. There are some errors which should be noticed in the event of the interest of a diplomatic career carrying the book to a second edition, the most startling of which is the obvious slip of "Sir Mortimer Morant, British ambassador at Washington."

Messrs. Hurst & Blackett publish *Trouble in the Balkans*, by Mr. John Booth, a correspondent of *The Graphic*, whose rough but most vivid sketches interest us more than his letterpress. The character of the terrible populations which fight with one another in South-East Europe has never been better hit-off than in the pictures of this volume. We are disposed to think that the ideal book about the Balkans for the general reader would be one to which Miss Durham contributed the text and Mr. John Booth the illustrations.

The social history of some fifty or sixty years ago receives an entertaining commentary from Mr. Alexander Innes Shand in his *Days of the Past* (Constable). The author of this "medley of memories" knows London club-life intimately; he has made ventures in the City, with, it may be inferred, the usual results; military ambitions induced him to frequent officers' messes in the days before purchase. As a student of the law he became acquainted with Edinburgh judges who could remember the drinking bouts of Hermiston or Kilkerran, and sat under famous Edinburgh divines like Guthrie. Journalism brought him in contact with bygone editors, novelists, and historians. A devotee of the open air, he writes with gusto about journeys by coach, trips up the river, and, more especially, sport in Scotland. His sketch of a Highland poacher who lost all interest in life after the English proprietor, whom he had rescued from an ugly accident, had given orders that he should be allowed to shoot and trap as he pleased, is capitally done. By way of contrast we get a stolid Dorset gamekeeper who punctually each morning went through the ceremony of going to the gun-room for the orders "which he seldom got and never desired," and as punctually adjourned to the servants' hall for a tankard with the old butler. Mr. Shand's memories, however, might with advantage have been less of a "medley." His tendency to hop from topic to topic produces a blurred impression, and he is provokingly chary of dates. We gather that he was introduced to London a few years after the birth of the Princess Royal—that is, in the early forties; but for the rest we have to be content with such vague indications as "about fifty years ago" and "in the middle of the last century." The bulk of his literary recollections concerns personages who long survived that period, such as the publishers John Blackwood and Murray, Hayward, Kinglake, and Sir William Smith. Mr. Shand may not make material additions to our knowledge of Laurence Oliphant, whose biography has been written at length, but he frequently gives us some illuminating touches; for instance, Hayward's groan over Chenery, after he became editor of *The Times*, "I introduced him to Lady Waldegrave, and now—" and Blowitz's ejaculation over his own Paris letter, "Isn't it beautiful?" That must have been a most entertaining Christmas dinner at the Athenæum when Herbert Spencer, under the genial influence of Sir Edward Hamley, went in for high jinks and drolleries, and discussed Transatlantic manners and other matters more cynical "with the profundity of omniscience and the rollicking fun of a Toole." It is somewhat misleading, by the way, to talk of Luttrell as a frequenter of Crockford's. He may have been seen there occasionally, but he denounced the demoralizing influences of the establishment in a scathing poem.

A vivacious picture of society, mainly naval, in the reign of the second George is presented by Mrs. Matcham in *A Forgotten John Russell* (Arnold). Her John Russell appears to have been a distant connexion of the Bedford family. From humble beginnings he became British consul at Tetuan, and, after spending many years at Woolwich in the lucrative employment of Clerk of the Cheque, died as Minister at the Court of Portugal. The essence of good nature, he was the general factotum of a large circle of friends. His office at Woolwich served for a parcel-collecting centre, whence pipes of madeira, parmesan cheeses, and other gifts in kind were forwarded to great dames like Lady Hervey, "the beautiful Molly Lepell," or humble captains on leave, probably, as Mrs. Matcham surmises, without much regard to the ceremony of paying duty. The Duke of Richmond employed his "dear Bumbo" in countless jobs, the management of the New Shoreham electors among them. To Russell officers pining for promotion poured out their grievances, while gossip reached him from every naval station. His raciest correspondent was, perhaps, Capt. Vanbrugh, a nephew of the dramatist, who on one occasion exultingly told him that he had sent a fever packing with "three bottles of neat good port, all of which I swallowed warm, by draughts in half-pint basins." Eating and drinking play, indeed, important parts in this jovial correspondence. It does not make material additions to historical knowledge, though we get an able account of Vernon's capture of Porto Bello from the pen of Campbell, a purser on the flagship. But Mrs. Matcham's readers will rub shoulders with Walton of the "number as per margin" dispatch, with the hapless Byng, and with Rodney, as yet a captain and grateful for a present of lemons. Dr. Johnson would have chuckled over Jack Russell's description of Garrick keeping no company below nobility, and that dutiful son appears to great advantage as mentor to his younger brother Wager, who seems to have been a bit of a pickle. A touch of romance attaches to their pretty sister Charlotte, whom the gallant Capt. Gardiner worshipped in vain, and who, after being jilted by a Kentish gentleman—"a beast whose vices were pride, jealousy, and avarice," as an outspoken friend remarked—married into one of the great mercantile families of Lisbon. Mrs. Matcham is to be congratulated on her judicious editing of this fresh and pleasant volume. Her John Russell has been most tactfully rescued from oblivion.

A Coat of Many Colours. By the Author of 'Honoria's Patchwork.' (Chapman & Hall.)—It is some years since the class of pleasant desultory writing to which 'A Coat of Many Colours' may be assigned came very much into vogue. The authors of such work, in which the personal note is predominant, usually prefer to remain anonymous. But to carry off the inevitable strain of egotism in the impressions and theories expounded, the gift of a graceful, facile pen is essential, and this "Honoria" has in a very marked degree. Her new book professes to be compiled from letters to an intimate friend and the contents of a private note-book. She has already shown herself in the 'Patchwork' to be a woman of refined literary taste and of wide reading. Here several chapters are devoted to her sentiments after a close study of Swedenborg, another to her views upon Shakspeare's heroines; and later, when the "Best Friend" is on a visit to Italy, she has a great deal to say, and a great many quotations to make—too many, indeed—on the history of Florence and the Venetian school of painting. As a whole, however, there is little aspiration towards a severely instructive standard; the graceful note of the writer's personality is well sustained; and the glimpses which Honoria allows us into her country home and the events of her own daily life are not the least pretty part of the book.

Reflections of a Householder, by E. H. Lacon Watson (Brown, Langham & Co.), is another book which must be relegated to the desultory class created by the demands of a restless age not remarkable for application in its reading. Perhaps because the author is a man, the humour in this instance is more decided, and the material of the "reflections," though

almost purely personal and domestic, is handled in a comparatively impersonal manner. The material is slight indeed, and is largely and affectionately concerned with the vagaries of the "Householder's" young wife, presumably a recent acquisition. The chapters describing his unwilling efforts to keep a dog for the amusement of the latter are amongst the most entertaining. 'Concerning Books' proves the writer to be something of a student; and on the whole the reviewer closes the volume with a sensation of regret that so excellent a style should be devoted to such ephemeral matter.

Dean Church. By D. C. Lathbury. "Leaders of the Church." (Mowbray.)—Mr. Lathbury is, we suppose, one of the ablest journalists of his day—we are not speaking of to-day, when the ideals of journalism are rapidly changing, hardly, perhaps, for the better. This book is therefore clever and readable. It tells in a small space what is otherwise accessible only in the lengthy series of volumes which give the documentary history of the Oxford Movement. Moreover Mr. Lathbury enjoyed the personal acquaintance of the Dean, and his sketch is something more than mere reproduction. Indeed, we do not know that we have ever seen so illuminating an account of the ritual troubles of Archbishop Tait's times. We are pleased, too, with the way in which what, for want of a better term, we may call Church's "agnosticism" is emphasized by the writer. The modern extremist, with his ignorance, intolerance, and absolute scorn of scholarship, might learn a good deal from the wise sentences quoted by Mr. Lathbury. The "gutting" of the historical works and the sermons is also well done. Indeed, nothing is left undone which can supply the reader with the sense that he knows something of the subject.

A Primer of Classical and English Philology. By the Rev. W. W. Skeat. (Oxford, Clarendon Press.)—This admirable little treatise is remarkably interesting, in view of the great amount of information compressed into a small compass. More than half the space is devoted to the principles of "gradation," which are explained in general agreement with Brugmann's 'Short Comparative Grammar of Indo-Germanic Speech' (1902-4), in which there are admissions of the fallibility of the theory of Indo-Germanic sonant nasals and trills. As to "sonant *n*" Prof. Skeat says: "Another supposition, that will suit the problem equally well, is to suppose that the *n* was preceded by a dull and indeterminate vowel, such as is heard in the last syllable of *abandon*.....or *tendon*." In the table of 'Regular Substitution of Vowels' we find the weak grade of E. *o* represented by Greek *α* and Gothic *i*. Surely Greek *α* only corresponds to Gothic *a* and to Gothic *u* or *au-r* in connexion with nasals and trills, *m*, *n*, *l*, *r*; while to Gothic weak-grade *i* from E. corresponds the *ε* of *τεκεῖν*, *ἑκτός*, *πεζός*, *ἑδοῦμαι*, the second syllable of *γένεος*, *κ.τ.λ.*, not to mention *ἑπτά* and the Doric *πετοῖσαι*. In *πατάνη*, dish, *σαφής*, clear, *ἄστυ*, city, the radical *α* may have arisen from weak *ε* followed by an intrusive nasal.

This primer is an excellent introduction at once to the philological study of the English language and to Indo-Germanic comparative philology, among its features being clear exposition, effective arrangement, and a judicious choice of illustrative groups of cognate words.

Das Buch Koheleth. Kritisch und metrisch untersucht, übersetzt und erklärt von Vincenz Zapletal, O.P. (Freiburg, Schweiz; Collectanea Friburgensia, Neue Folge, Fasc. VII.)—The special interest evinced by scholars in the Book of Ecclesiastes is, no doubt, due to the fact that it touches on problems which at one time or another occupy and sometimes over-occupy, the minds of all thinking men. It is also for this reason that students are not likely to tire of new works on the subject, provided, of course, that, like the book before us, they are scholarly, and also well written. Another interest attaching to the new work is that it comes from the pen of a trained Catholic critic. We can here only single out some of the most important points for brief notice. In opposition to writers like Siegfried, who consider Ecclesiastes to be the work of at least five different authors, Herr Zapletal stoutly maintains the unity of the book, regarding the apparent self-contradictions of Koheleth as merely different aspects of the same theme. He holds, moreover, that the cycle of ideas embodied in Ecclesiastes lies entirely within the range of other parts of the Hebrew Scriptures, thus taking a view which is diametrically opposed to those of Winckler and many other scholars. He fully discusses the alleged influences of Greek writers on Koheleth, but dismisses them all as inadequately proved, and unnecessary besides. Herr Zapletal has, independently of Prof. Paul Haupt, been led to the adoption of a metrical theory in regard to Koheleth, and for this purpose he prints afresh the Hebrew text arranged in verse-form. This theory helps in his view to confirm the unity of authorship, and he thinks that the dismemberment which the book suffered at the hands of Siegfried and others was largely due to a want of knowledge on this point. All these views are marshalled with great critical skill and supported by much erudition. The book is, therefore, one to be carefully studied.

Biblia Hebraica. Edidit Rud. Kittel. Pars I. (Leipsic, J. C. Hinrichs.) — For this new edition of the Masoretic text of the Old Testament Prof. Kittel has secured the collaboration of Profs. S. R. Driver, G. Beer, F. Buhl, and G. Dalman, and a number of other well-known scholars. The present part contains the Pentateuch and the historical books from Joshua to 2 Kings, so that one may expect part ii. to complete the edition. Prof. Driver is responsible for Deuteronomy and Joshua, and the other books have been prepared for press by equally competent scholars. The text itself is edited on strictly Masoretic lines, both as regards the consonants and the vowel-points and accents, the editors having made full use of the labours of Baer, Ginsburg, and others, whilst at the same time following a uniform method on certain debatable points. We think that the omission of the sign of "raphe" to indicate the aspirate character of the letters בגדכפת is fully justified, notwithstanding considerable manuscript authority to the contrary, for the correct pronunciation is already secured by the absence of the "daghesh." A similar wise discretion is exercised by the editors on other points. The notes at the bottom of the pages give, besides variants, &c., of a Masoretic character, readings suggested by the versions and some modern emendations. The edition will, no doubt, be very widely used.

In *The Trinity House, London, Past and Present* (Smith & Elder), Mr. Walter H. Mayo gives in a small compass a pleasant and interesting account of that ancient corporation. It does not, and does not pretend to, come into competition with the much fuller 'Trinity House of Deptford Strond' by Mr. Barrett, but, even on its own small scale, it does add something to our knowledge. Unfortunately the author, in his desire to accentuate the importance of the Trinity House work, insists on its extreme value to the national defence, and dwells with complacency on its rendering the Thames virtually impregnable against the enemy in in 1803, by mooring a line of crazy hulks below Gravesend—under the command of Col. William Pitt. The fighting power of the ships and their colonel was probably on a par, and the curious might ask what Mr. Mayo imagines they could have done if the blockade of Brest and Boulogne had been effectively broken.

The eighteenth volume of Prof. Wiener's edition of *Tolstoy* (Dent) contains some of the most famous writings and utterances of the seer. 'The Death of Ivan Ilich' deals with those great facts of life which Tolstoy always treats as a master. The two plays, 'The Power of Darkness' and 'The Fruits of Enlightenment,' are familiar to readers of the Russian philosopher. In the latter piece some of the views propounded seem paradoxical, and the same may be emphatically said about 'The Kreutzer Sonata,' which created a sensation sixteen years ago. Many of Tolstoy's views in this work have been stoutly challenged, as have his remarks upon art.

The nineteenth volume contains some valuable miscellaneous matter, extracts from Tolstoy's correspondence, and some papers on social topics, such as the relation of master and workman. On such points we are always glad to have the dicta of Tolstoy. Now and then one feels that the ordinary reader, not acquainted with Russian matters, will need a few notes. Otherwise how is he to understand who Pugachev was, the rebel who almost overthrew the government of Catherine II., and Arakchéev, the minion of Alexander I.?

The illustrations in both volumes are good, especially those from paintings and photographs; but we do not see how a picture of the Eiffel Tower adds to the value of the volume in which it appears.

We may call attention to a spirited and modest little volume, *The World's Navies in the Boxer Rebellion* (Digby & Long), by Lieut. C. C. Dix, R.N. There is, perhaps, not much in it that we have not read before; but Mr. Dix gives a personal note to the events which he describes, and makes them live before us in a way that an older writer might envy. Half the book might be quoted in illustration of this, but for the present our readers must rest satisfied with two short extracts from the story of the capture of Tien-tsin, in which the fighting was more severe than any before it in the record of Chinese war; the allied loss, in killed and wounded, being given as 775 out of a total of 6,000, or about 13 per cent. A mixed party of Japanese, French, Austrians, marines, blue-jackets, and some of the Chinese regiment, numbering in all about 300, had reached some houses within easy range of the wall. To advance in daylight was impossible; to retire, exceedingly dangerous; and so they stayed where they were. About 4 o'clock young Dix, then a midshipman, was sent back for instructions and a doctor. He had what he calls "a most exciting run";—

"I had only left our position about five yards when a bullet grazed my hand and took the skin off two of my knuckles, and I 'll bet I beat all records for the 100 yards. On my way, after this, a Frenchman passed me, bent on a similar errand in the opposite direction. He, poor fellow, when within five yards of me, fell with a splash into one of the canals. There was just time to glance at him before hurrying onwards, the result of the investigation being more flattering to Chinese marksmanship than one would have imagined, his wounds numbering two, either of which would have been sufficient to kill him. I had reason to feel sorry for the poor chap, because perhaps one had been meant for me."

Independently of the reputation of a good sprinter, the run earned Mr. Dix his promotion at an early age. He seems to have rejoined his party under cover of darkness, and though the Chinese kept up a brisk fire, the night, with two exceptions, passed quietly.

"One was the wounding of a marine by a chance bullet; the other was caused by a party of Frenchmen who, on it commencing to rain, tried to crowd into a hut which was being used by some of our

officers. On being cleared out they were most indignant, seeming to think that 6 feet, by 10, by 6 [360 cubic feet], was ample accommodation for about 30 human beings, and they assured us that they were 'bons camarades.' Perhaps they were, but with the exception of a couple, they had to find shelter elsewhere."

The book is interesting, being full of life and as breezy as a midshipman's yarn ought to be.

Our Philippine Problem, by Henry Parker Willis (New York, Holt & Co.; London, Bell & Sons), is a careful "study of American colonial policy," well deserving the attention of the politician and historian. The author is thoroughly master of his subject, and has taken great pains to gather facts in support of the following conclusions which he puts before us. The United States Government is extremely liberal in defraying the cost of the army of occupation and certain other expenses, yet the administrative machinery is so costly that taxation has risen to a ruinous height. The customs tariff ignores the interests of the Philippine consumer, and discriminates sharply in favour of American goods. With respect to the Iglesia Filipina (which has thrown off the authority of Rome, is Unitarian in its doctrines, and already includes the majority of the people), more regard is paid to the Roman Catholic vote at home than to local sentiment. The American civil servants, though highly paid, are of an inferior type to English colonial officials; justice is not fairly administered, as the judges are absolutely dependent upon the political authorities; the American soldiers, owing to their dissolute habits and oppressive methods, have alienated public feeling; and many of the other Americans are "undesirables." The author thus sums up the result of his inquiry:—

"The islands are a source of expense and trouble to the American people as a whole, and our occupation thus far has been injurious to the native inhabitants. There is no advantage accruing to us from their retention which cannot be gained through reasonable trade and military arrangements with our possible successors."

The author is fully convinced that the Filipinos are capable of managing their own affairs. He is in favour of granting the islands home rule at once, with a view to full independence in the course of time.

We must call attention to the third edition of Westcott's *History of the English Bible* (Macmillan), which has been revised and brought up to date, with admirable care and scholarship, by Mr. Aldis Wright, who is specially strong on bibliographical matters. Scholarly as it is, the volume is full of interest for the ordinary reader. It gives abundant details both of the Authorized and Revised Versions, and has that effective brevity of illustration which can only proceed from deep knowledge.

Messrs. James Clarke & Co. send us in their new "Copyright Library" *The Black Familiars*, by Mrs. Walford, and *Kit Kennedy, Cinderella*, and *Flower-o'-the-Corn*, all by Mr. Crockett. We are pleased with the get-up of the Library, which is likely to be popular.

Messrs. J. & J. Leighton have sent us a bound and illustrated *Catalogue of Early Printed Books, MSS., &c.*, which deserves warm commendation. It runs to 1,738 pages, and the great care that has been taken to provide references to bibliographical authorities, with the abundant plates of rarities provided (upwards of 1,350), much enhances its value. It forms an excellent book of reference, the more so as the size of the original plates is indicated, where they cannot be reproduced on the same scale.

We have on our table *The Life of Jesus Christ*, by A. Pitt-Kethley (Routledge),—*The Children's Morning Message*, by Amy Le Feuvre (Hodder & Stoughton),—*The Enthusiasm of God*, by D. T. Young (Hodder & Stoughton),—*The Pastoral Idea*, by J. T. Inskip (Macmillan),—*Religion in Common Life*, by J. Caird (Allenson),—*Nonconformity in the Nineteenth Century*, by C. S. Horne (Law),—*Christian Politeness and Counsels for Youth*, by the Christian Brothers (Dublin, Gill),—*Comparative Religion: its Genesis and Growth*, by L. H. Jordan (Edinburgh, Clark),—*Jesus of Nazareth*, by E. Clodd (Watts),—*Ethical Religion*, by W. M. Salter (Watts),—*The Religion that Fulfils*, by F. J. Gould (Watts),—*Is "Nunquam" to be Relied Upon? A Reply to "Nunquam's" Attack on Christianity*, by G. R. Oakley (S.P.C.K.),—*Thoughts on Life and Religion*, by Max Müller (Constable),—*Of God and His Creatures*, an annotated translation, by J. Rickaby (Bell and Burns & Oates),—*Nature's Nursery*, by H. W. Shepheard-Walwyn (Hutchinson),—*Ways of Nature*, by J. Burroughs (Constable),—*The Lay of the Wee Brown Wren*, by H. W. Shepheard-Walwyn (Longmans),—*Two Bird-Lovers in Mexico*, by C. W. Beebe (Constable),—*Game Laws*, by a Solicitor (Cox),—*Poverty and Hereditary Genius*, by F. C. Constable (Fifield),—*Heredity*, by C. W. Saleeby (Jack),—*Industrial History of the United States*, by K. Coman (Macmillan),—*English Local Government*, by R. C. Maxwell (Dent),—*Calcutta Past and Present*, by K. Blechynden (Thacker),—*Turkey and its Future*, by A. J. Dunn (Effingham Wilson),—*Romance of the French Abbeys*, by E. W. Champney (Putnams),—*Annual Report of the Smithsonian Institution, 1904* (Washington, Government Printing Office),—*The Acorn*, No. I. (Caradoc Press),—*Aristotelian Society, Proceedings*, Vol. V. (Williams & Norgate),—*Great Roll of the Pipe, 1176-7* (Spottiswoode),—*Royal Navy List*, No. 112 (Witherby),—*Methods in Microscopical Research*, by A. Flatters (Sherratt & Hughes),—*American Library Association, Twenty-Seventh General Meeting* (American Library Association),—*The Future Peace of the Anglo-Saxons*, by Major S. L. Murray (Watts),—*First Steps in Quantitative Analysis*, by J. C. Gregory (Arnold),—*Easy Mathematics, Arithmetic*, by Sir Oliver Lodge (Macmillan),—*Stories from the History of Rome*, by Mrs. Beesly (Macmillan),—*First Year German*, by W. C. Collar (Ginn),—*Elementary Electrical Calculations*, by W. H. N. James and D. L. Sands (Longman),—*Ralph's Reprint of Certificate Questions*, by J. Lightfoot (Ralph & Holland),—*Preparatory Cæsar*, by F. Ritchie (Longman),—*Elementary Greek Grammar, Accidence and Syntax*, by J. Thompson (Murray),—*London Bridge and how it is Played*, by Capt. H. M. Beasley (Heinemann),—and *Figure Skating*, by H. R. Yglesias (Routledge).

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'THE WAR IN THE FAR EAST.'

November 4th, 1905.

In his courteous notice of my book 'The War in the Far East' your reviewer states that it is "made out of the letters of the various correspondents employed in 1904-5 by *The Times* newspaper, their letters being in part rewritten" by me.

I am afraid that I have unwittingly misled your reviewer by stating in my preface that I have "made free use of articles contributed to *The Times* by correspondents in various parts of the world." The only letter that I have embodied in the book is that descriptive of the snow battle of Heikautai, by *The Times* correspondent at Tokio, representing ten pages out of 656, and my foot-note on p. 481 fully acknowledges the source of this information, and states that the account is transcribed almost verbatim.

I have naturally referred, in many places, to the information sent to *The Times* by many valued correspondents, both from the seat of war and from foreign capitals, but I should not dream of rewriting anything sent by so much more capable hands than my own, and, whether for better or worse, I am alone responsible for the facts stated and the opinions expressed throughout the book, save where the contrary is explicitly stated.

THE MILITARY CORRESPONDENT OF *The Times*.

THE DEATH OF EDWARD THE ELDER.

The College, Llandovery, November 5th, 1905.

May I be allowed to make a few observations in defence of my identification of "Fearndune in Myrcum" with Farndon on the Dee, with reference to Mr. J. B. Johnston's letter in the current issue of *The Athenæum*? In the first place, the statement that Ferentone, the Domesday equivalent of Farndon, "shows that it is a different place-name" from Ferenduna, overlooks one very important factor in the problem—the capriciousness of the Domesday scribes in the spelling of proper names. Their inconsistencies in this respect are innumerable, and in particular they were very apt to confuse the endings proper to place-names compounded respectively of *tún* and *dún*. Proof of this can easily be found in Domesday Book, although it cannot well be set out here; but the fact that on two successive folios of the Survey Baldon St. Lawrence, Oxfordshire, appears as Baldentone and Baldedone will illustrate my meaning. This difficulty, then, is rather apparent than real, and in any case it does not affect the close connexion into which Edward's death is brought with the siege of Chester by William of Malmesbury, or rather by the contemporary panegyrist whom he is paraphrasing. This connexion is good evidence against any identification of Ferenduna, which would place it more than an easy distance from that city; in particular it renders it distinctly improbable that Edward, on the very eve of his death, should have made an unrecorded and apparently purposeless dash across country from Chester to the somewhat obscure village of Farndon, Notts, which even in Domesday Book appears merely as an appendage to the Bishop of Lincoln's great manor of Newark. It is also certain that Ferenduna cannot be identified with Faringdon, near Swindon, for, whatever may have been the case in earlier times, by the tenth century this place was undoubtedly not in Mercia at all, but in Wessex. Lastly, I am afraid that I do not see how the question is affected by the fact that Cheshire place-names are rare in the 'Anglo-Saxon Chronicle'; the same remark might be made about Staffordshire, which was probably the nucleus of the original Mercia. No independent chronicle, as Lappenberg long ago pointed out, has come down to us from that kingdom; hence in part our ignorance of its early geography and any uncertainty which may exist as to its westward extension at the beginning of the tenth century.

F. M. STENTON.

ROYAL HISTORICAL SOCIETY'S PUBLICATIONS.

The latest volume of the Society's "Camden Series" presents the text of the original Minute Book of a Puritan classis in the reign of Queen Elizabeth. The headquarters of the classis were at Dedham, and the period covered by this record of its deliberations lies between the years 1582 and 1589. The MS. itself is now in the possession of Mr. J. F. Gurney, of Keswick Hall, Norfolk, and it has been edited for the Society by Dr. Roland Usher, of Harvard, with a critical apparatus that is in keeping with the high standard of American historical scholarship in the present day. A noticeable feature of this edition is the reprinting of Archbishop Bancroft's rare tract known as 'Dangerous Positions,' as a key to the significance of the "classical movement" of the period. Dr. Usher claims, in fact, that Bancroft's narrative of this movement cannot be properly understood without a perusal of the records of a typical presbytery. Be this as it may, their juxtaposition in this edition can scarcely fail to be highly instructive to students of the ecclesiastical history of the period, who already owe much to the labours of the late President of the Society, Dr. Prothero, in this field.

Dr. Usher has compiled a remarkable biographical summary of the Presbyterian body during this reign, and the text of this Dedham Minute Book and of the correspondence that supplements its evidence has been reproduced by him with scrupulous care.

Apart from its important bearing on the ecclesiastical policy of the period, this record possesses considerable interest from its allusions to parochial and social questions. The spiritual and moral discipline enforced by these worthy presbyters seems to have been as exacting as that which we associate with the pre-Reformation *régime* or with the Laudian system of a later period. We infer, however, that when the meetings "concluded" to "deal with" parties suspected of false doctrine, desirous of marrying "at unequall ages," refusing public confession of an "offence committed secretlie," they did not have recourse to the spiritual courts. Certainly, in extreme cases, we gather that after "private prayers," "reprehensions and admonitions," "withdrawing the common tokens of love and cheerful salutations," and the supplementary exhortations of fellow-ministers, had failed to produce the desired effect, it was desirable to "call for the ayde of the magistrate to enforce both the private offenders and the negligent backward professors of the congregation to their Christian duties." On some points, too, we find that the members were not wholly agreed, as: "whether it were convenient a woman shuld pray, having a better gift than her husband," or "tutching Churchwardens whether they and their offices were lawfull."

They were, however, unanimous as to the method of controversy with Papists, "to handle them throughlie." A still more interesting glimpse of the religious and social life of the local community may be obtained from certain "Orders" agreed upon in 1587, which provide, *inter alia*, for personal visitations by the minister and "auncients," "always accompanied with one of the constables," to the "poore and chiefly the suspected places" of the town, for the purpose of "understandinge the miserable estate of those that wante and the naughtie disposition of disordered persons," and to "provide for them accordinglie."

The meaning and importance of these hierarchical dispositions are well explained by Dr. Usher. The whole work forms a valuable addition to the modern historical literature dealing with the subject, which, we may add in conclusion, is set out here in a useful 'Bibliography.'

SALE.

Messrs. Hodgson included in their sale last week the library of the late Rev. F. Procter, of Whitton, Norfolk, that of the late Jonathan Rashleigh, of Menabilly, Cornwall, and other properties. The following were the chief prices realized: The Engraved Works of Sir Joshua Reynolds, 3 vols., 26*l.* Drummond's Noble British Families, 2 vols., 10*l.* Ackermann's History of Oxford University, large paper, 2 vols., 19*l.* 5*s.* Rowlandson's Compendious Treatise on Modern Education, coloured plates, 30*l.*; The Dance of Life and Death, 3 vols., History of Johnny Quæ Genus, Goldsmith's Vicar of Wakefield, and others illustrated by Rowlandson, 12 vols., cloth, 45*l.* 13*s.* Dickens's Works, Edition de Luxe, 30 vols., 20*l.* 10*s.* Thackeray's Works, with Bibliography by Shepherd, Edition de Luxe, 27 vols., 19*l.* 15*s.* Meredith's Works, Edition de Luxe, 32 vols., 12*l.* 5*s.* Morris's British Birds, Moths, Butterflies, &c., 16 vols., 12*l.* 5*s.* Baily's Sporting Magazine, 78 vols., 11*l.* Badminton Library: Hunting, large paper, 7*l.* 2*s.* 6*d.* Dictionary of National Biography, 67 vols., cloth, 35*l.* Lovell Reeve's Conchologia Iconica, 20 vols., 72*l.* Sowerby's British Mineralogy and Exotic Mineralogy, 7 vols., 12*l.* 10*s.* Quarterly Journal of the Geological Society, 1845-74, 10*l.* 10*s.* Elwes's Monograph on the Genus Lilium, 10*l.* Ravenscroft's Pinetum Britannicum, 3 vols., 10*l.* 5*s.* Lambert's Genus Pinus, 10*l.* White's Selborne, original edition, half-bound, 9*l.* 5*s.* Angas's New Zealanders Illustrated, 9*l.* 17*s.* 6*d.* Jesuit Relations and Allied Documents (America and Canada, 1610-1791), edited by Thwaites, 73 vols., 24*l.* 10*s.* Brinkley's Japan, Edition de Luxe, 12 vols., 10*l.* 15*s.* Stevenson's Twelve Months, with 12 curious full-page engravings, 1661, 23*l.* 10*s.* Fabritii Libro della Origine delli Volgari Proverbi, 1526, 20*l.* Horæ, on vellum, printed by Guillaume Godar (15 leaves wanting), 19*l.*

Literary Gossip.

Mr. Edmund Gardner has nearly completed a work on which he has been engaged for some years. At present the title chosen is 'St. Catherine of Siena: a Study of the Religion, Literature, and Politics of the Fourteenth Century.' The book is not a conventional life of an ecclesiastical saint, but a study of the work and times of one of the greatest women in history. Mr. Gardner has been fortunate in discovering a number of hitherto unknown letters of St. Catherine herself, and it is thought that his work will throw new light upon the religious and political state of Italy in the epoch immediately preceding the Renaissance. Messrs. J. M. Dent & Co. will publish the book, which will not be ready for some considerable time.

Mr. John Boyd Kinnear has condensed some lectures which formed part of a series he has delivered on Sunday evenings during the last three years, and they will be published in a volume by Messrs. Smith & Elder on the 17th inst. under the title 'The Foundations of Religion.' The suggestions offered in the book are those of reverent thought, unshackled by creeds or theological refinements.

A new book for children by Lady Ridley, the wife of Mr. Justice Ridley, will be published by the same firm on Tuesday next. It is entitled 'The Sparrow with One White Feather,' and relates the story of a child who is transported into the kingdom of fairies by the agency of the sparrow. Mrs. Adrian Hope provides illustrations to the story.

E. Grant Richards has arranged with Mr. John Masefield to write a work on the New England pirates, from Teach to Avery, and the pirates of Madagascar and the Bight of Benin. Among the pirates treated of will be Bartholomew Roberts, Capt. Misson, Capt. Tew, the female pirate Anne Bonny, Capt. Kidd, and indeed the whole fellowship of ruffians, known to English readers through Capt. Johnston's entertaining but almost inaccessible work of the early eighteenth century.

Mr. B. H. Blackwell has in the press 'Poems of the Seen and the Unseen,' by Mr. C. Witham Herbert, a volume which is likely to excite some interest, especially among Roman Catholics. Mr. Herbert has versified the philosophy of religion in a striking way.

Mr. Fisher Unwin will publish very soon a volume by Miss M. Cordelia Leigh, daughter of the late Lord Leigh, entitled 'Our School out of Doors.' It is designed for the assistance of teachers of nature study who are taking their scholars for outdoor rambles. The lessons are arranged for each month of the year, dealing in as simple a manner as possible with the natural objects common at the different seasons. The book has been revised in manuscript by Lord Avebury, Prof. Lydekker, and Dean Ovenden.

'The Plays and Poems of Robert Greene' will be issued immediately by the Clarendon Press in two volumes, uniform with the Oxford editions of Kyd and Lyly. The editor is Prof. J. Churton Collins, who has taken great pains with the text and notes.

Mr. J. W. Clark, Registrary of the University of Cambridge, is preparing for publication in December, through Messrs. Macmillan & Bowes, a reproduction of Loggan's 'Cantabrigia Illustrata.' The volume will be of the size of the original folio, and the average dimension of the plates, which occupy one page each, will be 11 in. by 9 in. the opposite page having a description, historical and archæological, of each view.

Two new volumes of verse are to be issued by Mr. Elliot Stock immediately: 'The Life of the Ages,' by Miss Florence Verinder, author of 'Beyond the Sunset'; and 'The Duke of Enghien, and other Poems,' by Mrs. S. F. Hollings.

Mr. Shan F. Bullock is about to publish with Messrs. Maunsel & Co., of Dublin, a new novel entitled 'Dan: the Dollar.' The scene is laid in the north of Ireland, and deals with Irish farm life.

Vol. IV. of Dr. Beattie Crozier's 'History of Intellectual Development' is nearly complete, and will be published early in the new year. Its sub-title will be 'The Wheel of Wealth: being a Reconstruction of the Science and Art of Political Economy.'

The forthcoming number of *The Classical Review* contains a long account by Prof. W. M. Ramsay of his last explorations in Galatia. A considerable amount of new epigraphic material is presented, and the earlier printed inscriptions are exhaustively discussed in the light of the new evidence.

Sir Rowland Blennerhassett, in an article on 'The Threatened War of 1875,' gives in *The National Review* many facts, hitherto unpublished, which confirm the view taken by *The Athenæum* when noticing from time to time memoirs and other works in which the statements of M. de Gontaut-Biron have received support. The matter is one of historical as well as of continuing political importance.

Mr. H. J. Glaisher, of Wigmore Street, has just ready Mr. Norreys Connell's new volume of stories entitled 'The Pity of War.' It includes 'My Friend Yoshomai,' which attracted much attention when it appeared in *The Cornhill Magazine*.

Mr. G. B. Hertz writes:—

"In your criticism of my book 'The Old Colonial System,' in your issue of October 28th, I am accused of praising Lord G. Germain's strategy. On the contrary, I recognize its worthlessness, and used the words 'sound views on *tactics*' designedly. They are justified by the reference to the Ninth Report of the Historical MSS. Commission (part 383), given in my foot-note. This authority shows that Germain had good judgment as to the uses of cover and as to Gage's errors."

A correspondent writes:—

"'Editorial Wild-Oats' is advertised by Messrs. Harper as Mark Twain's '*latest* work.' But the title only is new. All the six pieces in the book have appeared in book form before. I did not recently, like many journalists, take 'Adam's Diary,' by Mark Twain, as new, for I remembered the title. But in this case the title suggests a new work. Is the adjective I have italicized authorized by Mark Twain?"

We shall publish next week our annual survey of German literature by Dr. Ernst Heilborn, who, as usual, pays considerable attention to the leading dramatists, and notes the advance of romantic fiction.

Prof. Jeffrey Bell writes to us:—

"As the Oxford correspondent of *The Times* stated in the issue of November 2nd that a recently elected Fellow of Magdalen is a 'grandson of Sir Charles Bell,' it may be said that the 'celebrated anatomist' had no children, and, *à fortiori*, no grandchildren."

Sir Charles Brooke, the well-known Raja of Sarawak, is supervising an account of his life which is being written by Mr. Harry De Windt and Mr. A. C. Bampfylde (late of the Sarawak service). The work will appear next year.

We have received the following announcement:—

16, James Street, Haymarket, S.W.

In my work 'Some Famous Women of Wit and Beauty,' published this year, there are two essays, on Mrs. Grote and on Lady Eastlake, which consist to a considerable extent of extracts from the memoirs of those ladies. This fact is not stated in my volume, and I desire to acknowledge my indebtedness to the works 'Mrs. Grote: a Sketch,' by Lady Eastlake, and 'The Journals and Correspondence of Lady Eastlake,' edited by her nephew Charles Eastlake Smith, from which the essays in my volume were mainly compiled. John Fyvie.

A little book about Quaker children and their quaint bringing-up, by Miss M. Carta Sturge, will shortly be published by Messrs. J. Baker & Son, of Clifton.

Messrs. W. Heffer & Sons, of Cambridge, have arranged to publish a series of phonographic records—for the teaching of English, French, German and other languages—which have been made under the supervision of Mrs. J. G. Frazer, the author of many well-known French school-books. The publishers assert that, after many experiments and elaborate precautions, it has been found possible almost to eliminate the objectionable sound associated with the phonograph.

The successor of M. de Heredia at the Paris Bibliothèque de l'Arsenal has not yet been appointed, but several candidates, some with political and some with other claims, are in the field. The best possible appointment would be that of M. Henry Martin, whose claims were urged the other day by *L'Éclair*. M. Martin has been for many years a valued assistant librarian in the Library of the Arsenal, and the 'Catalogue des Manuscrits' is his work. All students who have worked at the library will gladly acknowledge that he is not merely a "fonctionnaire," but also "un guide et un collaborateur."

The death is announced of M. Charles Buloz, who was born in Paris on September 23rd, 1843, and in 1877 succeeded his father in the editorship of the *Revue des Deux Mondes*. He resigned this post some ten years ago.

We have to announce the death on the 4th inst., at the age of sixty-five, of a leading Danish economist, Prof. N. C. Frederiksen. He was an honorary member of the Cobden Club, a regular contributor to prominent economic journals, and the author of 'The Public and Private Economy of Finland,' published by Mr. Edward Arnold in 1902.

MM. Frederik Muller & Cie., of Amsterdam, are selling from December 11th to 16th no fewer than four collections which offer many rarities and fine books—those of J. W. Stephanik and J. I. Boas Berg, of Amsterdam, and Chev. P. H. Delacourt and Chev. G. van Havre, of Antwerp. The catalogue of the books of the last-named runs to 190 pages, and contains many reproductions from incunabula.

According to the *Berliner Tageblatt*, the sale of the autograph collection of Meyer Cohn fetched 150,000 marks. Five letters of Heine were sold for 1,245 marks.

Recent Parliamentary Papers include a Report on the Manuscripts of the Earl of Egmont, Vol. I., Part 2 (1*s.* 9*d.*); Regulations relating to the Royal College of Science, the Royal College of Art, and to Museums under the Board of Education (6*d.*); and Statistical Abstract relating to British India, 1894-5 to 1903-4 (1*s.* 3*d.*).

SCIENCE

My Life. By Alfred Russel Wallace. 2 vols. (Chapman & Hall.)

On p. 223 of the first volume of this autobiography we light upon 'Remarks on my Character at Twenty-One.' Mr. Wallace's narrative, in other words, can hardly be called a model of conciseness. Still its wonderful candour wins ample forgiveness for its prolixity. Mr. Wallace takes his readers into his confidence with an ingenuousness which will at once astonish and delight them. They will learn all about his diffident courtship of Miss L., who broke off the engagement because she suspected him of secret affections for the widow of an Indian officer "as utterly remote in my mind from all ideas of marriage as would have been an aunt or a grandmother." They will be told that Mr. Wallace has been an unfortunate speculator in slate quarries and lead mines, and that he has discovered building and litigation to be expensive pursuits for a man of science. As a boy he disliked fat, but an open-air life has made him fond of it; he considers the new school of dentists no improvement on the old. He has never been able to use an oath, though he has frequently felt "those impulses and passions which in many people can only find adequate expression in such language." The union of high scientific attainments with simplicity of character is, of course, no new phenomenon, but autobiographical literature might be ransacked in vain for a more engaging example of the alliance than these pages disclose.

A prodigious memory, despite a head so shaped as to prove him, according to phrenology, to be "but moderately developed in form and individuality," enables Mr. Wallace to give a minute account of his childhood. A Micawber of a father who frittered away his means on an illustrated magazine and other disastrous investments, and an irascible head master of the Busby type, stand out from the much-elaborated picture of those early days. The philosopher laments that at Hertford Grammar School marbles were not made a text for a lesson on the immorality of gambling, nor pegtops the vehicle for teaching in mathematics. Mr. Wallace, in fact, owed but little to his professed instructors, though the affection of an elder brother, who was a land surveyor and who for seven years took him over many parts of England and Wales in pursuit of their common avocation, must have counted for a good deal in his mental development. Mr. Wallace narrowly escaped becoming a watchmaker, and for a brief period he was a teacher in a school at Leicester. There he became acquainted with H. W. Bates, whom he afterwards accompanied to the Amazon, and there he studied Malthus's 'Principles of Population':—

"It was the first work I had yet read treating of any of the problems of philosophical biology, and its main principles remained with me as a permanent possession, and twenty years later gave me the long-sought clue to the effective agent in the evolution of organic species."

It is characteristic of Mr. Wallace that, after describing the influence on his mind of a great work like Robert Chambers's 'Vestiges of the Natural History of Creation,' he should proceed with much gravity to comment on the delineations of his mental powers as supplied by two phrenologists, both of whom seem to have been experts in the fine art of trimming.

Mr. Wallace's fascinating books have long since made the reflecting public familiar with his voyages on the Amazon and in the Malay Archipelago. But his autobiography agreeably supplements a story of whole-hearted and courageous devotion to science. Out of the 750 copies which formed the first edition of his 'Travels on the Amazon and Rio Negro,' 250 remained unsold when he returned from the East, and the ultimate profit was only a few pounds. In Sarawak he wrote the memorable article which was his first contribution to the question of natural selection.

The magnanimous relations between the author and Darwin have already been illustrated in ample detail by the latter's correspondence. The letters now published for the first time supply, however, some interesting examples of their agreements to differ. A survey of their chief divergences (vol. ii. pp. 16-22) supplies a luminous abstract of Mr. Wallace's modifications of the theory of natural selection. Examiners and examined—two sub-species of the genus Homo which, from the examples he gives of their blunders, would appear to be but dubious conformers to the doctrine of the survival of the fittest—will find it most useful.

Of Mr. Wallace the advocate of land nationalization and Mr. Wallace the believer in spiritualism we learn much in these guileless volumes. The Prime Minister comes under his condemnation for the "amazing statement" that if labourers all had from one to four acres on secure tenure, they could not live on their holdings. Despite Bellamy, whose 'Looking Backward' appears to have been the cause of Mr. Wallace's conversion to Socialism, the experiment would seem a trifle risky. Nor did a sister of Mr. Balfour rise to Mr. Wallace's requirements as an investigator of spiritualist phenomena. Many readers of these pages will, we think, be similarly unable to follow Mr. Wallace in his extraordinary faith, with the explanations and conclusions it involves.

An Introduction to Geology. By J. E. Marr, Sc.D. (Cambridge, University Press.)—Long experience as Lecturer on Geology at Cambridge has led Dr. Marr to understand the difficulties which the science usually presents to the student on first taking up the subject, and the best way in which these difficulties can be overcome. In the little work just issued he introduces the readers to the elements of geology in a simple and attractive manner, yet with a breadth and accuracy that show the hand of a master. Whether dealing with the physiographical or with the stratigraphical side of the science, the writer delights in unfolding broad principles without worrying the student with excess of detail, and he discusses these principles with praiseworthy economy of technical terms. He who reads and digests the book will acquire a sound knowledge of the rudiments of the science, and will be prepared to take up with advantage the study of any advanced treatise on geology, or, better still, to go forth into the field and read for himself the story of the strata.

The Mammals of Great Britain and Ireland. By J. G. Millais. Vol. II. (Longmans & Co.)—With commendable punctuality Mr. Millais has issued the second of the three admirably illustrated volumes in which he is giving an account of the beasts of these islands. The present volume deals with otters, badgers and stoats, and the Rodentia. We think that the effect of some of the plates would have been improved by a darker background, but we own that we make the suggestion with respectful diffidence. Whether Mr. Millais treats the views of Dr. Forsyth-Major with as much consideration as he should is a question which, fortunately, we are not called upon to answer.

It is to be regretted that Mr. Millais has not attached himself more often to the views of the naturalist just named, instead of following, as he does, a younger school, which has divided and subdivided species till its zoological studies are intelligible only to specialists. We believe and

hope that this method of over-refinement is but a temporary aberration. The book before us is destined to have a long life, and we should have been better pleased had there been no "sub-species" in it at all. It is true that the author has given proof of his attachment to varietal forms by the perils to which he exposed himself by his visits to some of the smaller of the Orkney Islands, where the presence of a stranger does not always call forth demonstrations of delight. We look forward with much interest to the concluding volume of this important publication.

Astronomy in the Old Testament. By G. Schiaparelli, Director of the Brera Observatory in Milan. Authorized English Translation, with many Corrections and Additions by the Author. (Oxford, Clarendon Press.) — The original edition of this work ('L'Astronomia nell' Antico Testamento'), which appeared at Milan in 1903 and formed No. 332 of the scientific series in the large collection of manuals in course of publication there by Ulrico Hoepli, was noticed in *The Athenæum* for November 7th (p. 618) of that year. There is therefore no need for an extended notice of the present English version. The translator does not give his own name, but acknowledges help from Prof. Driver and Mr. A. E. Cowley. The author in a preface expresses his obligations to English helpers for various hints and remarks which have led him to make several improvements and corrections. He has avoided making any reference to the novelties recently published (especially by some learned German Assyriologists) with regard to the astronomical mythology of the ancient peoples of Nearer Asia and the influence which this is supposed to have exercised on the historical traditions of the Hebrews, because he believes that their conclusions have not, at any rate as yet, been brought to the degree of probability which history requires. We can only repeat what we said in 1903—that it is impossible to read this interesting little work without admiring the wealth of learning with which the author has discussed astronomical and chronological allusions in the Old Testament; and, for the reasons given above, the English edition will be of value even to those who have read the Italian.

SOCIETIES.

ENTOMOLOGICAL.—*Nov.* 1.—Mr. F. Merrifield, President, in the chair.—Mr. J. W. H. Harrison was elected a Fellow.—The Rev. F. D. Morice exhibited (1) *Panurgus maricei*, Friese, a species of a bee new to science, taken by him near Gibraltar, and remarkable from the fact that whereas the other species of this genus are entirely black, in this the colour of the male face was bright yellow, the legs partly yellow, and the abdomen spotted down each side; and (2) the unique type specimen of *Eriades fasciatus*, a male of the Chelostoma group taken at Jericho in 1899, in which again, while all its congeners are practically unicolorous, this species presents a brightly banded abdomen not unlike that of a wasp.—Mr. W. J. Lucas showed a male specimen of the earwig *Forficula auricularia*, taken at Warwick in September, with a drawing of the cerci (forceps), which were very abnormal, the broader basal part of the two appearing to be more or less fused.—Mr. G. C. Champion exhibited various interesting insects from Guatemala recently received from Señor Rodriguez, including *Heterosternus rodriguezi*, Cand., *Pantodinus klugi*, Burm., *Plusiotis adelaida*, Hope, and a species of Orthopteron greatly resembling a dead withered leaf, possibly a new species of Mimetis.—Mr. Norman H. Joy showed specimens of a Coleopteron new to the British Islands, taken in the neighbourhood of Streatley: *Læmophilus monilis*, F., and *Dacne fowleri*, n. sp., from Bradfield, Berks, with specimens of *D. humeralis*, and *D. ruffifrons* for comparison.—Mr. H. St. J. Donisthorpe showed a specimen of a new Agathidium discovered last year in Cumberland, and now taken by him in Durham: and a series of *Prionocyphon serricornis* from the New Forest, with a drawing of the larva, which he said lived under water in the holes of trees, and appeared to emerge for pupation and descend into the ground.—Dr. F. A. Dixey exhibited preparations of the scents of some African butterflies collected by him and Dr. Longstaff during the recent visit of the British Association, together with specimens of the species investigated.—Mr. P. I. Lathy communicated 'A Contribution towards the Knowledge of African Rhopalocera'; and Col. C. T. Bingham a paper entitled 'A New Species of the Hymenopterous Genus Megalyra, Westwood,' by Mr. J. Chester Bradley, Ithaca, N.Y.

PHILOLOGICAL.—*Nov.* 3.—Prof. I. Gollancz in the chair.—Prof. J. G. Robertson was elected a Member.—Mr. W. A. Craigie read a paper on the R and N words he is editing for the Society's 'Oxford Dictionary.' In continuation of his former R work he had finished the articles (128 pages) to *Reservoir*, and they would be published as a double section on January 1st, 1906. But the Goldsmiths' Company's grant of 5,000*l.* to the Oxford Delegates in order to complete vol. vi. of the 'Dictionary' induced them to shift Mr. Craigie from R to N, so that on the completion of M—than which N is much shorter—the volume can appear. Mr. Craigie then commented on twenty-one R words. *Rein* for a horse, O.Fr. *reine*, was probably not from Lat. *retinere*. *Rein*, a reindeer, was a later form than "reindeer," which was from Old Norse, and not from Lapp, which only borrowed O.N. forms. King Alfred mentions *hranas*, reindeer, before 900. *Reit*, seaweed, or *reek*, has no known etymology. "*Renable* of tongue," in 'Piers Plowman,' is O.Fr. *resnable*, eloquent or fluent, and survives in the Engl. dialect *rennable*. Of *rend*, to tear, the O.Fris. *renda* is the only known analogue: the infin. *rent* occurs in 1647. *Rennet*, which curdles milk, is of the fifteenth century, is from *renne*, cause to run, and takes the forms *rendels*, *rindles*. *Rennet-apple* is perhaps from Fr., a little queen, or a frog. *Republic* meant in 1603 a state, monarchy: then, popular government. In U.S.A. "Republican" was first applied to the Democratic party. *Rerd*, noise, used in 'Beowulf,' &c., is now confined to the Northern dialects. The verb *rerd*, to speak, roar, is used of ice cracking. *Rere*, or late suppers, occurs in Robert of Brunne in 1303. *Reredos* has some thirty spellings, and is from F. *areridos*, which occurs in 1399. It lasted from 1372 to 1540, and then became obsolete, but was revived by Parker's 'Glossary' &c., in 1849–50. Besides the screen behind the altar, it meant a covering of velvet or silk, and also the back of a fireplace. The legal *rejoin* and *rejoinder*, the answer to a plaintiff's statement, was an English, and not a French meaning. *Relation* and *relative* both existed with the same meaning from the seventeenth century. The grammatical *relative* was in Purvey's Bib'e, *c.* 1400; and Palsgrave in 1525 has "relative pronouns." *Relay*, for a fresh batch of hounds, dates from *c.* 1410; for one of horses, from 1659. *Relent* was first to melt, become liquid, and then soft: beans once dried, will *relent*. *Reliable* came from the Scottish trials in 1569, and has been fully treated by Fitzedward Hall. *Relic* is in the 'Ancren Riwle,' *c.* 1225, and *relict* is used in the same sense; for a widow it comes from Scotland in 1545. *Relief*, what is left, is O.Fr. *relef* (L. *relevare*), left and picked up: it lasted till the sixteenth century. As a payment by an heir to the overlord, when the former picked up his father's estate, it dates from 1330. As outstanding bits in sculpture it is from It. *rilevo*. *Religion* comes in about 1200, meaning bound by monastic vows: the modern sense dates from 1535. The adj. *religious* was earlier. Shakspeare's *relish* "your nimble notes," and "a love-song," in 'Lucrece' and the 'Two Gentlemen' has never been rightly explained; it was to trill in singing. *Relishing* is in Gawain Douglas's 'Palace of Honour,' 1513. It may be an extension of the ordinary meaning of "relish." *Remene*, make mention of, interpret, expound, render, is used by Wyclif; a *remener* was a translator: it was sometimes printed *remeve*, remove. *Remord*, remorse (of conscience), has died out. Turning to N words, Mr. Craigie first dealt with "a nalle," an awl, and showed that in our 'Dictionary' two words—the O.E. *æl*, *al*, *eal*, awl, and *awel*, which has nothing to do with it, Lat. *fuscinula*, a fleshhook—had been confused, owing to the comparatively modern spelling of "awle," 1565. The instances quoted from 1000 to 1548 for *æl*, awl, in its various spellings, and for *awel* from 725 to 1400, conclusively proved Mr. Craigie's point. He then dealt with *nail*, for driving in, specially with regard to the Crucifixion; *nag*, 1400, Dutch *nagge*, 1579, from the English; *nag*, to irritate (Scand. *nagga*, to bite, irritate), found in Brockett's 'North-County Glossary' in 1825, and in literary use from 1860; *nab*, a cant word used in Urquhart's Rabelais, and in Shadwell, 1686; *nab*, a projecting part of a rock, *c.* 1350, Scandinavian: *nab*, head, hat, nob, in Harman's 'Caveat'; *nape*, *c.* 1300, which has no cognate; *nasty* in the 'Anturs of Arthur,' *naxty* in the sixteenth century, a word innocent here, but not used in the presence of ladies in the United States. The early use of *resentment* as an acknowledgment of a benefit—"the resentment of favours"—was shown by several quotations; and that of *resent*, meaning "to give out a perfume." For the Supplement to the 'Dictionary' the Society desires corrections like the above of *awl*, and also quotations for earlier and for different uses of words and their meanings, and for later occurrences of obsolete words.

INSTITUTION OF CIVIL ENGINEERS.—*Nov.* 7.—Sir Guilford Molesworth, the retiring President, alluded to the loss which the Institution and the engineering profession generally had sustained during the recess by the deaths of Mr. James Mansergh and Mr. G. R. Stephenson, Past Presidents, and of Sir William Shelford, member of Council. He then formally introduced his successor in the chair, Sir Alexander Binnie, who delivered an address in which he traced the influence of scientific thought and investigation upon the development of engineering practice. The President subsequently presented the medals and premiums awarded by the Council for papers read at the Institution in the past session.

ROYAL INSTITUTION.—*Nov.* 6.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Lady Alford, Mr. W. Friedlaender, Dr. A. Muirhead, and Mr. D. A. Thomson were elected Members.

SOCIETY OF ENGINEERS.—*Nov.* 6.—Mr. N. J. West, President, in the chair.—A paper was read on 'The Metallic Preservation and Ornamentation of Iron and Steel Surfaces,' by Mr. Sherard Cowper-Coles.

MEETINGS NEXT WEEK.

MON. Royal Academy, 4.—'The Lower Limb,' Lecture I., Prof. A. Thomson.
— London Institution, 5.—'Flies and how They Disappear,' Mr. H. Hill.
— Surveyors' Institution, 8.—President's Address.
TUES. Asiatic, 4.—'Antiquarian Notes in Ceylon, Burma, and Java,' Mr. R. Sewell.
— Statistical, 5.—'Statistical Skimmings from the International Congress,' Sir J. Athelstane Baines.
— Colonial, 8.—'The Anglo-Australian Position from an Australian Point of View,' Mr. W. J. Sawden.
— Institution of Civil Engineers, 8.—'On Waterways in Great Britain,' Mr. J. A. Saner.
— Zoological, 8½.—'On the Papillary Ridges in Mammals, chiefly Primates,' Dr. Walter Kidd: 'On a Collection of Mammals brought home by the Tibet Frontier Commission,' Mr. J. L. Bonhote; 'Notes on the Geographical Distribution of the Okapi,' Dr. Einar Lönnberg; 'Notes on Goral found in Burma,' Major G. H. Evans; 'The Mammals of Crete,' Miss D. M. A. Bate.
WED. Meteorological, 7½.—'The Rainstorm of August 24th-26th, 1905, in Co. Dublin and Co. Wicklow,' Sir J. W. Moore; 'The Aquameter,' Mr. W. B. Newton.
— Entomological, 8.—
— Folk-lore, 8.—'The King of the Wood on Celtic Soil,' Mr. A. B. Cook.
— Microscopical, 8.—
— Society of Arts, 8.—Inaugural Address by Sir Owen Roberts.
— Dante, 8½.—'Italian Architecture and Pictorial Art in Umbria and the Marches,' Rev. Newton Mant.
THURS. Royal Academy, 4.—'The Lower Limb,' Lecture II., Prof. A. Thomson.
— Historical, 5.—'Canning and the Secret Intelligence from Tilsit,' Dr. J. Holland Rose; 'The Rhyming Dispatch, Jan. 31st, 1826,' Sir Harry Poland.
— London Institution, 6.—'The Oldest Road in England,' Mr. Hilaire Belloc.
— Linnean, 8.—'Contributions to the Embryology of the Amentiferæ,' Part II., Misses M. Benson, E. Sanday, and E. Berridge; 'The Ears of Certain Sharks,' Prof. C. Stewart.
— Chemical, 8½.—'Silicon Researches,' Part IX., Mr. J. E. Reynolds; 'Condensation of Ketones with Mercury Cyanide,' Messrs. J. E. Marsh and R. de J. F. Struthers; 'Application of the Microscopic Method of Molecular-Weight-Determination to High-Boiling Solvents,' Messrs. G. Barger and A. J. Ewins; 'Green Compounds of Cobalt produced by Oxidizing Agents,' Mr. R. G. Durrant; and other Papers.
FRI. Institution of Mechanical Engineers, 8.—'On the Properties of a Series of Iron-Nickel-Manganese-Carbon Alloys,' Dr. H. C. H. Carpenter and Messrs. R. A. Hadfield and P. Longmuir.

Science Gossip.

WE congratulate Prof. G. H. Darwin, F.R.S., on becoming K.C.B. This well-deserved honour is the only one of interest to science, literature, or art in last Thursday's list of promotions and distinctions.

THE decision of the General Committee of the British Association to accept the invitation of Leicester instead of that of Dublin has caused some regret in Ireland, as it probably postpones the next meeting of the Association in Dublin for many years. It is an open secret that friction in South Africa between the officials and an Irish representative contributed to this result.

THE death, in his seventy-fifth year, is announced of Dr. Johann Meidinger, Professor of Physics at the Technical Institute in Karlsruhe, and author of a number of valuable works dealing with the practical side of his subject, among

them 'Geschichte des Blitzableiters,' 'Heizung von Wohnräumen,' 'Gas oder Elektrizität,' &c.

Prof. W. H. Hussey, of the Lick Observatory, has been appointed Director of the Detroit Observatory at Ann Arbor, Michigan.

The Janssen Medal of the French Astronomical Society has been awarded to Prof. Percival Lowell, of the Massachusetts Institute of Technology, for his work on the planet Mars.

The tenth satellite of Saturn (the orbit of which is near that of Hyperion, the seventh satellite) has been named Themis, which does not seem a very happy designation, as it is also borne by a small planet, No. 24.

FINE ARTS

Annual of the British School at Athens. —Vol. IX. *Session 1902-3.*—Vol. X. *Session 1903-4.*

More than two-thirds of the ninth volume of this 'Annual' is again taken up with excavations in Crete. There is a long and very interesting instalment of Mr. Arthur Evans's description of the Palace of Cnossus, and a detailed account of the excavations of the Director and students of the School at and near Palaikastro. The results of the excavations at Cnossus have already been chronicled from time to time in *The Times* and elsewhere; but here we have a fuller account, illustrated with numerous plans and diagrams, and with representations of vases, seals, statuettes, and many other objects. The discoveries that are recorded in the present instalment may be divided generally into three groups: the "theatral area," the very remarkable temple deposits, and the "Royal Villa" to the north-west of the Palace. Other new features are an "official residence," at the south-east angle of the Palace area, which resembles the Royal Villa in having its main approach by a staircase, and in repeating on a miniature scale the essential features of the Palace architecture; some very curious oblong pits, of great depth, beneath the late palace, and evidently of earlier date; and a series of treasure-chests beneath the pavement of the long corridor. It is difficult to resist the suggestion of Mr. Evans that what he calls "the theatral area," with its low steps ascending on two sides from a level space, afforded accommodation for spectators at some ceremony; perhaps, however, this may not have been more than the arrival of a procession, for which similar provision is made at Eleusis and elsewhere in later Greece. But Mr. Evans's identification of the χόρος made by Dædalus for Ariadne, and his comparison of the later dancing-places sacred to her consort Dionysus, are too ingenious to be ignored.

The temple deposits, which apparently contained the whole apparatus of a shrine, with objects of worship and of cult and votive offerings, caused much astonishment when they were discovered. The interest they aroused is fully justified by the more complete account here supplied. The snake goddess and her votaries, with their strange and elaborate costumes, and the votive garments of the same kind, emphasize once more the artificial character of the Minoan civilization. The occurrence of a plain marble cross as a symbol, possibly in the same position as the double axe for which a similar position was previously inferred in a shrine in the Palace, is remarkable. It is, of course, no new thing to find the cross as a religious symbol in pre-Christian times; but the extraordinary resemblance of the shrine as reconstituted by Mr. Evans to a local shrine of modern times shows how cautious one must be about superficial resemblances. The faïence reliefs of goats, cows, fish, and other subjects are among the finest of their kind that have been found; their excellence of design and of workmanship is striking. But here, as in the bronze and terra-cotta vases, of which many admirable specimens are reproduced, we feel that the work throughout is separated by a great gulf from the characteristic style of Greece: it may excel it in some points of animal representation; but even where the types persisted, the spirit pervading them is different, as one might expect in work produced for the fashionable court of a monarch of a decadent age—for so one is now fully justified in describing the later Minoan period.

The "Royal Villa" has, as its most characteristic feature, a kind of throne-room with the throne set in a niche at its back, and open to the air above by a sort of light-well such as is common in early Cretan houses, though here, apparently, roofed over. Mr. Evans claims this as the earliest form of basilica. The name is appropriate enough; but the history of the basilica is too obscure at present for a continuous development to be traced.

The excavations of the British School itself in Crete are, so far as the present number is concerned, mainly confined to Palaikastro and its neighbourhood; they are, however, considerably varied by the exploration of some small subsidiary sites. The general plan of the site and of the houses it contained does not add very much to what was previously found; but we have now a fairly complete notion of a Cretan country town, and a good deal has been done to clear up doubtful points. Perhaps the most interesting observation is that of Mr. Bosanquet, that the curious "set-backs" in the walls correspond here with internal partitions, and that we may possibly see in this fact the origin of this puzzling architectural device. Mr. Dawkins's survey of the houses is a very useful piece of work.

The pottery found is again interesting; but we protest against the taste which can call such a Kamares "fruit-stand" as that figured on p. 308 beautiful. The excavators are to be congratulated on finding so complete and typical a specimen; but in artistic effect it resembles the worst and most florid of South Italian pottery of late Greek times, and must represent a similar age of decadence. Mr. Duckworth's studies of the skulls and other bones found in the various ossuaries round Palaikastro may ultimately have important anthropological results; but only the discoveries and preliminary observations are chronicled at present. Mr. Myres's account of his excavation of the shrine of Petsofá is fully illustrated by plates showing the various votive offerings he found; he also adds a suggestive note on the comparison of the Cretan type of jacket and skirt with North European models, and infers a common origin. This opens up an investigation which may lead us far; dress, as well as language, physical type, art, and customs, must be taken into account in ethnological matters, and in this case all indications seem to confirm the essential difference between the civilization of Crete and that of historical Greece.

The space devoted to Hellenic matters in the present volume is comparatively small. Mr. Wace, in publishing a statue of Apollo seated on the Omphalos, takes the opportunity of discussing some of the problems relating to Hellenistic art, especially Schreiber's theories as to the influence of Alexandria. He certainly makes out a *prima facie* case for a more comprehensive and cosmopolitan treatment. Mr. Tod gives a careful study of an unpublished Attic decree, treated in a manner which might well serve as an introduction to the class of documents to which it belongs; and Prof. Ramsay contributes another portion of his invaluable studies on the topography of Asia Minor, this time on Pisidia and the Lycaonian frontier. Mr. Dawkins's 'Notes from Karpathos' are an interesting combination of topography, folk-lore, and other observations. His record of the wooden locks in local use throws some light on classical examples. In quoting parallels to the throne and semicircular steps in the apse of the church of St. Sophia in Saria he might have added the church at Paroikia, in Paros, where there is also a baptistery with a cruciform font. Finally, Byzantine architecture is represented by Mr. Comyn's plan of the church at Daou-Mendeli. Its curious hexagonal shape is seen again in a mosque in Cairo. It was rebuilt, as Mr. Bosanquet points out in a note in the next number of the 'Annual,' in the sixteenth century, though the design may be a century or two earlier.

The tenth volume of the 'Annual,' which follows the ninth at less than the usual interval, and so brings us nearer to the period which it records, marks the transference of the main centre of the explorations of the School from Crete to Greece itself. Mr. Evans's account of further excavations in the Palace at Cnossus is comparatively short, and mainly taken up by a record of various detailed investigations of levels or building, the most considerable being concerned with a reconstruction of the Palace façade at its latest period. A careful record of the pottery fragments from various strata has cleared up several doubtful points as to the relative chronology of the vases of the "Middle Minoan" age. The most interesting illustration is a restored fresco of a shrine of the now familiar type, with little axe-heads inserted in the capitals of the columns, in a manner that recalls the small votive axe-heads which Mr. Hogarth found inserted in the crevices of the stalactites of the Dictæan cave. The account of the excavations of the British School at Palaikastro is of a similar character. Here, also, repeated observation and new discoveries have made it possible to classify styles and periods with greater completeness than before; and Mr. Dawkins's compara-

tive table of the discoveries at Palaikastro, Cnossus, and other sites in Crete, and of early sites elsewhere in the Ægean region, showing what is representative of early, middle, and late "Minoan," with their various subdivisions, is much to be commended. New discoveries, both on the town site and in the cemeteries, are useful as contributing to this result rather than as yielding any startling novelties.

The beginning of the work of the British School in Laconia, the district assigned to it by the Greek Government, is marked by Mr. Forster's articles on topography and inscriptions, and by Mr. Tod's publication of the inscriptions relating to teams of ball-players at Sparta. A descriptive catalogue, by students of the School, of the antiquities in the museum at Sparta, will form a most valuable instalment of this work, and its publication is promised in the School Report. Among other articles may be mentioned the publication by Mr. Hopkinson of a pinax from Præsos, with a representation of a hero and a sea-monster, which the author is inclined to assign to a Melian origin; a further study of the Eteo-Cretan language, with the publication of a new inscription by Prof. Conway; and a discussion, by Mr. Wace, of grotesque figures of Hellenistic date, which he gives good reasons for regarding as amulets against the evil eye. Mr. Hall publishes a photograph which reproduces accurately for the first time the appearance of the Cretan vases carried by Keftians in the painting of the tomb of Senmut at the Egyptian Thebes. An article, by Dr. Schäfer, on the ancient Egyptian plough and other agricultural implements, will be useful for reference, in view of the interest aroused by Cretan and other discoveries in the appliances in use in the Eastern Mediterranean. An editorial apology for the appearance of this article in German alleges the difficulty of rendering the many technical terms by their exact English equivalents; but to most English readers this difficulty will present itself in an aggravated form. In such a case it would be better, perhaps, to translate, and to add the German equivalent of the technical words in brackets.

The chief event in the history of the School recorded in the present volume does not belong to the session 1903–4, but took place on April 8th, 1905. This was the opening of the Penrose Memorial Library, which serves as a worthy monument of the first Director of the School, and adds greatly to the convenience of students and visitors. The opening of the Library by the Crown Prince of Greece was attended by many friends of the School, who gave expression to the general wish for its continued prosperity in its enlarged and beautified buildings.

Sir Joshua Reynolds, P.R.A. By William B. Boulton. (Methuen & Co.)—The multiplicity of recent monographs on great artists is exemplified by the case of Sir Joshua Reynolds, the present being the fourth of such works noticed in our columns within as many years. Like its immediate predecessors, it presents no fresh facts, but we do not think that this in itself renders the production of such works undesirable. They at any rate attest and stimulate a widening interest in the history of art. Fresh facts about great painters at the present day not infrequently owe their freshness to their relative insignificance. There are, of course, difficulties still to be solved, but for the most part the lives and works are known; it rests with us whether we enter in and enjoy. As a means thereto each generation apparently prefers new handbooks, and the improvement in the processes of illustration suffices to render the last comers the most serviceable. Among the constantly increasing mass of Reynolds literature there are two landmarks: the 'Life and Times' by C. R. Leslie and Tom Taylor, and the 'History of the Works' by Messrs. Graves and Cronin. Mr. Boulton's work is the fullest in biographical interest of any of those which have appeared since that of Leslie and Taylor in 1865. To the students of the technical processes of Reynolds's art the book makes but slight appeal. "The whole subject," as the author modestly observes, "seems hopelessly obscure to the lay mind." We could wish the reservation thus imposed were more general. Reynolds entered very fully into the social and intellectual life of his time, and the wealth of anecdote of contemporary diarists and letter-writers has been aptly laid under contribution. The list of his sitters shows, as Mr. Boulton says, "how completely the human interest of Sir Joshua's time is preserved in his canvases." Perhaps on occasion it may appear that this human interest has proved too engrossing. Time seems to tarry somewhat during the recital of his life in London—the period of "affluence and leisure," though the latter word reads incongruously in reference to one whose works are numbered in the thousands.

We find some characterization of contemporaries who sat to him—and there were few of any note who did not—as well as interesting accounts of his friendships. It was Dr. Johnson who recorded Reynolds's statement that it was by reading Richardson's essay on the theory of painting that his imagination was first excited to become an artist. The impulse, however, was well controlled, for when the matter was under discussion in the family circle he made the remark that "he would rather be an apothecary than an ordinary painter, but if he could be bound to an eminent master he should choose the latter." The same shrewd common sense ordered the affairs of his busy life. His accessibility, his acquaintances among all ranks of society, his friendships with men of utterly divergent opinions, seem to exemplify the truth of Richardson's remark that "a portrait painter must understand mankind, and enter into their characters, and express their minds as well as their faces: and as his business is chiefly with people of condition he must think as a gentleman and a man of sense."

"The most invulnerable man I know," is Johnson's famous dictum on Reynolds—"the man with whom, if you should quarrel, you will find the most difficulty how to abuse." There have, however, been hostile critics, and Mr. Boulton's review of their evidence is both temperate and convincing—notably so, perhaps, in reference to the interpretation of Sir Joshua's character which is found in Sir Walter Armstrong's recent monograph. But it was surely unnecessary to undertake the defence of Reynolds against the annotations made by Blake in the copy of Malone's life of the artist now in the British Museum! Blake did not give his abusive epithets the publicity of print, and in charity to him they might have been left where he placed them. They certainly add nothing to our knowledge of Reynolds.

To Blake, as also to Barry in the bitter moods of constant penury, there was doubtless no little gall in the contrast presented between Reynolds's 'Discourses,' which inculcated an arduous apprenticeship to "the grand style," and the fact that he himself had annually a hundred sitters. To the consciousness of this contrast may be in part perhaps ascribed the reason why in treating of the 'Discourses' Mr. Boulton seems to do very inadequate justice to their merits. Sir Joshua did not use the pen with the same facility as the pencil; in his concluding discourse he states that he is truly sensible how unequal he has been to the expression of his own ideas. He succeeded nevertheless in giving utterance to a body of precept which has placed him easily first of English writers on æsthetics. His 'Discourses' were addressed to students at the outset of their careers. He says of himself, "It appeared to me too late when I went to Italy to acquire that readiness of invention which I observed others to possess." It is therefore futile to seek to interpret his precepts by the circumscribed standard of his own performance. The notes made during his visit to Italy seem to show that his attention was directed first to the works of such artists as are mentioned most frequently in Richardson's treatise. Traces of the same influence subsist in the 'Discourses,' notably perhaps in the comparative frequency of reference to works of the Bolognese masters. He hardly mentions the earlier painters of the Quattrocento or the Primitives, but that he was not blind to their distinctive excellence is to be inferred from a passage here quoted from Cotton's 'Life,' in which he states simplicity and truth to be more often found in the old masters who preceded the great age of painting than either then or subsequently. It is, however, to the masters of the great age itself, and above all to Michael Angelo, that he directs the student. As for himself, he says in his last address:—

"I have taken another course, one more suited to my abilities and to the taste of the times in which I live. Yet, however unequal I feel myself to that attempt, were I now to begin the world again I would tread in the steps of that great master."

The illustrations to Mr. Boulton's work are well selected and excellently reproduced. They might perhaps, however, with advantage have included one or more specimens of Reynolds's efforts in "the grand style." The absence of any list of his principal works is due no doubt to considerations of space, but in view of this it would, we think, have been advisable to state, either in the list of illustrations or on the plates themselves, where the originals are now to be found. This is rendered the more desirable from the fact that a considerable number of the subjects selected to serve as illustrations are not mentioned in the letterpress. We notice that the picture of the architect James Paine and his son, correctly so styled on the plate, is referred to in the course of the text as that of Thomas Paine and son; and the statement that the picture of 'Mrs. Hartley and Child' is described by those who have seen it as in the very finest preservation would certainly suggest some less accessible locality than the National Gallery, where, however, this picture has now been for two years.

Reynolds: Discourses. With Introductions and Notes by Roger Fry. (Seeley & Co.)—The clearness of type and general attractiveness of format make this a very desirable edition of the 'Discourses,' while to the serious student it is rendered of great value by the critical introductions which it contains, notably perhaps by its discussion of the theory of beauty set forth in the third of the 'Discourses.' Change of method causes much statement of art theory to resolve itself into mere comment of the day. Even Reynolds's 'Discourses' have come to need editing. Reputations alter, and at times the assertion of a principle is rendered less impressive by the artist chosen to illustrate it. Moreover "new gods are crowned in the city," and their names were never upon his lips—although indeed, as Mr. Fry suggests, the rarity of references to the Primitives noted above may have been out of deference to

contemporary opinion, since in his diary of a journey to Flanders and Holland he expresses a warm admiration for works of the Van Eycks. But the enduring value of the 'Discourses' arises from the fact that they attempt to expound the laws of artistic expression from the artist's point of view, and as Mr. Fry observes, it is rare that a writer has at once the requisite practical knowledge and the power of generalization. It is the union of the same qualities found in Mr. Fry's interpretative comments which renders him a valuable exponent of Reynolds's teaching. The volume contains some thirty illustrations from the works of the painters who are most frequently cited in the 'Discourses,' and in these, as is natural, the later Italian schools are somewhat fully represented. The interest of the plates is further considerably enhanced by Mr. Fry's brief appreciations of the various artists. We may mention those of Veronese, Lodovico Caracci, Salvator Rosa, and Le Sueur as among the most felicitous. They form an engaging series of critical judgments, and tend to establish the substantial truth of some of the more commonly disputed of Sir Joshua's pronouncements.

THREE EXHIBITIONS.

MESSRS. AGNEW'S GALLERY.

It is long since the exhibition in aid of the Artists' General Benevolent Institution has produced such a sensational event as the appearance on Messrs. Agnew's walls of the great Velasquez nude from Rokeby. Ever since the exhibition of Old Masters in 1890 this has remained in memory as one of the great masterpieces of painting; and those (and they must be many) who of recent years have made fruitless pilgrimages to the Tees, and have sadly consoled themselves with the absurdities of the neighbouring Bowes Museum, will fully appreciate the rare opportunity the picture-lover now has. Since its exhibition fifteen years ago the picture has undergone a process of cleaning which has brought out its extraordinary pearly notes. It is now surprisingly fresh and curiously modern in its vision. It is, indeed, the starting-point for most modern renderings of the reclining nude. That salience of the hip which the Venetians avoided, as breaking too sharply the rhythm of the contour, is here made the key to the whole design by the treatment of the shoulder as a variant upon the same curve—a secondary crest, as it were, in the long undulating rhythm which encompasses the whole figure. It is extraordinary how Velasquez has here managed to give the actual model (noting even such details as the sharp fold of the flesh round the straightened shoulder), and yet to accommodate it to a noble simplicity of style. Only, perhaps, in the face reflected in the mirror — itself a miraculous note in the colour scheme—is there a fall from the demands of great style, a certain commonness and a disillusionment. Venus is a goddess till one looks at the face, and then she becomes a well-made Spanish model. But, after all, one may take it at that, discount even the cupid's wings, somewhat naïvely and obviously attached, yet the picture remains not only one of Velasquez's masterpieces, and unique of its kind, but also one of the greatest interpretations of the human form in all art—interpreted not under the stress of a great imaginative idea, dominated by no deep poetical mood, but simply by an intense, almost unconscious sense of the pure beauty of the thing. And how amazingly simple and direct the expression of this interpretation becomes! In this lies, one supposes, the secret of its great style. We have here no bravura, no rhetorical emphasis, no self-consciousness of any kind, yet the simplicity is attained by a marvellous exercise of science, so that the means used are obliterated and forgotten in the total impression. The colour is of the utmost perfection. Starting from a few notes that actually occur in the nude, from an apposition of pearly grey in the half-tones and a suggestion of warmth in the lights, Velasquez found a scheme of dark silvery grey, toned white, and dull red, each note of which heightens and intensifies the harmony; while two notes—one of blue and one of dull, transparent bluish-green—are merely enough to suggest an opposition to the prevailing tone of warm neutrals.

Beside such a masterpiece one can hardly look with a favourable eye on the average works of the English School which hang near by. A general impression of pretty woolwork results from the comparison with Velasquez's assured science. Oddly enough, a Lawrence, *Mrs. Michel* (No. 14) — a thing in itself essentially common, almost vulgar—holds its own better than most by reason of the certainty and grip of the draughtsmanship and the large ease of the pose. The Reynoldses are, for the most part, weak, though one, *Lady Mary Wrottesley* (17), shows a delicate taste in the colour and a fine distribution of the design. Then there are an exquisite, but rather slight Gainsborough, the portrait of *Mrs. Fitzherbert* (7); a fine, though somewhat laboured Crome, which was seen not long since at the Huth sale (6); and a magnificent Morland, *The Benevolent Sportsman* (19), a picture which shows what delicate sensibility and what assurance of hand Morland had at his best.

Of the French portraits none can be said to be first rate. We note a brilliant, but rather uninteresting Nattier, *La Marquise Perrin de Cypierre* (1); a very pretty Van Loo of *Madame de Pompadour* (4); and Largillière at his best in the *Comte de Richebourg* (5), and at his ordinary level of pompous mediocrity in two, more ambitious canvases.

THE LEICESTER GALLERIES.

Here are some water-colour drawings by M. Harpignies. A strong sentiment for certain moods of nature, a personal feeling for cold greens and greys against pale watery skies, some dexterity, and but little sense of style are what distinguish them. Now and again nature provides the artist with a composition, as in the *Bords du Rhône* (No. 4), the *Château de Clisson* (31), and a few more, and then M. Harpignies accepts it gratefully. More often the scene that attracted him had in it no elements of large pictorial design, and then the artist contentedly does without it. The most interesting and the most ambitious drawing is *Aux Bords de la Rivière* (73), which has a strength of tone that reminds one of Th. Rousseau, and some curious notes of rich deep green and dark inky greys which tell finely. Perhaps M. Harpignies excels most in his power of rendering the luminosity and gradations of tone in the sky. The *Bateau à Vapeur, Paris* (18), is remarkable for this quality.

In the centre cases of the gallery are to be seen specimens of the jewellery and silverwork of Prince Bojidar Karageorgevitch. They show technical skill and that restless ambition for novel and inauspicious forms which has infected decorative design abroad for some years. There is scarcely a spoon or fork here that one could conveniently use—none that is not tortured into a design which has nothing to do with its ostensible purpose.

THE GOUPIL GALLERY.

The drawings of a comparatively unknown Dutch artist, Mr. J. W. Cossaar, are shown here. He scarcely seems yet to have fixed upon a personal style. His allegiance wavers between the vaguely romantic method of some modern Dutchmen and the incisive tone and witty shorthand of the painters of Montmartre. In both he shows considerable talent and power of adaptation. On the whole, we prefer his Parisian drawings—little lanes and side streets with a sharp light striking across between gloomy walls or broad squares, like the *Place Clichy* (No. 19), or the brilliantly suggested *Church Doorway at Montmartre* (21). Among the water-colours the *St. Cloud* (62) seemed to us by far the best—really remarkable in its simplification and a certain original feeling for colour. It is a decidedly promising exhibition.

NOTES FROM ROME.

No discovery of importance having taken place during my long absence from Rome, I must gather the matter for this letter from facts which, although not up to date, have remained unknown to the greater part of the followers of Roman archæological events.

The new electric railway from Rome to the Castelli Romani, follows the line of the Via Tusculana as far as the Osteria del Curato, and the line of the Via Latina as far as the Bosco di Grottaferrata. Its construction has been attended by discoveries at two points, viz., at the Porta Furba, where it crosses the old aqueducts, and at Ciampino, where it enters the belt of Roman villas occupying the lower slopes of the hills of Tusculum.

The narrow ridge upon which the Porta Furba is built may be described as a natural bridge or isthmus connecting the southern section of the Campagna with the Esquiline, the Viminal, and the Quirinal, by means of which the ancient engineers were able to carry their aqueduct Romewards with the minimum expenditure of time and labour. We find, therefore, converging towards the Porta Furba, and running parallel or one above the other, for a considerable space, no fewer than seven aqueducts: the Anio Vetus, the Marcian, the Tepulan, the Julian, the Claudian, the Anio Novus, and the Alexandrian, the last now represented by the Acqua Felice of Sixtus V. Had these channels run each its own way, that is to say, apart from each other, there would have been seven strips of public ground, each 30ft. wide, marked with boundary stones and kept free from buildings or cultivation. Owing, however, to their general contact and superposition, there seems to have been but one band of reserved space on each side of the group, much larger than usual, so as to afford room for a "chemin de service" for the use of the *aquarii*, or custodians of the aqueducts, and for the transportation of materials in case of repairs. The road, paved with the usual pentagonal blocks of lava, and lined with "margines," is 4·10 m. wide, and runs sometimes on the east side of the group, sometimes in the middle of it, following in preference the wanderings of the Marcian, with the construction of which it must have been contemporary. This ancient road is now approximately represented by the Via del Mandrione, one of the most picturesque lanes in the suburbs of the city, a walk through which will make the student more familiar with the water supply of ancient Rome, the construction, the management, the respective size and importance of the seven channels converging at the Porta Furba, than all the books written on the subject. One of the terminal stones found in these last excavations bears the following inscription:—

"The Emperor Augustus, son of the deified Cæsar, has repaired by order of the Senate the channels of the Julian, the Tepulan, and the Marcian [and raised this terminal stone, which is], the seventy-first,"

counting backwards from the end of the three channels within the walls of the city. Now as the interval between each of the stones is known to have been 240 ft., equal to 71·28 m., it is evident that the one discovered in the work for the electric railways stands at the distance of 71·28 m. × 71 = 5,060·88 m. from the ancient outlet near the Porta Viminalis.

The other discoveries made between Ciampino and the Borghetto of Grottaferrata have shown once more the vastness of the difference between the ancient and the present state of the Campagna. Between the eighth and the twelfth milestones of the Via Latina there were at least four flourishing villages, with temples, baths, fountains, and fora. The name of the first towards Rome is unknown; it was discovered in 1865 by Gagliardi and Andreoli, near the Osteria del Curato, and it is described in the *Bullettino dell' Istituto* of the same year, pp. 84–6. The second, on advancing towards the hills, was named Ad Decimum, or else Respublica Decimiensium, from its proximity to the tenth milestone. This beautiful and rich township was first discovered in the seventeenth century by the learned Monsignor Ciampini, and has been largely excavated by Count Vincenzo Senni in recent years. It contained, among other edifices, a marble temple (perhaps) of Isis, which must have been held in great veneration by the peasants of the Campagna, to judge from the quantity and quality of the votive offerings found within its precincts. In fact, the number of these terra-cotta ex-votos (heads, masks, hands, eyes, noses, feet, figurines, animals, &c.) is such that the owner of the ground has made use of them in raising the dry wall which encloses it on the south side.

The village Ad Decimum was bordered, on the same south side, by a road built at the time of Augustus by Valerius Messalla to connect across country the Via Appia with the Castrimœniensis, the Latina, Tusculana, Labicana, Prænestina, Collatina, and Tiburtina. The road, now called Cavona, separated the said village from another of equal importance and prosperity, the name of which has just been revealed by an inscription discovered *in situ*, which says:—

"By the authority of the senate and people of Tusculum, Marcus Lorentius Atticus, superintendent of public works, has rebuilt from the foundations the compital shrine of the Augustan gods which belongs to the Vicus Angusculanus, and which has been injured by time and neglect."

Another inscription found in the same place (namely, at the junction of the Via Valeria and the Via Latina) speaks of other repairs or embellishments made at the expense of a freedwoman or *liberta* of Marciana, sister of the Emperor Trajan. This interference of the imperial lady in the affairs of the Vicus Angusculanus proves that she must have owned property in the neighbourhood, and explains the origin of the name of Valle Marciana, still given to the delightful valley which opens near the village in the direction of Marino.

A letter to the daily papers from the director of the excavations at Pompeii, Prof. Antonio Sogliano, announces the finding for the first time of the true *signum Christi* among the ruins of a Pompeian villa buried in the eruption of 79. The *signum*—in the shape of a monogrammatic cross framed in a crown of ivy—was found stamped on a terra-cotta lamp which was lying about nine feet above the floor of the apartment, at the point where the bed of ashes gives place to the bed of lapilli. The discovery, as announced by Sogliano, has made a considerable stir among the ordinary class of readers, who are evidently ignorant that the monogrammatic cross belongs to the third century after Christ, that is to say, it begins to appear in Christian utensils only a century and a half after the burial of Pompeii. I do not know the details of the find, nor can I explain how, and in what circumstances, a lamp of the third, if not of the fourth century, happens to be buried in a mass of rubbish formed apparently in the year 79. It was probably lost or dropped there by seekers after hidden treasures, of whose prowling among the half-buried remains of the city many traces have already been found. I need not repeat the statement that, for a long series of years after the catastrophe of 79, the Christians most carefully avoided making use of the sign of the cross, which was considered an *infamis stipes* by the Gentiles. Even in the seclusion of the catacombs, secure from profane intrusions, the sign is only alluded to under the symbolic shape of an anchor, of a trident, of a hammer, or of a *tau*. I am afraid that, as regards the question of the preaching of the Gospel among the Jewish colonists at Pompeii, and the possible constitution of a Christian nucleus within the walls of that delightful seaside resort, we must still hold fast to the opinion expressed by the late Commendatore de Rossi in the *Bullettino Cristiano*, 1864, p. 69–71, notwithstanding Prof. Sogliano's opinion that the great founder of the science of Christian archæology was but a fanciful dreamer.

News has just reached me from Palestrina of a wonderfully rich find made in the pre-Roman necropolis below the rural church of San Rocco, a locality already known from the discovery of the Bernardini treasury in February, 1875 (now exhibited in the Kircherian Museum). The objects discovered are mostly cists, formerly described as "mystic" because they were supposed to have been connected with the mysteries of Dionysos. This theory, however, is quite obsolete: the cists were but receptacles for the requisites of the toilet (and also of the palæstra), such as strigils, salve-boxes, mirrors, hairpins, combs, and cosmetics of various kinds. The Ficoroni cista, the best existing specimen of the kind, found near the same locality, bears the following inscription in letters characteristic of the middle of the third century B.C.: "Novius Plautius made me [viz. the cist] at Rome. Dindia Magolnia [a lady from Prænestе] presented me to her daughter" (probably on the wedding day). I hope to gather more detailed information about the present excavations as soon as I am able to visit the spot.

In the last number of the *Arte*, Prof. Adolfo Venturi, the eminent art critic and Director of the National (Corsini) Gallery, makes the following statement in connexion with the alleged portrait of Pietro Aretino by Titian, which Prince Chigi recently sold to Messrs. Colnaghi, of London:—

"Before expressing publicly my opinion on this controversy, I have again examined the vile canvas (*tela scompisciata*) in London. The picture is unworthy of being kept even in the storeroom of a public gallery. The head is painted against a greyish, opaque background, with faulty lines and flat surfaces, without transparency or warmth. The lips of the 'Aretino' are of a dull red, divided by a black line; the beard of a dirty grey; the neck has livid shadows. The garments are worthy of the head."

After criticizing every other detail of the picture, Signor Venturi concludes by saying that the British public is as much in the wrong in rejoicing over this acquisition as the Italian in regretting its loss. RODOLFO LANCIANI.

Fine-Art Gossip.

AT the Brook Street Art Gallery paintings by deceased masters are on view, including 'The Port of Amsterdam in 1689,' by Ludolf Backhuizen.

MESSRS. DOWDESWELL are showing water-colours, principally of Venice and Normandy, by Mr. Alfred East, A.R.A.

AT Messrs. Obach's gallery the Society of Twelve have an exhibition of prints and drawings.

MR. ROBERT DUNTHORNE holds to-day, at the Rembrandt Gallery, in Vigo Street, a private view of etchings by Mr. J. M. Swan, R.A., Mr. Alfred East, A.R.A., Mr. Brangwyn, A.R.A., Mr. L. P. Smythe, A.R.A., Sir Charles Holroyd, and other artists.

THE Artificers' Guild have to-day, at 9, Maddox Street, Regent Street, a private view of their recent work.

WITH reference to the forthcoming 'Life and Letters of Lord Leighton,' by Mrs. Barrington, we have been asked to state that a small volume on Leighton, written by Miss Alice Corkran, and published by Messrs. Methuen in 1904 in their series entitled 'Little Books on Art,' was also authorized by Lord Leighton's executors.

ISIDOR VERHEYDEN, whose death in his sixtieth year is reported from Brussels, was Director of the Brussels Academy of Fine Arts. His landscapes showed an intimate knowledge and love of nature, and his portraits were clever. His portrait of his friend Constantin Meunier is one of his most valuable works.

THE Petit Palais is likely to be enriched by another interesting gift, following close on those of Ziem and Dalou. Henner's nephew has offered to the administration a number of important works by Henner, including portraits, studies, drawings, landscapes, and sketches of finished pictures. Two exhibited works—the 'Bara' of the Salon of 1882, and the 'Nymphe' of the Salon of 1903, both of which the artist always refused to sell—are included in the gift. A room, to be known as the Salle Henner, will be devoted to the exhibition of these works.

THE distinguished glass painter Champigneulle, whose death took place recently at Bar-le-Duc, was for many years president of the Société Artistique de Peinture en Verre. The greater number of the modern church windows in Lorraine are his work.

MUSIC

THE WEEK.

QUEEN'S HALL.—*Symphony Concerts.*

THE programme of the first Symphony Concert of the new series at Queen's Hall on Saturday evening was divided between music of the past and music of the present. It began with a Theme and Variations and Rondo from a Mozart Serenade in B flat, the music of which is delightfully fresh, piquant, and, moreover, charmingly scored. It was followed by Bach's Brandenburg Concerto, No. 6, to which reference was made last week. The absence of the violins naturally gives a somewhat dark tone-colour to the music, though the latter—at any rate in the busy Allegro and bold gigue-like Finale—is anything but sombre. A detailed list of the instruments of the score was given in the programme-book; but the cembalo, though rightly included in the list, was not represented in the performance. A short Adagio from Beethoven's 'Prometheus' music, in which the 'cello solo part was extremely well rendered by Mr. Jacques Renard, completed the classical portion of the programme. All three works were admirably rendered under the direction of Mr. Wood, and evidently much enjoyed.

The other two items were Sir Edward Elgar's Orchestral Variations and Dr. Richard Strauss's 'Domestic Symphony.' The former work, though written on old lines, is thoroughly modern in spirit, and shows dignity combined with restraint. In the Strauss symphony the composer's efforts to extend his art beyond what seem to be its natural limits are not successful; and yet there are admirable pages in the score which indicate what he might achieve if he would only withdraw from paths which illustrious predecessors pursued in vain, though not without honour to themselves.

On the following Monday evening the London Symphony Orchestra gave its first concert, and the programme included Strauss's tone-poem 'Also sprach Zarathustra,' of which the magnificent rendering under Dr. Richter deserves special record. This work opens in an imposing manner, and as the programme which the composer set himself to illustrate, when divested of its high-flown language, is of a legitimately emotional character, the music continues well for a time; but the trivialities of the Dance-song section are altogether disturbing, and the short impressive Coda only just helps to soften anger against a man who thus plays with his great gifts. After Strauss came Beethoven with his 'Eroica.' No doubt the strident syncopated chords in the Allegro and other passages must have sounded strange—nay, extravagant—when the work was produced a hundred years ago; but the hearers were not perplexed with a form specially devised by the composer to suit a programme in his mind—the 'Eroica' Symphony in the main followed the lines on which Haydn and Mozart had worked—neither were they troubled with a confusing and semi-official programme such as the one given with the 'Domestic Symphony.'

QUEEN'S HALL.—*Mr. Richard Buhlig's Concert.*

MR. RICHARD BUHLIG at his concert on Tuesday evening played Brahms's two pianoforte concertos. He has fine technique, and in his readings of these works displayed many excellent qualities. On the whole, he created a highly favourable impression. In the concertos, especially in the second, the music is strongly intellectual; and there was something of the same kind in the pianist's rendering of it. Mr. Buhlig has announced four recitals, the programmes of which include works which will fully test his artistic powers.

Musical Gossip.

THE Berlin Philharmonic Trio, consisting of Frau Vita Gerhardt, Herr Anton Witek, and Herr Joseph Malkin, gave a chamber concert at Bechstein Hall on Tuesday evening. They played with excellent unity of feeling and expression, and with marked executive skill, Robert Volkmann's Trio in B flat minor (Op. 5). Of this seldom-heard work the most impressive and interesting feature is the Largo, which is planned on dignified lines. The last movement is, however, excessively long, and contains much dry and uninspired music. Frau Gerhardt included among her solos Bach's Chromatic Fantasia and Fugue, in which her strong technique served her well; and Herr Witek played Max Bruch's 'Scottish Fantasia.'

THE Playgoers' Club will give a concert tomorrow evening, at the London Hippodrome, in aid of the pantomime fund for poor children. Many distinguished artists have offered their services for so deserving a cause. The London Symphony Orchestra, under the direction of Sir A. Mackenzie, will perform the conductor's 'Britannia' Overture, and works by Berlioz, Tschaïkowsky, Grieg, and Wagner.

A CONCERT will be given at the Æolian Hall on Wednesday afternoon in aid of the funds of the Central Bureau for the Employment of Women. Miss Ada Crossley, Messrs. Francis Braun and Leonard Borwick, and other well-known artists have offered their services.

THE programme of a pianoforte recital to be given this afternoon by Mr. B. Köhler at Bechstein Hall includes an unpublished Waltz in F sharp minor by Chopin.

THE first meeting of the thirty-second session of the Musical Association will be held at the King's Hall, Messrs. Broadwood's, Conduit Street, on Tuesday, November 21st, when Mr. Thomas Casson will read a paper on 'The Development of the Resources of the Organ.'

OWING to his engagements at the Leipsic municipal theatre, Herr Nikisch will be unable to conduct, as announced, the second London Symphony Concert on November 23rd. Herr Peter Raabe, conductor of the Kaim Orchestra at Munich, will appear in his place.

AT the special performance at the Berlin Opera, on November 20th, of Beethoven's 'Leonore,' *i.e.*, of his opera in its original form and under its original title, Frau Plaichinger will impersonate Leonore, and Herren Kraus and Knüpfer, Florestan and Rocco respectively.

THE death is announced of Clementina Fanti, a singer who in the far past achieved fame on the stage. She had attained the ripe age of ninety-seven.

VARIOUS reports have been circulated concerning the production of Strauss's new opera 'Salome.' *Le Ménestrel* of November 5th announces definitely that it will take place at Dresden on the 20th of this month.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 8.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
MON.	Royal Italian Opera, Covent Garden.
TUES.	Mr. R. Buhlig's Pianoforte Recital, 3, Æolian Hall.
—	Mr. Karl Klein's Orchestral Concert, 8, Queen's Hall.
—	The Misses Sassard's Vocal Recital, 8.15, Æolian Hall.
—	Mr. York Bowen's Pianoforte Recital, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
WED.	Mr. Percy Grainger's Pianoforte Recital, 3, Bechstein Hall.
—	Royal Amateur Orchestral Concert, 8.30, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	Messrs. Broadwood's Concert, 8.30, Æolian Hall.
—	Mr. Frank Merrick's Pianoforte Recital, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	London Ballad Concert, 3, Queen's Hall.
—	Miss Susan Strong's Vocal Recital, 3, Bechstein Hall.
—	Miss Elsa Wagner's Violin Recital, 8, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
SAT.	Mr. Lawrence Kellie's Song Recital, 3, Steinway Hall.
—	Mozart Society's Concert, 3, Portman Rooms.
—	Symphony Concert, 3, Queen's Hall.
—	Mischa Elman's Violin Recital, 3.30, Crystal Palace.
—	Royal Italian Opera, Covent Garden.

DRAMA

THE WEEK.

SHAFTESBURY.—*The Correct Thing: a Play in One Act.* By Alfred Sutro.

THE anniversary of the production at the Garrick of 'The Walls of Jericho,' by Mr. Alfred Sutro, has been commemorated at the Shaftesbury, its present home, by the addition to the programme of another piece by the same author. Not altogether a novelty is 'The Correct Thing,' as it was seen on a solitary occasion in June last at Drury Lane. It is a social sketch of more hardihood than attractiveness, showing the manner in which a man of the world has to disembarrass himself of the mistress of whom he tires, whose affection threatens him with *collage*, or his continued liaison with whom interferes with his chances of pecuniary or social advancement. As the means in question consist in pensioning her off or passing her on to a friend, it will be seen that the title has a sufficiently ironical signification. 'The Correct Thing' strengthens a bill without necessarily adding to its popularity. It is a little too outspoken to commend itself to English shamefacedness. Our readiness to be shocked is ingrained, and English men of the world, even when among themselves, hesitate to refer to or acknowledge what they know. Miss Darragh resumes the part of the "lovely woman" who "stoops to folly," of which she was the original exponent; and Mr. Nye Chart replaces Mr. Norman McKinnel as the hero.

GREAT QUEEN STREET.—*Die berühmte Frau: Lustspiel in drei Akten.* Von Franz von Schönthan und Gustav Kadelburg.

LITTLE more than a decade has elapsed since the production of this mild and agreeable satire upon feminine emancipation, and it is already regarded in the Fatherland as out of date. It is written, however, with much sprightliness, passes amidst incessant laughter, furnishes fine opportunities to one or two actors, and constitutes a pleasing entertainment. Its central figure is scarcely the "celebrated woman" who gives its title to the piece, but her husband, a good-natured and mildly profligate baron, no longer in his first youth. For the absence of his wife, who is in Milan, studying character for her new book, the hero finds consolation in the opportunity thus afforded of pursuing his flirtations. He discovers himself in face, however, of new and unexpected developments of womankind. When he aspires to the favours of a lovely operatic star he finds her too absorbed in her profession to listen to masculine homage; and when, with some discouragement, he seeks a reconciliation with his wife, he sees her also so preoccupied with her art as to be indifferent, and even hostile, to his return. Other interests are there, but this is as much as needs be told.

As the Baron, Herr Willy Klein, a recent and valuable acquisition to the company, exhibits a genuinely fine creation; while as a Hungarian count Herr Hans Andresen adds to his large repertory a strikingly new character. The female parts are played more conscientiously than attractively.

HIS MAJESTY'S.—*Afternoon Representation: Revival of 'An Enemy of the People.'* By Henrik Ibsen.

To Mr. Tree the London playgoer owed his first opportunity of seeing 'An Enemy of the People,' which was produced by him at the Haymarket on June 14th, 1893. The performance then witnessed was noticeable as the earliest attempt on the part of a regular London management to profit by the temporary fervour inspired by the appearance of a collected edition of Ibsen's prose dramas. The nature of the present performance, so far as essentials are concerned, is not greatly changed. It is true that two only of the original performers reappear, and that, as regards the masculine exponents, the alteration is in no instance an improvement. We miss, for instance, the authority Mr. Kemble assigned the Burgomaster. Thomas Stockmann, however, remains in the fullest sense the hero of Ibsen's drama of revolt, and Mr. Tree's conception of him is unchanged. A reproach previously hinted, that the intellectual aspects of the doctor are subordinated to the physical, may possibly be

again incurred. It seems as if the retention of Mr. E. M. Robson as the representative of Aslaksen, the diminutive advocate of moderation and temperance, were due to the desire to profit by the contrast between his insignificant presence and fussy ways and the virile force and vitality of Stockmann. Mr. Tree's make-up has something of the Viking, and his untamable energy and fiery revolt represent fully the sense of wrong under which the whole was written. Thomas Stockmann, according to Mr. Archer, who ought to know, is the only genial character Ibsen has ever drawn. What is called geniality we are disposed to regard as self-confidence and robust assertiveness. Mr. Tree at least supplies a finely graduated and effective presentation of a hot-headed "village Hampden," over whom censure passes unperceived, and whom opposition stimulates to further mutiny. Miss Rosina Filippi was excellent as Mrs. Stockmann; Miss Margaret Halstan was an attractive Petra, and Mr. Shelton a mirthful Morten Kiil. The revival had keen interest.

COURT. — *Afternoon Representation: The Voysey Inheritance: a Play in Five Acts.* By Granville Barker.

CONSIDERED in the light of *mémoires pour servir*, Mr. Granville Barker's work given on Tuesday afternoon at the Court has claims upon attention. Somebody may even, out of the materials provided, obtain a good play. That feat, however, has not been accomplished by Mr. Barker. Witty and effective dialogue, admirable characterization, biting satire of human nature, and the basis of a story are all included, but a play there is not. A total absence of sympathy is in itself sufficient disqualification for a popular success. The interest is wavering and uncertain, and the spectator is constantly disturbed and baffled. Separate scenes are conceived brightly enough. The progress of the story is, however, like that of the Gryphon, which, in pursuit of the Arimaspian,

—— swims, or sinks, or wades, or creeps, or flies.

The inheritance in question in the title is that of a solicitor, more capable than honest, who, dying unexpectedly, and in a sense prematurely, leaves to a family of average endowments, moral or intellectual, a heritage of shame, and to the weak but honourably disposed son who is his partner a fearful responsibility, involving many possibilities of criminal prosecution. No issue from the situation is provided. Of that we do not complain. What is chiefly to be deplored is that the author is most long-winded when he is called upon to be most concise, and flutters from one point to another in a way that is perplexing, and goes near being annoying. Excellent performances were given by Mr. A. E. George, Mr. O. B. Clarence, and other actors; and the whole, if greatly reduced in dimensions, might, in spite of its want of cohesion, form an interesting and edifying entertainment.

Dramatic Gossip.

WHAT is called a "tribute to the late Sir Henry Irving" has been paid by Salvini. As the English actor is described as "an artist of superior intelligence," as one "deprived of all physical and vocal talent," and owing a great measure of his financial success "to Miss Ellen Terry's brilliant co-operation," the worth of the tribute is open to question.

THIS evening witnesses the performance at the Great Queen Street Theatre of 'Ein Fallissement,' a four-act piece of Björnstjerne Björnsen, given in Berlin, in a German translation, at the Schiller Theater on October 16th, 1894.

'FOR THE CROWN' is withdrawn this evening from the Scala to make way on Tuesday for 'Mrs. Grundy,' for which Mrs. Tree has been specially engaged. In this Mr. Forbes Robertson will play a clergyman of the "Broad Church" type.

No London theatre being available for the continuance of the run of 'Dr. Wake's Patient' when, in order to make way for 'A Midsummer Night's Dream,' it is removed from the Adelphi, the piece will be sent into the country.

THE next performance of the Stage Society will take place on the 26th inst. at the Scala Theatre, and will consist of an adaptation of Mr. E. F. Benson's 'Dodo' and 'Jimmy's Mother,' by Hope Merrick.

IN consequence of a contribution to its funds from the German Embassy in London, the management of the German plays elects to consider itself as the recipient of a subsidy.

THE National Theatre Society, from the Abbey Theatre, Dublin, will pay a third visit to London on the 27th and 28th inst., when at St. George's Hall its members will give seven plays, of which five are new to London. The pieces selected are Lady Gregory's 'Spreading the News'; 'Kathleen ni Houligan' and 'On Baile's Strand,' by W. B. Yeats; 'The Well of the Saints' and 'The Shadow of the Glen,' by J. M. Synge; 'The Building Fund,' by William Boyle; and 'The Land,' by Patrick Colm. Such unlimited production is scarcely favourable to a critical estimate of the novelties.

IN making her arrangements for the establishment of a French theatre in London Madame Réjane seems to have reckoned without her host. Members of the Comédie Française may, says M. Claretie, be permitted to take part in the opening performance, but their inclusion, for however short a time, in the company will not be allowed. This and other limitations imposed seem likely to play havoc with the chances of the new venture.

THE death is announced of Maria Daly, an actress who in the seventies acquired some reputation in secondary rôles in the pieces of Tom Taylor, Charles Reade, and others. She was in her seventy-sixth year, and had long been an annuitant of the Royal General Theatrical Fund.

'LA MARCHE NUPTIALE,' a four-act play by M. Henry Bataille, produced at the Paris Vaudeville, has a more serious interest than pieces ordinarily given at that house. Having run away with her music-master, who proves wholly incompetent, and having been protected and aided by the husband of a school friend, with whom she has fallen in love, Grace de Plessans takes refuge in suicide. Madame Berthe Bady created a favourable impression as Grace.

'LA RAFALE,' a three-act play of M. Henry Bernstein, produced at the Gymnase, has a repellent subject, but furnishes Madame Simone Le Bargy with opportunities of which the most is made. There is some question of the artist being seen in London as the heroine Hélène.

'FLORETTE ET PATAPON' is the title of a farce by MM. Maurice Hennequin and Pierre Wéber which has been successfully given at the Nouveautés.

TO CORRESPONDENTS.—J. M.—F. K.—A. B.—J. C.—received. B. D.—Writing.
J. K.—Much obliged: too late for notice.

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LITERATURE

GERMAN LITERATURE.

IT is a curious sensation to stand still for a moment amidst the stir and bustle of the day and look back upon the literary movement even of a brief period. It is like sitting on the bank of a stream. We gaze on the leaves and broken blossoms that are carried past: a little while, and they are swallowed by the waves. Who can say whether the stream, even while we wateh, may not be rolling grains of gold along its bed? What eye can penetrate so deep? But as the years go by, one thing is ever more clearly and unmistakably borne upon us—that a great many of our own hopes, errors, and aspirations are swept away in the rush of the hurrying waters.

CRITICAL ESSAYS.

Readers will recollect the charges brought against German criticism by Hermann Sudermann. They resulted in a literary controversy in which Sudermann came off second best. Not that his weapons were by any means blunter than they might have been; rather he was blinded by a sense of personal injury, and was so intent upon the weaknesses of his opponents that he entirely overlooked their great advantages. So far as a comparison is at all admissible, it appears to me that literary criticism, if estimated by its artistic qualities alone, stands at the present moment on a higher level than purely creative work. Its authors display a more vigorous and pronounced personality, it is more individual in expression, and its style has more colour. In the course of the past year three Berlin critics have collected and published their essays: Paul Goldmann has given us 'Aus dem dramatischen Irrgarten,' Alfred Kerr 'Das neue Drama,' and Felix Poppenberg 'Bibelots.' From the obscure and eddying dance of shadows these three literary personalities step forth and stand before us clear and firm in outline.

Paul Goldmann's is the least complicated nature of the three. He lived for many years in France, and the artistic ideal he has brought back is specifically French. His is a voice crying in the wilderness, undauntedly proclaiming the necessity of returning to a definite and approved stage-technique. He is the sworn foe of naturalism in its German developments, and is possessed by an ardent desire for grandeur, passionate action, colour, and form. His power of analysis is, under certain conditions, very keen, and his style has always distinction; but the really characteristic thing about him is his temperament, which gives life and passion to his writing, and continually flashes out when he has to do battle for his convictions. Thoroughly sincere and clear-sighted, he stands firmly in his place amidst all the confusions of modern days. Alfred Kerr affects temperament, but does not really possess it. His genius is rooted in romanticism, and he finds a kindred spirit in a Brentano or Jean Paul. The arabesques with which he decorates his work so lavishly are for him a sufficient end in themselves. He writes not so much to advocate an opinion as to please himself and to cultivate the graceful and grotesque tricks of his art. He has developed a marked style of his own, a diction prodigal of interjections and unfinished sentences, and packed with daring improprieties. None the less he has helped to bring into the literature of the present day a breath of the romantic spirit, or rather of the romantic atmosphere: this critic who pays homage to Gerhart Hauptmann has yet, by virtue of his literary qualities, been largely instrumental in dethroning naturalism and erecting an altar to romanticism. The same may be said of Felix Poppenberg, although he consciously set his affections on romanticism from the very first, and has always been the opponent of realism with its lack of colour. Of the three he is perhaps the most pre-eminently an artist. Deliberately and of set purpose he has excluded from his 'Bibelots' all critical studies on subjects connected with the stage. Old letters, congenial personalities, refinements of technique—these are the themes in which he finds his happiest inspiration. He, too, seeks in the first instance to find himself, but while doing so he lets himself be guided by his sensitive artistic instincts—an unwearied explorer who, even in the remotest quarters of the earth, is still in quest of "home." And he finds a home wherever his finely trained æsthetic sense is touched to sympathy, wherever a note of kindred longing is borne to his ear. He has assiduously cultivated the ideal of Goethe, to fashion life itself into a work of art. And his style is in harmony with such a nature; it is like finely chased goldsmith's work: every epithet is nicely chosen, every period has its rhythm, and he has a power of expressing the finest shades of meaning extremely rare in our literature. No doubt this elaborate stylist occasionally falls a victim to preciosity, but his composition is always full of colour and rich in latent lyric sentiment. This, indeed, is true not only of Poppenberg, but of Kerr and Goldmann as well: the modern German essay contains many lyric elements. Perhaps such a markedly personal and lyric attitude may sometimes make these critics unjust towards productions with which they do not feel in sympathy, but at the same time it elevates their prose to the dignity of art.

POETRY: LYRIC VERSE.

My retrospect carries me from the authors of whom I have spoken not to the drama, with which they are so largely occupied, but straight into the heart of lyric verse itself. No sooner, however, do we set foot upon the ground of creative art pure and simple than we find ourselves compelled to apply a lower standard. Many are called, but few chosen. Original personalities are still to be met with, but we must take their aims rather than their achievements into account. The tendency of the literary aspiration is in this case of almost greater importance than the individual behind it.

The collected poems of Otto Erich Hartleben—who was but a youth when he entered the arena of letters fifteen years ago along with the young Hauptmann, and who has now been carried off by a premature death—have been published under the title 'Meine Verse.' They show that even this realist was not disinclined to dally with art for its own sake—that he, too, sought in his dreams a land that lies beyond the world of reality. Side by side with rhymed narratives from the Old Testament we come across a poem describing the seduction of some young girl or other—love-songs sound the note now of yearning renunciation, anon of outspoken sensuality. There is thus in his work no lack of variety, but the speech of the heart is but rarely uttered, and still more rarely do we find that intimate, indissoluble union of form and matter by which alone the lyric poet can produce a living work of art. The verses are no more than verses; they do not make a poem. While Otto Hauser, in his 'Reigen schöner Frauen,' starts from very different æsthetic principles and takes up his pen to write elaborate lyrics in the romantic manner, yet the path he follows leads him eventually to the same goal of disillusionment. His poems are careful and distinguished in form, but the 'Dance of Fair Women' never gets set in motion, so to speak; Hauser seeks his love in many a fantastic embodiment, but in each instance she is equally lifeless, the colour on her cheeks is only rouge.

Although the reflective lyric, once so dear to the Germans, seemed to have become extinct in its own special home, yet J. V. Widmann, the graceful Swiss poet, has once more brought it to the front in his half-lyric, half-epic puppet-play, 'Der Heilige und die Tiere.' The torments which poor, dumb animals endure, and on which a pitiless Creator looks down from above, are shown by the Tempter in the desert to the youthful Jesus. He gazes, and can find no answer to the questions that assail His soul; at last He turns from the ghastly spectacle to the race of men to whom He has been sent. And so the thoughtful and sympathetic play ends without an answer, as was, indeed, inevitable: the problem must remain unsolved. A more serious objection from the literary point of view is that Widmann

possesses in only a limited degree the plastic faculty which such a large and Faust-like theme demanded.

In order to mark how wide a sphere the German lyric embraces in its recent tendencies I will select two of its latest representatives — Frank Wedekind and Christian Morgenstern. Both come from the remotest fields of romanticism; both address themselves to the *Volkslied* where it verges on the "coster-song." The barrel-organ has taken the place of the lyre. Frank Wedekind, whose quaint, fantastic dramas are well known, consciously declares himself a Satanist in his volume of poems entitled 'Die vier Jahreszeiten.' His song celebrates not the pure and loving maiden, but the prostitute; brutality and coarseness are glorified; evil triumphs; voluptuous and purely sensual delights leave no room for spiritual emotion. The literary expression is designedly banal, the lyric form suggests a droning jingle. Nevertheless, it is incontestable that such unpleasing audacities are fully in harmony with Wedekind's odd and fantastic personality. He does not merely strain after originality — he really is original. His uncultivated instincts are flattered by viciousness, and he makes it into a system. Among the many "fleurs du mal" of his poems, however, there are also scattered a few verses full of genuine feeling. Christian Morgenstern, who is likewise by no means devoid of talent and who made a successful *début* with his earlier poems written in a fantastically dithyrambic style, aims in his 'Galgenlieder' directly at burlesque effects. He tries to mystify both his reader and himself, and thinks to achieve a grotesque humour by a union of the college practical joke with a variety of ghostly and gruesome elements. But he has shown no particular dexterity in the matter, and his 'Gallows-Songs' strike us as laborious distortions rather than genuinely comic grotesques. For him, as for so many of our younger writers, romanticism has proved but a deceitful guide.

If I had to characterize the literature of the past year in a few words, I should say that far too many literary fashions, which lead only to confusion, are followed, and there is a consequent lack of that *naïveté* which by the simplest means can shape an inner, personal experience into a work of art.

DRAMA.

The drama, in its last year's history, has specimens of every conceivable literary tendency to display, but no single work that can be regarded as a complete artistic success. The desire for grandeur has once more come to life, and has led two Viennese authors to take their subjects from old English drama. They fancied — but were wrong, as it proved — that they could not but rise to the grandeur of their subject. Richard Beer-Hofmann's tragedy 'Der Graf von Charolais' is a free adaptation of Massinger's 'Fatal Dowry.' A characteristic point of difference meets us at once: while in Massinger the mad caprice of a tyrannous fate derives directly from the events as such, in Beer-Hofmann there is constant talk about the decrees of fate, but we never comprehend their inner connexion with the characters. While Massinger's men stand firm and upright on the stage and are apt to act before they weigh the consequences, Beer-Hofmann presents a puny set of elegiac, introspective moderns who anxiously render themselves an account of their own motives. Only the main outlines of the plot remain the same. In order to redeem his father's corpse from the hands of hardhearted creditors who refuse to give it up, Count Charolais submits to be imprisoned in place of the deceased, and thereby gains the heart of Judge Rochfort, who gives him his daughter in marriage. Charolais seems to stand at the summit of happiness, when suddenly fortune proves false and deals him a fatal blow. His wife deceives him: the Brutus-character within him is aroused; he compels Judge Rochfort, the father, to pass sentence on his own child, and then carries it into effect with his own hands. Beer-Hofmann's tragedy opens admirably. The figure of the usurer who is not to be moved by the prayers of Count Charolais is a complete success. But immediately after this the author wastes a whole act in working out the reason why Judge Rochfort offers the Count his daughter's hand, and in doing so he suppresses the other important motive, duly provided by Massinger, which explains why the daughter breaks her marriage vow. In Massinger she is already in love with some one else when her father arbitrarily disposes of her hand; in Beer-Hofmann she yields to the first libertine who tempts her, from mere weakness, from caprice, from ennui, and this, too, after she has been married for three years. By such treatment the dramatist robs his subject of all its grandeur. In Massinger the tempting fruit offered by fate to the virtuous Count is already poisoned; the maiden who comes down to him like a goddess from above loves another. But in Beer-Hofmann the tragedy is brought about by a mere chance occurrence; there is a gap between the first and second parts of the play; and if the revelation of the Brutus-character in Charolais comes as a surprise even in the English original, here it remains altogether incomprehensible how a man of such mild and elegiac temperament can conduct himself so tragically.

But if Massinger's ponderous armour proves too much for Beer-Hofmann's strength, Hugo von Hofmannsthal, the other Viennese poet, is weighed down even by the much lighter and more fashionable equipment of Otway. Hofmannsthal's play 'Das gerettete Venedig' is founded on Otway's 'Venice Preserved.' Here, again, it is characteristic that in Otway the fire of the drama blazes up to its height at the moment when Jaffier, a traitor to his friends and fellow-conspirators, is himself betrayed by the Senators, and when he begins to hate his wife because she has persuaded him to plunge his friend into destruction, while Hofmannsthal at this point has only a poor, perfunctory epilogue to give. He has certainly recognized the defect of the English play clearly enough. Otway's Jaffier betrays his friends and fellow-conspirators because one of them has offered violence to his wife; originally his soul was free from any thought of treachery. Hofmannsthal, on the other hand, has endeavoured to represent his Jaffier from the very beginning as a pitiful coward—a man who is continually boasting of his courage, though he starts in terror at every unexpected noise, and whose fears give him no peace until he has disclosed his dreadful secret. But what has the dramatist attained by such a treatment? He has made a character who may perhaps be psychologically interesting, but whom, humanly speaking, we can only regard as an utterly contemptible creature, the central figure of a tragedy! He aimed at grandeur, and has put pettiness and meanness in its place. With such a worthless hero the whole piece necessarily collapses.

A similar, perhaps unconscious, desire for breadth and grandeur may likewise have induced Gerhart Hauptmann to borrow the subject of his dream-play 'Elga,' which is founded on Grillparzer's tale 'Das Kloster bei Sendomir.' This is the story of a Polish countess who plays her husband false with the comrade of her youth. We see the count tormented by doubts and fears; his suspicion becomes a certainty, and he confronts his wife with her paramour in the very spot where they have sinned. The latter confesses their guilt, while she denies it. There is but one way, declares her husband peremptorily, by which she can save her life: she must kill with her own hand the child that has been begotten in adultery. At the moment, however, when she is actually preparing for this inhuman deed, her husband strikes her down. For this subject, full of horrors as it is, Hauptmann has chosen the form of a "dream-play"; it is presented in a series of visions seen by a German knight who has taken refuge in the Polish cloister. In order, however, to invest these visions with the air of unreality proper to a dream, Hauptmann would have had to break the logical chain of development presented by Grillparzer and substitute a visionary unity, appearing in the midst of wild confusion; and this he has not done. He follows Grillparzer closely in the order of his scenes, and the play offers nothing characteristic of a dream. On the other hand, he has, most unwisely, made certain changes in the characterization. In Grillparzer the Polish countess, who does not shrink from murdering her own child, is a thorough prostitute at heart—one of those women whose very nature it is to deceive; in Hauptmann she is merely a wife who plays her husband false because she loves another, and she is not here confronted with the last great ordeal, of purchasing her life at the price of her child's murder. The subject in Hauptmann's hands loses none of its brutality, yet the effect is by no means imposing. Neither a proper dream-play nor a proper realistic drama, 'Elga' misses the advantages legitimately offered by either of these forms, and is a hybrid production without vitality.

Clara Viebig in her play 'Die Bäuerin' has been more successful in achieving a certain grandeur of effect. She has not yet mastered the technique of the drama; instead of leading up to her effects she takes the spectator by surprise. But there is one scene in which the peasant woman, racked by the pangs of jealousy, kneels by the sick-bed of her husband and prays the Holy Virgin to let him die, only that the other, her rival, may not gain possession of

his heart; and in this scene there is genuine passion and that indescribable something that grips us and carries us unquestioning along.

If grandeur is the quest of some of our playwrights, brightness or brilliancy is that of others. Josef Ruederer in his comedy 'Die Morgenröte' has dramatized an episode in the life of Lola Montez, and depicted the revolutionary agitation which that seductive beauty occasioned in Munich in the year 1848. The subject presented an opportunity for bold and brilliant colouring, but Ruederer's picture has a dingy, monotonous, and trivial effect. This is equally the case with Hermann Bahr's 'Sanna'; the action of the piece falls in that period when grandfather courted grandmother, and this gives the Viennese æsthete plenty of opportunity for elaborating refinements of style. But side by side with sentiment of the most naïve and would-be-childlike character he introduces all sorts of objectionable perversities, and ends finally on a revolutionary note. Thus the play, for all its polish of style, appears but a crude and awkward piece of work.

It is an old observation that the strictly realistic method is best adapted for comic effects. In Germany, as elsewhere, realism has now betaken itself from the domain of tragedy to that of comedy, and if only our authors were not so apt to lose themselves in triviality—if only they were not, almost without exception, as much inclined to Philistinism as the Philistines they laugh at—the change would be heartily welcome. In 'Biederleute,' a comedy by Robert Misch, there is a character happily enough observed and rendered—that of a crafty, hypocritical rogue who lives upon alms and whose every villainy succeeds and prospers. But the author spins out his subject, which would have served for a one-act comedy, into three long acts, and grows banal and tedious in consequence. A similar objection applies to Otto Erich Hartleben's last work, 'Im grünen Baum zur Nachtigall.' In several scenes student life with its riot and revelry is amusingly represented, and the question of the duel is introduced in a half-serious, half-comic fashion. But Hartleben, though very much more of an artist than Misch, is yet no more successful in finding the proper form for his picture. It is as if some 'Scene in an Inn' by an old Dutch master had been painted on the vast scale of an altarpiece, and the result is that there is something empty and fatuous in the composition.

Hartleben led the way in 'Rosenmontag,' and others follow in his track, lured by the hope of a similar success. Their method is to employ a strictly realistic treatment in the earlier acts of a drama, and so obtain a comic effect in the portrayal of laughable characters and surroundings, and then, when the original comedy begins to drag, to transform it on a sudden into tragedy. Anything more inartistic than this it would be hard to conceive, for every tragic effect should be led up to by causes inherent in the theme proposed. However, such a mode of procedure frequently secures a stage success, and Arno Holz and Oscar Jerschke have adopted it in their play 'Traumulus' with the desired result. Traumulus is the nickname bestowed on a head master by his pupils, because he is a dreamy sort of person who is taken in by everybody, his wife included. For three acts Traumulus plays the part of a comic figure in the piece; he is equally ludicrous as the author of a patriotic festival-play, as a deluded husband, and as a master whose pupils get the better of him. But suddenly and without any preparation the dark shadows of tragedy fall upon him. For the first time in his life he suspects his favourite pupil, and on this occasion his suspicions are as unjustified as his former confidence was indiscriminate. He drives the boy to his death, and his own marriage, his professional career, and happiness as a father are utterly wrecked. From the literary point of view the piece is without merit, but I have analyzed it in detail because it is typical, and shows what the method of strict realism, employed purely as a stage-device, has brought us to in Germany. "Comic tragedy," might be the designation of productions of this class.

Finally I may here mention Max Dreyer's play 'Die Siebzehnjährigen,' Georg Hirschfeld's 'Nebeneinander,' and Ludwig Fulda's 'Maskerade,' thus bracketing three authors from whom, as it once seemed, we were justified in expecting something great, but who have one and all stopped short in their human, and consequently in their literary, development. Whether Hirschfeld describes the miseries of an unhappy marriage, Dreyer the sorrows of a love-sick youth of seventeen, or Fulda the devotion of a young girl to a worthless man—in every case there is a lack of that sincerity which penetrates and participates in the inward life of the characters, and which alone can guarantee the sympathy of an audience. There is something flippant and heartless in the tragic sentiment of the two former authors, and in the cheap cleverness with which the latter solves the dramatic problem. The technical skill which once could pave the way to telling stage-effects has gone, and what has come to take its place?

FICTION.

The seekers also take the first place in the narrative literature of the past year. The tendencies shown in drama may be easily recognized in the novel and short story as well, but in the latter instance they lead to better results. Goethe once said that a drama should provide action, and a novel situations: well, the conditions of modern life everywhere favour the author who describes situations. The dramatist must compel the imagination of the spectator to follow him, but the modern novelist is met half-way by the imagination of the reader. Nor does it greatly matter whether his mirror presents pictures of real life or mere dreams and visions.

Young hearts are kindled anew by the old enchantress, Romanticism. Hans Müller, whose lyric poems I mentioned on a former occasion, makes an attempt in his 'Buch der Abenteuer' to revive the old Italian tale in the manner of Boccaccio. For him a "Novelle" means the description of some strange and marvellous experience, and he has achieved success in several of his stories. He may be taken as representative of the æsthetic tendency which characterizes a generation of the younger authors of Austria. By the side of Müller we may place Karl Goldmann, another young writer, who is, however, more attracted by the mystic side of romanticism than by its love of fable. In his book 'Das Rätsel des Angelus, und andere Novellen,' he is a little inclined to wander in Novalis's footsteps, but unfortunately he is only one of the "Epigonoi," not a truly kindred spirit. The mystic element in his tales strikes one as having been consciously worked in—it is not an essential part of the subject and the characters.

We possess, however, a genuine and original romanticist in Riccarda Huch. Her latest volume 'Seifenblasen' proves that once again. What she sees has not been seen before in quite the same way; it bears the unmistakable impress of intimate, personal experience. Moreover she possesses a strong, masculine sense of humour, and confronts life with an assurance based on the consciousness of her own individuality. Her new volume contains one perfect cabinet-piece of romantic art—the little tale 'Aus Bimbo's Seelenwanderungen,' which is really little more than a sketch. Scurrility and tragedy are here set against each other with unfaltering skill; the dazzling colours are placed daringly side by side, and that dreamlike, visionary effect which Hauptmann, in his 'Elga,' conspicuously failed to convey, has here been rendered with complete success. Even in her earliest writings, when romanticism was not, as now, the fashion of the day, Riccarda Huch's work was specifically romantic in sentiment; she fared by herself along the road where so many jostle now. But she has always followed the bent of her own genius; and if she is here associated with the band of seekers, it must be added that this seeker has been successful in her quest.

Romanticism has also brought the stylistic novel once more into vogue. Otto Hauser, the Viennese, may again be taken as its representative. His 'Lucidor der Unglückliche' is a curious book. The style is successfully modelled on that of the old chronicles, but what is really characteristic of it is this: Lucidor is a poet, and, what is more, a poet who sets little store on what he writes; he wishes to "live" poetry rather than compose it, and in a certain sense he manages to do so. And thus the romantic ideal, that we should fashion life itself into a work of art, appears once more—an ideal which Goethe's personality and ordered life once brought within tangible reach of the German Romanticists, an ideal which Germans still call by Goethe's name, but which threatens to recede further and further from our sight, however much our literature may be occupied with it.

Since Theodor Fontane left us, the novel of city life has had no worthy representative. Edward Stilgebauer's 'Goetz Krafft' cannot be mentioned without a secret shudder which is not only, nor in the first instance, due to its interminable length. Georg Wasner, too, who passes for a talented pupil of Fontane's, and whose new novel 'Steine' describes with a certain cleverness and power of characterization the decline and downfall of a bourgeois family, is devoid of any real poetical gift. His writing is dry and premeditated, and possesses little grace of style.

There is more vitality, however, in the

romance of peasant and country life. Ludwig Thoma's novel 'Andreas Vöst' is, for example, a notable book. The inhabitants of the little Bavarian community are drawn with a vigorous pencil, and in the principal figures characterization attains to real depth. The action is strong, and humorous side-lights are not wanting. A quarrel has broken out between Andreas Vöst and the young clergyman of the parish on the question of building the church steeple; the antagonism becomes violent, and a genuinely human tragedy is brought about. The old theme of man's struggle for his rights is introduced. On the occasion of the burgomaster's election the clergyman has borne false witness against Andreas Vöst and slandered him cruelly; the latter has to struggle hard with the authorities for the rehabilitation of his name, and after all he does not receive justice. And so religious doubts arise in the soul of this peasant, who ascribes to God a share of responsibility in the behaviour of His representative on earth. The root that held him firmly in his place has been, as it were, torn away, and he oscillates to and fro with every breath of wind that blows upon him. The man who was once upright and honourable ends as a criminal. The novel, which is thus a kind of indictment, though Thoma cannot be accused of distorting or misrepresenting matters for his own purpose, shows how much the author can do. His observation and description of actual life are excellent; his criticism of antiquated social conditions is keen and forcible, and his characterization full of vigour; but into the clear, untroubled realm of art, beyond the reach of chance and circumstance, he has not yet found his way.

In a certain sense Helene Raff strikes one, in her village sketches, as more artistic than the incomparably more talented Thoma, but that may only be because she deals with less ambitious themes. Still, the vital question in a work of art is, after all, not the magnitude of the subject, but how far the author has proved equal to his self-imposed task, and in her latest book, 'Die Braven und die Schlimmen,' Helene Raff displays a thorough command over her material. She possesses the happy gift of sketching a scene or figure in a few strokes; the village with its common and its pastures takes shape before our eyes, and we see the sun rise calmly over the hills. She also has a happy vein of humour, and is most successful in her portraits of those rustic characters who are superior to their surroundings by virtue of possessing a similar humour themselves. But at the same time she has a tender and understanding heart; she does not pass by any one, however "bad" he may be, without discovering some amiable qualities in him, and even for his rash and hasty deeds she can find a word of pardon.

In our most recent literature the treatment of country life and surroundings has, under distinctly romantic influences, developed into a regular art of describing landscape. Frenssen's 'Jörn Uhl' may be referred to as a model which has not yet been surpassed in this respect, and if we were to trace the development still further back, we should come to Theodor Storm. North Germany is in this point emphatically superior to the South, and perhaps we may take two women writers, Clara Viebig and Anselm Heine — both of whom are North Germans by birth — as representatives of the movement. Clara Viebig in her 'Naturgewalten' depicts the scenery of her native Eifel, and in one or two of her stories shows an almost perfect mastery of the art of making the temperament and actions of her characters indicate the peculiar nature of the soil from which they have sprung. In her volume of short stories, 'Aus Suomi-Land,' Anselm Heine puts into artistic form the impressions of a traveller in Finland. Hers is the less vigorous, but much the more subtle nature; her psychology is good, and she does not lose herself in analysis, but always preserves the charm of tone and atmosphere. In the tale 'Lintula's Herr' she describes a simpleton who is driven to commit suicide because he cannot comprehend the meaning of life, and her description brings out with profound truth the intimate, purely animal communion in which the poor half-idiot lives with the nature that surrounds him. Here we have another proof how much this art derives from Romantic influence: Ludwig Tieck in his 'Der fünfzehnte November' has treated a similar psychological problem in exactly the same spirit.

The idiot as seen from the Romantic point of view is also to be found in Jakob Wassermann's romance 'Alexander in Babylon.' Here he is a half-brother of Alexander's, and affects us as a sort of uncanny double, a living parody of the world-conqueror's character and actions. Indeed, it would almost seem as though the artist had succeeded better with the parody than with the actual portrait. The motive which led Wassermann to picture Alexander the Great in the days of his decline and death in the mysterious city of Babylon was the same as that which made Hofmannsthal and Beer-Hofmann stretch out their hands so eagerly for subjects from old English drama—the desire for grandeur and colour. In this case, too, the subject seems to offer everything—the mighty genius of a man who brings the world beneath his sway, but is at the same time condemned to perpetual isolation by reason of his transcendent gifts; the diversity of characters who attend upon him; the mystic semi-obscurity in which the outworn Oriental civilization is involved; wild debauchery and crime; and gorgeous festivals. Wassermann does manage to give shape to much that lies dormant in his subject: there are passages of description brilliant in force and colour, the language rises at times to impressive heights, and the characterization is life-like and original. His romance is full of beauties, yet the impression that it makes is not one of beauty: there is power in it, but as a whole it is hardly powerful. The young author has failed to attain the supreme effect towards which everything is directed: the Alexander he depicts is lacking in the greatness which did in very truth make him conqueror of the world. His death ought to come like the fall of a Titan, but its only significance here is to bring the novel to a hasty conclusion. And thus Wassermann associates himself with the dramatists Beer-Hofmann and Hofmannsthal: they all give us works of aspiration, not of attainment.

It is in the name of those who seek and aspire that the literature of the past season must needs be christened. In that there is something human that cannot but excite sympathy. But Art is a remorseless goddess; she withholds her favours from the men who woo her, and flings her garlands in the lap of a sportive child.

ERNST HEILBORN.

Mrs. Brookfield and her Circle. By C. H. and F. Brookfield. 2 vols. (Pitman & Sons.)

TENNYSON'S biography, Carlyle's correspondence, and the literary memoirs of the Victorian era in general have long since raised pleasant anticipations of the papers of the Rev. William Henry Brookfield and his accomplished wife, a niece of Hallam the historian. They have now been given to the world, with an agreeable running commentary, by Mr. and Mrs. Charles Brookfield. As illustrative of a great and vigorous age which has passed away, these letters possess no inconsiderable value. We have, perhaps, had nearly enough of the Carlyles and Lady Ashburton; still the Sage appears at the Grange in a most genial light, guffawing over jokes and joining in games. Brookfield set down in his diary a racy description of a Christmas dinner he enjoyed in Cheyne Row when he happened to be *en garçon*. "The talk was incessant, but remarkable for nothing but cheeriness"; the food generous, and rendered palatable by such potent liquids as wonderful nut-brown ale from the neighbourlng "Cricketers." The grim figure of domestic tragedy fails, somehow, to dominate the scene as, according to some, it should. But then Brookfield's was one of those sane intelligences that refrain from trying to pry beneath the surface of conversation and discover a sinister meaning where none is intended.

The freshest letters concern that brilliant band which included Tennyson, Thackeray, and Spedding, and which carried with it from Cambridge an intimacy that continued unabated to the end. The author of 'Vanity Fair' it was who christened them "the Set," and their correspondence undeniably reflects that peculiar closeness of thought which makes the reader feel at times almost an intruder. Some of their jokes are esoteric; others, regarded from this distance of time, look rather thin, though no doubt they were voted quintessences of wit by those to whom they were addressed. The general impression we derive is that of a high-minded comradeship—a comradeship which served letters well by keeping up Tennyson's heart when the critics regarded his poems as poor stuff, and by encouraging Thackeray to go on and prosper. "The Set" held fiercely by their university: "I often wonder," said Venables, "what we have done to deserve being gifted as we are so much above those cursed idiotic oxford brutes." But, alas! even the conceit of robbing the senior university of its capital letter could not be kept up for ever, and in the very next letter Brookfield

condescends to allude to Oxford minds, though he adds that "they are not considered to have any value except as arises (as in turnspit dogs) from their extreme rarity." The Set, again, would have none of Dickens; when 'Master Humphrey's Clock' appeared, Brookfield could find no genius in it, and "Dickens wouldn't do." Later he came to the conclusion that 'The Chimes' were "as utter trash as ever was trodden under foot."

Still, the Set surveyed mankind with a reasonably tolerant eye, except when some audacious fellow dared to attack any member of the brotherhood. He, of course, had to be dealt with faithfully. They found their rallying-ground in Mrs. Brookfield's drawing-room, and it is impossible to imagine a fitter hostess for literary talent than that witty lady. We are told that Mrs. Procter was jealous of her, and Mrs. Brookfield could, of course, throw beauty into the scale of social success as against that formidable antagonist. But she had also high qualities of heart, and Thackeray, in particular, set the utmost store by her affection, as has long been known from his published letters to her. On the whole, her correspondence strikes a more natural note than that of her husband, who occasionally forces his humour. Thus she gives a capital description of Tennyson superintending the dismantling of the bedroom in his Ebury Street lodgings because, having invited herself and some other ladies to dinner, it had occurred to him that there was no drawing-room. A bright spirit closely in touch with her was Harry Hallam, who died young, like his more famous brother, and Thackeray's touching reflections on the funeral come as a welcome relief to volumes which suffer, if anything, from a surfeit of jokes.

Brookfield's sense of the ridiculous does not seem to have acted adversely to his ecclesiastical prospects, though, like Sydney Smith, whom his wife described as "hideous, odd-looking, with a mouth like an oyster and three double chins," he was not altogether exempt from the weakness of girding at the cloth. But he had the misfortune to preach a sermon when the bishop-selecting Lord Shaftesbury was among the congregation, and in the course of it he mentioned that it was not absolutely necessary to salvation to believe that Christ was tempted by the conventional physical Devil. "The man's a Freethinker" was the inevitable report to Palmerston, and thus it was that Brookfield, despite considerable talents and unbounded social success, never reached the Bench, or even a deanery. Still he enjoyed his life, and lived it worthily. And if we cannot, as the Set did, "echo helpless laughter" to his jest, we can welcome with unalloyed pleasure the record of so bright a personality.

Tekel: a Study of Educational Problems of the Day. By Frank J. Adkins. (Sonnenschein & Co.)

We learn from the preface to this volume that much of the subject-matter of these rather loosely and carelessly written chapters has already appeared in magazine articles: this accounts for the fact that much that Mr. Adkins presents to his readers is smart rather than convincing. Inasmuch, however, as "the book is a record of purely personal experience," it necessarily contains many suggestions that teachers and managers of schools may peruse with advantage. Mr. Adkins, we read on the title-page, is a graduate of Cambridge, and we gather from his book that he has worked in an elementary school, so that his experiences entitle him to be heard with consideration; but the attitude he assumes towards schools and their managers as well as towards the classwork done in them savours much of scholastic trade-unionism. He is so greatly concerned with the growth, social advancement, and financial prosperity of the teaching profession that he will hardly gain the confidence of general readers; while his utterances concerning "cram," the value of information, and the training and use of memory in education are so far exaggerated that they cease to be convincing.

Mr. Adkins is addicted to cryptic utterances which require interpretation. For instance, he insists on the expediency of realizing "that information is nothing more than the ashes of the torch of learning." The only meaning that we can extract from this—and we doubt whether other readers will be more successful—is that information is worthless. Mr. Adkins's teaching in this respect verges on absurdity; and it may become disastrous by tending to make young and aspiring teachers careful to leave no "deposit of useful knowledge" in their pupils' minds. The majority of children who attend public elementary schools until they are twelve or thirteen years old are, unfortunately, subjected to no further means of education or mental development, except always the struggle for existence; it is therefore highly expedient that they should carry away with them a reasonable amount of information, and this they can well do without forfeiting the disciplinary advantages of school-life; and we venture even to think that they will find a trained and well-stored memory a valuable asset in after life.

We do not altogether agree with the author in his estimate of the local authorities on whom recent legislation has imposed the burden of school management. In his opinion

> "they can deal effectively with the machinery of education, but they can hardly be expected to reflect upon the end that this machinery should accomplish."

It seems to us that the authorities, knowing their own requirements and being able to gauge pretty accurately the needs of their districts, and, in less degree, those of the whole country, are certainly competent to reflect upon the objects that the school machinery should attain; while the machinery of education—*i.e.*, the organization of classwork and the individual training of scholars—should be left almost wholly in the hands of the teachers.

Mr. Adkins devotes the most serviceable chapters in his volume to consideration of the routine in schools and training colleges. In these matters he seems to speak from practical experience, and his proposals for alteration and reform deserve attention. In the schools themselves he would substitute intensive for extensive study; fewer subjects should be attempted, but they should be more exhaustively treated. This by itself would be a great gain, for it involves judicious correlation of subjects; and the absence of correlation is a striking feature in public elementary education as well as a serious impediment to progress. Corresponding improvement is desirable in the training of teachers, whether pupil-teachers or students in training colleges; and we are glad to find that Mr. Adkins does not advocate the abolition of pupil-teachership, but recognizes its utility and value as a natural growth in our national system. He would, however, ensure to teachers a more comprehensive and better-planned course of study and professional preparation. Utilitarianism in education has, we are told, sapped, and is sapping our "intellectual foundations"; Mr. Adkins protests against it, and against the "provincialism" with which we are now threatened, for, as he truly says, we do not want a "cotton education" in one county and a "woollen education" in the adjoining one: the country needs a sound basis of general education on which specialized instruction may rest.

The paragraphs devoted to the teaching of modern languages, the opening of penny banks in connexion with elementary schools, the use of corporal punishment, and the like, are eminently sane, and therefore worth reading.

Mr. Adkins has the grotesque habit of quoting texts from the Old and New Testament, whether applicable or not to the question immediately under consideration; he forces them upon the reader at every turn, either by way of illustration or argument—for the one they are out of place, for the other useless, even with the verbal alterations which seem to him desirable. This frequent misuse of texts greatly disfigures the book, and seems to remove the treatment of the subject-matter from the free air of rational discussion into the evil atmosphere of sectarian priggishness.

George Monro Grant. By W. L. Grant and F. Hamilton. (T. C. & E. C. Jack.)

"Principal Grant" is the page-heading that runs through this book; and it is as Principal of Queen's College, Kingston, Ontario, that the subject of this biography will probably live in the memories of most of those who knew him, personally or by repute. But Grant deserves, and will doubtless receive, wider recognition as one of the "makers of Canada," having for many years championed the unpopular cause of the federation of the various States that now form the Dominion of Canada, and lived to see that federation carried out successfully. In fact, "federation" may be described as Grant's master passion, whether it were of allied yet antagonistic religious bodies or of political entities. It is remarkable that he whose life was to be so full of active usefulness should, while yet a child, have been seemingly incapacitated for the battle of life by the loss of his right hand; yet it is probable that

this very accident, which prevented his entering upon any manual occupation, was the prime cause of that strenuous life. But for the childish curiosity which led to his meddling with a hay-cutter and paying the penalty with his right hand, Grant might perhaps have become nothing more than a successful farmer, unknown by name even to his fellow-colonists; whereas now his name is writ large upon the pages of Canadian history.

The book begins with life in Pictou County, Nova Scotia, where Grant was born in 1835, his father being a Scottish immigrant from Banffshire, who from farming took by turns to teaching, legal work, and auctioneering; while his mother, to whose sagacity and piety Grant owed much of his character, was a granddaughter of the "godly Mr. Monro" of Hugh Miller's 'My Schools and Schoolmasters.' Brought up in an atmosphere of sectarian bitterness—for "these were the days of ecclesiastical and political factions at their fiercest," when kirkmen and "anti-burghers," the former Conservatives and the latter Liberals, "hated each other with a whole but an unholy hatred"—young Grant became filled with that passion for unity which, as we have said, dominated his life.

In his eighteenth year he left Nova Scotia for Glasgow University, where he had as fellow-students, amongst others, Mr. James Bryce and the late Sir William Hunter. Of student life at Glasgow sixty years ago we have an entertaining account, Grant, though a divinity student, being full of animal spirits, and having a fondness, which lasted to the end of his days, for outdoor games, especially football; while in the debating hall few could equal him. When he revisited Glasgow some twenty years later he found the old janitor dissatisfied with the grand new college, and lamenting that the students were too respectable: "He never saw a snowball made in the new quadrangle, and the rectorial election meetings were more like 'prayer-meetings' than anything else."

While at college young Grant joined the Barony Church, with the minister of which, Norman Macleod, he formed a deep and lasting friendship, the personality of "Norman of the Barony" becoming a vital force in his life. "He was the greatest man I have ever known," Grant would often say. To the influence of Norman Macleod is probably due the warm attachment which Grant came to feel for the Established Church, voluntaryism being, in his view, unsuitable for a country like Scotland, though he advocated it in Canada. When not occupied with his studies Grant was engaged in mission work in the city wynds or in the parish of Cathcart, in tuition, and as Scottish correspondent of the Nova Scotian *Record*. In the summer of 1860 he took his testamur in theology at Glasgow University, and after a tour on the Continent was ordained as a missionary for Nova Scotia, where he landed once more in January, 1861. Norman Macleod had offered the young man the position of his assistant, and his refusal was the turning-point in his life. Had he accepted, his career might have been more brilliant, but hardly more useful.

When Grant returned to Nova Scotia he found his native Church in an unsatisfactory condition, contrasting very unfavourably with her Free Church and U.P. rivals; and he at once set about, with his characteristic energy, to remedy this state of affairs. After a few months of mission work at River John he was removed to Prince Edward Island, where, in the space of eighteen months, he succeeded in building two churches and seeing provision made for their incumbents. Towards the end of 1862 he received a call to St. Matthew's Church, Halifax, and in the following May the young minister, not yet twenty-eight, was formally inducted into his charge. Here his sphere of usefulness was greatly enlarged, and immediately he set himself to the attainment of two of his heart's dearest wishes—a native-trained ministry and the higher education of the province, giving his hearty support to the Education Act of Dr. (now Sir Charles) Tupper, for whom he always had a great admiration.

Grant did not find his new sphere a bed of roses, his schemes meeting with much opposition in some quarters, and he himself being accused of "unsoundness." As examples of his liberality of spirit may be mentioned his warm friendship for the Roman Catholic Archbishop of Halifax, Monsignor Thomas Conolly, and the fact that he offered Father Chiniquy the use of his church to lecture in as a protest against the attacks made on him by the Roman Catholic mob of Halifax, and the cowardly inaction of the mayor. Of the so-called "religious press" he once remarked: "Religious newspapers! The Irish Church, I believe, means a church *not* for the Irish people. So most certainly a religious newspaper means a newspaper that has no religion." Grant was an ardent politician, holding that "a clergyman should speak freely, vote freely, and he may freely be elected a representative of the people." He was for many years a Conservative, and a warm admirer of Sir John Macdonald; but towards the end of his life he broke with his party and gave his support to the Laurier Government. As we have said, Grant was an enthusiastic federationist, and an equally strong opponent of annexation to the United States, and even of a commercial union with that country: his vehement denunciation of the latter proposal led, in 1896, to an irreparable breach between him and Prof. Goldwin Smith, with whom he had previously been on terms of friendship.

When British Columbia entered the Union, and as a condition the survey of a transcontinental railway was at once begun, the engineer-in-chief, Sandford Fleming, in 1872 took Grant with him as secretary in his expedition through the Rocky Mountains to Victoria. The results of this journey were embodied by Grant in 'Ocean to Ocean,' a book which has passed through several editions.

In October, 1877, Grant was offered the vacant Principalship of Queen's University, Kingston, Ontario, which he accepted after some doubts; and in December he was installed in the post which he occupied till his death. How Grant laboured to raise the university to the high position it now occupies is described in the latter half of this book. Though successful in his efforts to collect the large sums necessary for this purpose, it was at the cost of his health, which a tour round the world failed to restore completely; and a later campaign to collect funds resulted in his breakdown, and shortly in his death, which took place on May 13th, 1902, his wife, to whom he was devoted, having predeceased him by somewhat over a year.

With his staff Grant maintained cordial relations, in spite of his masterful spirit; and by his students he was beloved. There were strange contradictions in his character; for instance, he was a warm friend of Hofmeyr's and a sympathizer with the Boers, his admiration for Rhodes turning to loathing after the Jameson Raid; yet when the war broke out, he took the British side, and heartily approved of the sending of Canadian troops, but grieved that Canada should be so niggardly as to allow the mother country to pay for them. Free trade among the component States of the Empire was one of his cherished ideals. He was an optimist, and "sympathy was the secret of his optimism." "Life was for him in the finest sense a success. He was born a Nova Scotian and a colonist; he died a Canadian and a citizen of the empire." These words sum up his life. The record of that life was worth telling, and his son and one of his students have produced a book that is well worth reading.

NEW NOVELS.

French Nan. By Agnes and Egerton Castle. (Smith, Elder & Co.)

"'Tis a picture," say the authors, "of married lovers, framed in the style of Mr. Chippendale, as befits the days when Lady Anne 'in the sweet of her year' smiled and wept upon a younger world." In other words, Mr. and Mrs. Castle's new romance keeps to their favourite century — the century of "legs" and lace, of the duello, and of powdered wigs and daintiness. Lady Anne is one of Mr. Meredith's dainty rogues in porcelain, as the authors would freely admit, since they claim that this story is a rendering in Dresden of 'The Taming of the Shrew.' Lady Anne was of French blood on her mother's side, and had all the extravagance and petulance which are traditionally associated with education in Paris. She was caught by a plain English squire while on the grand tour, and, to say the truth, she hardly deserved so excellent a lover and husband. She has tantrums, and runs away, only to find her husband—in despair or disgust, or both—will let her have her own way. If she will have her fling, she may; and the story is the story of her fling. She lives in town, goes to the wrong places in her wilful ignorance, and runs all hazards. It is to her husband, who watches over her unseen, that she owes her escape from trouble and scandal, and her final return to home and happiness. The fact is that Lady Anne had always loved her husband, but was too headstrong to say so. This dainty comedy is not designed for aught but entertainment, and fulfils its mission admirably. If we could slap Nan at times, we could also

proffer her our homage at other times. No authors know better how to use romance than Mr. and Mrs. Castle, and none can give the air of this artificial century with so excellent a grace.

Kipps. By H. G. Wells. (Macmillan & Co.)

In writing 'Kipps' Mr. Wells fulfils the promise of 'The Wheels of Chance,' the hero of which, the admirable Hoop-driver, emerged to his holiday on a newly acquired bicycle from a draper's emporium. The realization of that emporium is here in particularity, whereas it was but sketched in the earlier novel. Moreover, to emphasize the distinction, Hoopdriver was a *jeu d'esprit*, Kipps is ludicrous and pathetic as life. Kipps, that by-blow of a man of means and family, embarks on the world under the auspices of his maternal uncle and aunt in a little shop at New Romney. The pictures of his schooldays, of his quarrels, of his amours, of his groping after adolescence, are faithfully and vividly rendered by the author. It is part of Mr. Wells's genius to take trouble about details; and it pays—the impressions come out more clearly for these illuminating particularities. Take the portrait of Mr. Edwin Shalford, of Folkestone, the fortunate proprietor of the emporium to which Kipps is bound. Shalford is admirable; Shalford must have existed; or if he did not, he exists now once and for ever:—

"Mr. Shalford always wrote 'By order,' though it conveyed no earthly meaning to him. He was one of those people who collect technicalities upon them as the Reduvius bug collects dirt.....When he wanted to say he had a six-penny-ha'penny longcloth to sell, he put it thus to his startled customers: 'Can Do you one, six half, if y' like.' He always omitted pronouns and articles and so forth; it seemed to him the very essence of the efficiently business-like. His only preposition was 'as' or the compound 'as per.'"

Under this man young Artie Kipps was unlikely to make way in the world, but he grew up and stumbled into manhood and love. The lady was instructor in a wood-carving class, an excellent specimen of her sex in her way. But this was sheer idealism, and Kipps could not wing his way into so lofty and ethereal an empyrean as that in which Helen Walsingham shone as a star—at least not yet. And so the fumbling, stumbling footsteps of this simple soul, with the voice of the cockney and the heart of a lamb, brought up against the great Chitterlow, an actor and one of the unacted. If it may seem that the Chitterlow episodes overrun into farce, and touch on Dickens, it is nevertheless to them that we are indebted for an astonishing orgy. Chitterlow and Kipps make a night of it, and that scene is handled with the breadth and humour of a master. The fortune that comes from a dead grandfather alters Kipps's life. He is a gentleman now, with twelve hundred a year, and his situation in regard to Helen Walsingham has materially altered. We should have liked a clearer view of the reasons which persuade the woman that she can marry the man, but we are glad she accepts him, for that opens up the most luminous period in Kipps's life, both in respect of pathos and humour. Kipps cannot live up to his place, either in spirit or in aitches; and though the lady is kind, and even affectionate, she begins to pall. In that cold empyrean he is out of place. No; his right place is by Ann, the Ann of his childhood and calf-love; and so he solves his problem as is wisest. In this engrossing story Mr. Wells comes to his own once more. He has set aside the speculations of scientific imagination, and deals with warm human life to-day. This is the work which was designed for him in the end, and we cannot doubt that he will continue to devote himself to it.

Jacob and John. By Walter Raymond. (Hodder & Stoughton.)

The chief figure in Mr. Raymond's new novel is Hannah, the serving-maid and housekeeper to an aged miser in a Somersetshire village at the time of the South Sea Bubble. Hannah is beautifully and warmly human, whether in her protective love of the boy who has grown up with her and wants to marry her, or in her simple infatuation for a mean little lawyer's clerk. Hannah is the real central figure, not Jacob or John. John, who is the old man's grandson by bend sinister, enlists in a spirit of despair, and is captured by Turks and imprisoned in the service of the Emperor of Salee. In the course of the narrative we have his experiences there related in a journal to his Hannah; but though the adventures are well devised and have colour, they are not quite in key with the rest of the story. The interest really circles round the Somerset village with its rustics, admirably delineated by Mr. Raymond. He knows his county, and can gauge the humours of the villager. His essential tenderness finds expression in the portrait of Hannah, but he is not so successful with the villains. It was a pretty thought that the girl whom John was to marry should read his journal with Hannah in the clematis bower, and thus evoke in herself romantic ideas of the gallant slave oversea. That slave on his return proves wonderfully different from the raw lad who ran away. Perhaps that is a flaw in the picture, for servitude among Turks would hardly civilize and educate to the degree represented. However, Mr. Raymond's tale is unusually attractive.

Fortune's Cap. By Mary E. Mann. (Hurst & Blackett.)

Mrs. Mann's sense of humour carries her new novel through; but it is not on the level of her previous work. The idea is far-fetched, and has been used before; it belongs to the sentimental school which is associated with, say, Mr. Tom Gallon. A maid, who might almost have been drawn from the "Marchioness" with variations, is buffeted about a lodging-house, and devotes herself to the stepson of one of the lodgers, because he is ordinarily kind to her. The stepson is a cavalier young man, and virtually defies and neglects his stepmother, who accordingly leaves all her considerable fortune to the maid. "People don't do these things"; and if they did, the plot would develope differently from Mrs. Mann's, which involves the education of the maid, and the restitution of the balance for every one. But if there is little truth to life in the story, there is plenty of brightness, and the tale is enlivening.

The Quakeress. By Max Adeler. (Ward, Lock & Co.)

This strikes us as being essentially what an earlier generation was wont to call "a pretty story." Sometimes the prettiness comes perilously near to a suggestion of the ludicrous, as when the heroine and her lover, finding it inconvenient to attend public worship, decide to hold a "meeting" *à deux* in the garden; but sometimes also the author rises to higher levels, notably in his thoughtful and well-balanced criticism of the relations between slaves and slave-holders "down South." His remarks, perhaps, lose some of their interest as referring to social conditions which are now completely a thing of the past. There is the same suspicion of obsolescence about his pictures of Quaker life attended by all those delightful peculiarities which the Friends have almost completely laid aside. But the fair Quakeress wavering between a suitor of sterling worth and an attractive scoundrel makes, as we have said, a pretty story, and the parson's wife who provides comic relief is good enough to raise a laugh.

The Idlers. By Morley Roberts. (F. V. White & Co.)

Had this novel been written by Anthony Hope, one can conceive in how different a vein it would have been. It would have been rather elusive, delicately suggestive, with a touch of primness, and a gently cynical and humorous patronage of human affairs; and it would certainly never have ended in tragedy. But Mr. Morley Roberts is whole seas away from Anthony Hope. His style is aggressive and fluent; his methods are crude and even blatant; he never shirks issues, and he would laugh at the idea of elusion. He is a plain, blunt man, and calls a spade a spade. His characters say "Blast it!" which is coarse, but quite mild; and the favourite expression of the youthful hero is "Rot." But Mr. Roberts, with all his defects and lack of minor graces, is eminently forceful. This tale of an intrigue is well handled, and sometimes well told. It is always told with power; and it has the merit of being essentially interesting. Mrs. Buckingham is what General Bigham calls a "mantrap"; he also calls her a "blasted cat"; but these things have no effect on the fanatical enthusiasm of twenty-one for a pretty woman. The lady's character is painted in somewhat lurid colours, and it is certain that if she were as black as the author depicts her, she must have been very, very horrid. Mr. Roberts seems to take a positive delight in harrying her eventually into ruin, which, it is evident, she richly deserved. His success with some of the other disreputable characters is not so manifest, and we do not credit the "smart" husband and wife who live upon blackmail, even if the one was son of a marquis, and the other daughter of an earl. The boy, however, is well limned, and his father is excellent.

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The Princess Priscilla's Fortnight. By the Author of 'Elizabeth and her German Garden.' (Smith, Elder & Co.)

ELIZABETH of the German Garden has created a delightful field for her ready wit and light handling of persons and circumstances in the astonishing adventures of Her Grand Ducal Highness the Princess Priscilla. It is not surprising that a number of adventures can be crowded into one fortnight, when a German princess, bored by the etiquette and conventions of her surroundings, goes to seek her soul in the rustic simplicity of a Somerset village, in company with the old librarian of her father's Court. The inexperience of these two equally well-meaning people leads them into an infinite variety of blunders, from which Priscilla is finally glad enough to be rescued by the prince from whom she is supposed to have run away. Meantime, all unthinkingly, as Miss Ethel Neumann Schultz, she turns the heads of the young men, wins the enmity of their mothers, and scatters her long-suffering guardian's money in the village with a recklessness which leads to serious consequences. The book, which is pure light-hearted comedy, occasionally overstepping the borderland of farce, is not, however, devoid of those poetical fancies which constituted the charm of Elizabeth's garden and her solitary summer.

The Benefactor. By Ford Madox Hueffer. (Brown, Langham & Co.)

MR. HUEFFER'S fiction is clever, but occasionally irritating. In reading it one is too often made conscious of an unrestful striving, on the author's part, after the smart turn of speech or the unusual simile. At the same time we find genuine feeling in this novel, and if the writer had only permitted himself the virtue of simplicity, and thought less of his phrases, it would have been wholly convincing and good. At this time of day a story-writer of Mr. Hueffer's taste and discernment should have got beyond the cult of mere cleverness, and learnt the vapidness of the superior pose. This novel is the tale of a middle-aged dilettante in literature, one of the sons of a painter who left a respectable fortune behind him. This amateur of all the arts is admittedly a superior person, and an incorrigible weakness for playing the great man and patron of genius reduces his worldly affairs to chaos. He is the "Benefactor," and he lives in a charming old house, in a charming old village, which was once a port of note. The book is an acute and sympathetic study of character, marred only by the vein of artificiality already mentioned.

The Claim Jumpers. By Stewart Edward White. (Hodder & Stoughton.)

IN this simple story of the adventures of a young man of New York in the West, Mr. White takes something of a new departure. Here is none of the intensity which made 'The Blazed Trail' notable, and lent a certain distinction to 'The Magic Forest' and 'The Silent Places.' The author pursued the vein of those books far enough, as was apparent in the last of them, and doubtless he was wise, therefore, to break fresh ground. Here he presents us with a young man and a maiden whose love affairs, in a wild piece of mining country, are made far more of than the matter referred to in the title. The hero is a tenderfoot in the beginning, having been brought up strictly upon "the home shelter system" by parents whose reverence for social conventions is a religion. The girl, on the contrary, is of Western origin, and knows nothing of social conventions. Both are types with which many writers have made us familiar since Bret Harte wrote. But Mr. White knows that his characters represent familiar types—that his scheme is by no means original. He has relied on his treatment to supply the element of freshness, and we think him justified. It is a good tale, told simply and with spirit. There is no inspiration, but there is creditable workmanship.

Lieut. Gullivar Jones. By Edwin L. Arnold. (Brown, Langham & Co.)

SOMETHING tolerably extravagant was to be expected of the author of 'Phra the Phœnician,' and certainly this story is as strong in that way as could be wished. Mr. Rider Haggard never gave his imagination freer play, and he has always been at more pains to make his fancies plausible. Lieut. Jones, of the American navy, acquires by chance an old carpet, which we are to suppose is a survival of the days of 'The Arabian Nights.' While examining it he casually expresses a wish that he were anywhere rather than where he is — in the planet Mars, for example. The carpet promptly curls him up into a bundle, and whisks him off through his open window in New York city, delivering him with a shock, shortly afterwards, in Mars. Here he has many adventures among fair maidens, men, and strange great beasts. Mr. Arnold appears to have drawn upon his notions of the earth's early history for his pictures of life in present-day Mars. The tale has entertainment in it for those who are not too critical; but it is not convincing, in the sense that even the wildest extravagance may be made momentarily convincing, by deft craftsmanship.

Lady Jim of Curzon Street. By Fergus Hume. (Werner Laurie.)

IT is a pleasure to be able unreservedly to recommend this book. The characters are all so well drawn that to have read it is, as it were, to have added to the number of one's acquaintance. Nature had intended Lady Jim for a queen amongst women, but somehow she got marred in the making, and when the reader is introduced to her she is a modern Circe, insatiable in pursuit of the material pleasures of life, and unscrupulous in her methods of attaining them. These lead her to fraudulent dealings with her husband's life-insurance and a callous betrayal of the man who has risked all to help her. A terrible retribution follows, and we close the book with a sense of the due proportion of all things which is at once stimulating and soothing. The dialogue is all through of the cleverest, and the plot is well conceived and elaborated.

SPORTS AND PASTIMES.

Flood, Fell, and Forest, by Sir Henry Pottinger, Bart. (Arnold), is mainly a series of articles on travel and sport in Norway, most of which have appeared in various periodicals. For their collection and reproduction in two volumes the author suggests that ancient excuse, the request of friends, and the result need not in this case be regretted. From these pages a fair notion of what Norway was fifty or sixty years ago may be acquired. Shooting and fishing—the former moderate, the latter very good—could be easily got at little cost; the people were friendly and hospitable, unspoilt by modern developments. Now things are greatly changed, but not improved, except perhaps in the matter of rent, facilities of travel, and accommodation.

Sir H. Pottinger describes a journey in 1857 to the Tana, a great river east of the North Cape; he has a lively recollection of the mosquitoes—"the gray terror," he calls them—and their descendants are probably as bloodthirsty now. He next takes the reader out shooting, chiefly after elk, but also for grouse, blackgame, &c. An excellent chapter is that describing a visit to a great estate in the country between the Vefsen Fjord and the Rös Lake in Helgeland. To those who knew these parts twenty-five years ago it is strange to read of the villa at Svenningdal as comfortable quarters, and of a billiard-table either there or elsewhere.

We note some repetition and overlapping of matter, but, all things considered, the tales are well told, if occasionally with some pardonable complacency. The illustrations are numerous and well selected, the frontispiece deserving special mention.

The American Thoroughbred, by Charles E. Trevathan (New York, the Macmillan Company), is a volume of "The American Sportsman's Library," a publication which seems to have been suggested by our well-known and highly appreciated "Badminton Library." If such a book had been brought out in this country about the time (1881) when Iroquois, bred in America, nearly performed a species of "hat trick," by winning the Two Thousand (for which he ran second) as well as the Derby and the St. Leger the probability of its making a hit would have been greater than it now is. Even now, however, there must be a considerable number of Englishmen to whom the work will be welcome, as it contains a sufficiently complete, though succinct, history of the American thoroughbred (of the "running" as distinguished from the "trotting sort") from the earliest times to the coming of Sir Archy, son of "imported" Diomed (winner of the first "Derby" at Epsom), and from the passing of Sir Archy to the present time, when Dobbins, bred in America, and the hero of a great match with Domino in that country, is domiciled among us, but has done nothing to take away the reproach of his name, a most extraordinary, not to say damnatory one, for a "high-mettled racer."

The compiler of the volume says very truly that "the American turf is only the English turf transplanted, with some alterations, to a new soil"; and it may be added that the American thoroughbred is somewhat less thoroughbred—*exceptis excipiendis*—than our own, which is not in every case, or, one might say, in the majority of cases, of unblemished descent from Oriental ancestry. The celebrated Foxhall, for instance, who won the Grand Prix de Paris in the same year in which his compatriot Iroquois won the Epsom Derby, can be proved to be "dicky," as professionals say, in his pedigree; and the same remark applies to Duke of Magenta and other American horses that have paid visits to this country, though they may not have run here. The fact is that the term "thorough-

bred" is not used nowadays to mean more than that the animal's genealogy is inscribed (without any mark indicating a mistake), or can be traced to lineage that is inscribed, in the 'English Stud-Book,' which is the ultimate and authoritative reference for all "thoroughbreds" ("Arabs," &c., excepted) all the world over.

Naturally the cultivation of the American thoroughbred began in Virginia, which for horse-breeding purposes may be regarded merely as a far-away part of this country, and in our stud-book one may read of "the Fairfax Arabian," an Eastern horse imported by somebody belonging to the family of the Fairfaxes, whose name is redolent of Virginia. But most prominent among the Virginians, as is pointed out in this compilation, was Col. Hoomes, the importer of Diomed, or perhaps the purchaser of the horse after importation, in 1798-9. The compiler, however, does not mention that the said Col. Hoomes, of Bowling Green, Virginia, ran a horse, but an English horse (Horns, exported to America, and there named Escape), for the Epsom Derby in 1801. Slight mention only is made of Mr. Whitney's Nasturtium, that was to have won our Derby a year or two ago, but fell upon evil days, after having cost 50,000 dol. (10,000*l*.), it is reported, as a two-year-old, though due credit is given to imported Watercress, sire of Nasturtium, and to English thoroughbred horses in general. "It is still the habit of the breeders of America," says the compiler, "to go to England for both sires and dams, that they may get proper out-crosses for the native blood of America."

There is a useful index, and there are a baker's dozen of illustrations, partly representing matches of which the very names of the opponents are unknown to British readers in the main; famous horses, such as Glencoe (English), Boston (American), Lexington (American), Fashion (American mare) and Salvator (American); and owners of racehorses.

Great Batsmen: their Methods at a Glance. By George W. Beldam and Charles B. Fry. (Macmillan & Co.)—This is an intensely interesting book, and it will be found invaluable by all who are concerned with the higher philosophy of cricket. It marks as great an advance in the analysis and illustration of the methods of great batsmen as Prince Ranjitsinhji's 'Jubilee Book of Cricket' did upon its predecessors. The object which the authors have set before them is to answer the question, "How do the leading batsmen play?" and they do it by presenting us with 600 action-photographs taken by Mr. Beldam with remarkable skill in the actual course of strokes genuinely played. The skill in timing the camera, the ingenuity and knowledge of the game required to achieve this purpose, will perhaps only be appreciated by those who have seen the photographer actually at work, but the result is here in a remarkable series of illustrations revealing the strokes of cricket in the making. The positions displayed are sometimes surprising. Take, for instance, the frontispiece, which shows Mr. Jackson's bat high above his head as the result of his "carry through." Most batsmen who do not happen to have played in a net provided with a roof of netting or on board ship would refuse to believe that their bats perform such antics in the air. We have often heard it said of late years, by some of the greatest batsmen of the last generation, that they regret that cricket is becoming too scientific and that it would be better if boys were not taught cricket, but allowed to develope their natural genius. But the fact is that the strokes of cricket are unnatural and need to be taught. A boy has to be coached and coached until the original sin in him is eradicated, and he at last arrives at the pitch of excellence when he discards the use of the natural, horizontal bat and plays with a vertical bat, so placing the maximum amount of wood between the ball and his wicket. This fact, with all its corollaries, will be found convincingly demonstrated by the studies of the methods of great batsmen here supplied. Mr. Fry's commentary is as good as we should expect from an athlete of so alert and analytical a brain. He is never tired of learning or of drawing deductions from his great experience, and his observations will certainly prove instructive, as he hopes, "not only to those who are interested in how the leading batsmen play, but also to those who wish to learn the art of batting." With reference to Ranjitsinhji, Mr. Fry points out that the camera shows that, except in the one instance of his method of glancing to leg, his actual movements are much the same as those of English cricketers. But he is appreciably quicker. That it is this fact which makes him appear so different from others, and so dazzling in his method, we do not doubt. To any one watching him from the pavilion, and much more so to one keeping wicket behind him, all bowling looks different and cricket seems another game. It may be, as Mr. Fry suggests, that this extra quickness of his enables Ranjitsinhji to watch the ball a fraction of a second longer before beginning his stroke, but our own impression is that he forms his judgment of the ball more rapidly, and completes the preliminary part of the stroke he has decided upon with extraordinary celerity; he is then able to pause and watch the ball nearer to him than most batsmen can do before completing his action. These two facts taken together differentiate him from other batsmen. The increased amount of back-play, the mastery of which distinguishes the first-class player from the fast-wicket scorer, is one of the chief developments in the game during the last ten years. Like the hook-stroke and the pull-drive, it is well illustrated here, and it is most interesting and satisfactory to find that the camera discloses the fact that Mr. W. G. Grace is not an active supporter of those who maintain that back-strokes should be played without moving the right foot.

We fancy the picture on p. 525 is wrongly labelled L. S. Wells; it should surely be C. M. Wells; but otherwise we have noticed no slips.

Great Lawn Tennis Players: their Methods Illustrated. By George W. Beldam and P. A. Vaile. (Macmillan & Co.)—This book consists in the main, like that we have just noticed, of a large number of plates (as many as 229), prepared from photographs of some of the best exponents of lawn tennis in the act of playing various strokes, accompanied by remarks thereon. The idea of illustrations from life showing how strokes are made—as regards position of body and racket and method of grip on the racket—is modern and good. The scheme is indeed excellent, but unfortunately the way in which it is carried out is open to many objections. The book is, in fact, spoilt by the text. For this apparently Mr. Vaile is alone responsible, inasmuch as the first person singular is thrust forward on almost every page. Further than this, it would appear that Mr. Vaile is responsible for the choice of illustrations, for the reader is presented with no fewer than forty-seven views of that gentleman. Apart from extreme looseness of composition, careless arrangement, and much redundancy, the reader would be inclined to study this book with a view to improving his own play: not so, however, when he is wearied by incessant references to the author as well as to another book he has written. Mr. Vaile needs to learn that modesty is a recommendation even of great discoverers.

No doubt Mr. Vaile has made a close study of the game, and the plates of the book show well how a good "follow through" helps a player in his stride. They also show how a good player is always on the move, making for the right position for taking the next return—one of the greatest secrets of good play. Another strong feature consists of the illustrations which show the balancing of the body, mainly by means of the second arm.

Mr. Vaile talks a great deal about the "defective English grip" of the racket, and he considers that the doom of English lawn-tennis players is imminent because they use a racket with "a big handle and a wrong grip." Moreover, he does not appear to be ready to admit that there can be two opinions regarding some of his views and criticisms concerning English play and tactics: thus he foreshadows the doom of the Dohertys without the smallest hesitation, but with patronizing indulgence. However, since the date of Mr. Vaile's prophecy Mr. H. L. Doherty has again secured the championship—this time by three sets to love!

One of the few good points about the book is the suggested change—not exactly novel—in the foot-fault rule. The suggestion is that at the moment of serving both the feet shall be behind the service line—as high up as the server pleases. The book is well got up.

A Bibliography of Works in English on Playing Cards and Gaming. Compiled by Frederic Jessel. (Longmans & Co.)—The want of a good bibliography of cards and card games has long been felt by those interested in the matter. The only important bibliography existing was both incomplete and inaccurate, probably because its author was forced to rely on second-hand citations for his references. Others, like Mr. Marshall's 'Bibliography of Gaming' in *Notes and Queries*, were limited in their scope. Mr. Jessel's book is not open to these remarks. It is compiled from personal knowledge of the books themselves in nearly every case, and it is very full. The only important omission is due to a strict observance of his own very proper rule of discriminating between magazines and newspapers, which has led him not to mention the only account in English of the earliest work on cards—a letter by Sir E. A. Bond which appeared in our columns on Jan. 19th, 1878 (No. 2621). It might be advisable, since the most important works on the early history of cards are in Latin, to publish a list of them as an appendix, either to a second edition of this work or to the promised French bibliography of the subject, which we shall heartily welcome. The notes on the various articles are useful, but we regret that Mr. Jessel did not call attention to the importance of Cutlin's articles on cards in the Report of the U.S. National Museum for 1896.

The early history of cards in Europe has, within recent years, been freed from the uncertainties in which it had been involved by the industrious conjectures of a long series of writers. We now know that cards were introduced into Europe in 1377 or shortly before, and that they consisted, then as now, of four suits of thirteen cards each, the honours being of the German type, king, overknave, and underknave. The suit-marks were possibly coins, cups, bells, and birds, but were certainly variable. In 1379 we hear of their introduction into Viterbo, in Central Italy; in 1384 they are legal at Nuremberg, and in 1392 they are made at Paris. No cards dating from this period are known to exist. Early in the fifteenth century they fell under the ban of the Church, and new cards were invented to take their place, such as the so-called "Mantegna" cards, the tarot, and the minchiate packs. These were "emblem" or picture cards, numbering 22 in the tarot, 50

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in the "Mantegna," and 41 in the minchiate pack. They were invented at Florence, and the subjects were symbolic of the conditions of human life or of natural changes. Later, towards the middle of the fifteenth century, the tarot pack was added to the original pack of 52 cards, now grown to 56 by the addition of four queens, forming a pack of 78 cards, in which the 22 cards form a permanent suit of trumps (*trionfi*, triumphs). From this time forward cards ran their course unchecked. For those with a taste for long-drawn-out pleasures, tarot and minchiate—for others, basset, trappola, primero, maw, ombre, quadrille, whist—succeeded each other as fashionable games, the last but recently dethroned by bridge. Mr. Jessel gives a list of 55 works on this fascinating game, of which the earliest —"apparently the first printed description in English of the Game of Bridge"—is a small four-page tract published in 1886 under the title of 'Biritch, or Russian Whist.' Poker has some 43 entries, while whist-guides, laws, &c., amount to 243, and books about whist number 55.

Mr. Jessel has done an admirable piece of work, and his book is well printed and conveniently arranged. We can recommend it not only to libraries, but also to clubs for card-room reference, and to all who wish for a ready means of finding out what has been written in our language about cards and gaming.

OUR LIBRARY TABLE.

The Autobiography of Samuel Smiles, LL.D. (John Murray), judiciously edited by Mr. Thomas Mackay, might well be an additional volume of the familiar 'Self-Help.' It is a record of honourable, if unsensational industry, of adverse circumstances bravely surmounted, and we are afraid that it must be accused as well of containing passages of dullness. Dr. Smiles had not the art of investing foreign travel with charm, and his descriptions of his numerous trips to the Continent are provocative of a yawn. The chapters, again, which set forth how he collected the raw materials of his biographies of George Stevenson and the great engineers repeat inevitably much that he had previously given to the world in a more connected form. Still, in the course of a varied life as medical man, journalist, secretary to railway companies, and man of letters he came across many notable persons, and duly earned their respect and confidence. If, as a poor boy at Haddington, he only looked on Jane Welsh, afterwards Mrs. Carlyle, from over the way, he became intimately acquainted with Cobden as a rising journalist, and we get a vivid idea of that politician's inexhaustible activities as organizer of the Anti-Corn-Law League. Dr. Smiles also knew Ebenezer Elliott, the poet of the movement, and describes him as cheerfully bearing his last illness and appreciative of the talents of young Monckton Milnes. He met Hudson, the deposed "Railway King," after ruin had overtaken him and when he had been in vain endeavouring to soften the hard hearts of the North-Eastern directors. Dr. Smiles's charitable verdict is that the man was more foolish than reckless: "Had he been utterly unprincipled, and acted with sufficient cunning, he might have become as rich as Crœsus." The story of the bullion robbery on the South-Eastern is told once more in these pages, and that with animation; while a singular instance of arbitration concerns the purchase by the railway of the property and buildings of St. Thomas's Hospital. The award was 290,000*l.*; but how had the figure been reached? By the simple process of adding up the nine valuations which had been made and then dividing them by nine! These are fair samples of the experiences which are to be found scattered up and down this cheerful and unpretending narrative. As the present generation of youth is flippantly disposed to greet the name of Dr. Smiles with smiles not altogether devoid of irony, Mr. Mackay justly reminds them that his 'Life of George Stevenson' and 'Lives of the Engineers' record many incidents in the lives of great men that would otherwise have been irretrievably lost.

Mrs. Bayard Taylor's recollections, entitled *On Two Continents* (Smith & Elder), are by no means uninteresting, though abridgment would have improved them. The daughter of Hansen, the celebrated German astronomer, and the wife of the well-known American diplomatist and man of letters, she has naturally seen a good deal of the world. Her English readers will probably find those chapters most attractive which deal with the Congress of Berlin, which was held not long after Bayard Taylor had been appointed United States Minister in that city. "Tall, large, and rather handsome, but none too intellectual," is his somewhat surprising description of Lord Salisbury to his wife, while she adds a vivid little portrait of Beaconsfield, studiedly nonchalant and self-confident, as became a man who held the winning cards. General Grant, while on his travels, appeared in Berlin at this time, and astonished the Germans not a little by dressing in civilian clothes. "As a matter of fact, simple Republican that he was, he had left his uniform at home." Mrs. Bayard Taylor's earlier pages are full of her husband's American colleagues in literature, George William Curtis and the rest of them, and she tells a rich story of a roasting they administered to Martin Tupper. The author of 'Proverbial Philosophy' was induced to talk about the Melian Venus, and Bayard Taylor capped his recitation of his own words of wisdom by the ribald lines about Sennacherib and Jehoshaphat. She saw Emerson in an earthquake at Florence, when he preserved his equanimity as a true philosopher and gave absolutely no outward sign of excitement. Mrs. Bayard Taylor writes about her husband's poetical productions in a tone of wifely admiration which, to tell the truth, does not always coincide strictly with their intrinsic merits. But there is no harm in that, and, for the rest, it is enough to say that, though she is rather apt to devote four or five pages to an incident for which half a page would be ample, she always rambles pleasantly.

Prof. Reinsch's *Colonial Administration* (Macmillan) is his third contribution to the useful "Citizen's Library of Economics, Politics, and Sociology," which is being issued in New York, and its clear and broad-minded advocacy of principles of justice towards so-called inferior races ought to promote the adoption of sound methods of administration in the experiments now being made in Cuba and the Philippines by the American people, to whom it is especially addressed. The temper and language of Prof. Reinsch's introductory chapter could scarcely be improved. It is a statement of sound policy, of dangers to be faced as well as of duties to be performed by every nation, alike of the New World and of the Old, that takes upon itself the responsibilities of empire-making. Only by recognizing and overcoming the growing tendencies of present-day "expansion," we are forcibly reminded, can ruinous evils be averted:—

"While we preach the doctrine of universal brotherly love, we look with disdain upon nations, no matter how highly civilized, who differ from us in the least shade of colour; we abolish slavery, and under the pretext of providing a moral education for the natives, introduce forced labour; we preach peace while we are stirring up into warlike feelings societies that for ages have lived in a condition of peacefulness; we cry for the open door, meanwhile plotting all the time to reserve to ourselves the markets over which we can exercise any control; and while our science has made the idea of evolution an ingrained part of our being, we carve up the world into artificial tracts and attempt to impose upon the natives an alien system of social institutions. Such contradictions invite the suspicion that we have here to do with a vast aggressive movement of national selfishness, which is simply paying a bare and empty respect to ideas of morality that in practice are totally disregarded."

"The lesson to be drawn from this objection, therefore, is that by all means reckless exploitation in the new countries is to be made impossible, not only in order to protect the inhabitants of these regions, but also to prevent a very dangerous reaction upon our own industrial and social life."

In working out the details of this excellent doctrine, through chapters on education and general improvement, colonial finance, currency and banking, colonial commerce, means of transport (or, as he calls it in American phrase, transportation), land policy, the labour question, and defence and police, Mr. Reinsch, with more or less special reference to Cuba and the Philippines, draws his illustrations from British, French, German, and other Old World achievements and failures, and he repeatedly calls attention to the exceptional crimes and blunders committed in the Congo State. He has for the most part made good use of the numerous books cited in his notes. Though he must not be blamed for occasional errors, which do not weaken his argument, two or three of these may be pointed out. "The negroes in South Africa" (p. 44), for instance, generally speak, not "the Hottentot dialect," but the Bantu language, along with Dutch and English. The "tax of 52 cents a gallon" imposed on spirits imported into West Africa is by no means "prohibitory as far as the natives are concerned" (p. 75). It is only in some of our South African possessions that the hut tax "is used for the purpose of increasing the supply of native labour" (p. 124). It is, moreover, an exaggeration to say that the Indian tea trade "has been endangered by the increase of the British tea tax to 8*d.* a pound in 1903" (p. 222).

In noticing Mr. Henry Foljambe Hall's work *Napoleon's Notes on English History* (Dent & Co.) the reviewer has unfortunately to speak of the author in the past tense. Mr. Hall, whose enthusiasm on behalf of Napoleon I. knew no bounds, died before this book had finally passed through the press. As his friend and publisher Mr. Dent remarks in a tactfully sympathetic preface, Mr. Foljambe Hall was in a sense the victim of his own eagerness to promote further research in all that concerns Napoleon: "The very strenuousness of his living was beyond what his physical nature could endure." The signs of these characteristics are observable in this interesting volume. It was a happy thought that inspired Mr. Hall with the desire to go one step further than M. Frédéric Masson in his 'Napoléon Inconnu,' and to compare Napoleon's notes on English history with the volumes which he is known to have used during those months of strenuous study at Auxonne. Mr. Hall, happily for students of the period, succeeded in gaining access to them. The result is shown in the present volume, which, among its other services, recalls the names of historians of England well known in their own day, but almost forgotten by posterity—*e.g.*, John Barrow (of whose life next to nothing is known), Paul de Rapin-Thoyras, and Thomas Carte. As has too often happened, the Frenchman was better known among his people, and at the Hague and Wesel, where he subsequently lived, than were the two Englishmen. Fate was certainly unkind to Barrow, the author of twenty-five substantial volumes; but Carte perhaps deserved the ill success which attended his 'History of England,' for in the very first volume (published in 1747) he went out of his way to prove

that the touch of the Pretender had been efficacious for the "King's Evil."

Such were the materials on which the young Napoleon worked (of course in French translations in the case of Barrow and Carte) during the hard months spent at Auxonne. Mr. Hall throughout compared Napoleon's notes with the originals, and was able to throw interesting light on the habits of mind of the young officer. Thus, in making notes from Barrow's very full account of Magna Charta, Bonaparte omitted the clauses respecting liberty to leave the country save in time of war, the custody by temporal peers of the vacant monasteries of which they were patrons, and the rights of wardship conferred on barons over their military sub-tenants, &c. Some of the omissions are hard to account for. Bonaparte did not name the death of Richard II., though Barrow had mentioned it. On the other hand, Bonaparte noted the force of the national spirit which led to the undoing of bad governments and to great revolutions. In referring to Oliver Cromwell he did not note the fact that Cromwell refused the crown. Certain of his phrases are of interest as showing the beliefs or prejudices of the lieutenant. Thus: "Mary Stuart, widow of Francis II., Queen of Scotland, and heiress of England, lost her head on the scaffold. She took the side of the Christian religion. This was the chief reason of her death." His notes, however, on the rise of the power of Parliament in the reign of James I. reveal not only perspicacity, but also a keen interest in the subject. In view of the probably correct story respecting Napoleon's remark after Waterloo, "It has always been the same since Crecy," we should remember that he took his account of the old wars mainly from English sources. Thus he notes on the battle of Blankenberg (Sluys): "Twenty thousand French [*sic*] and two admirals were slain, and 230 of their vessels taken." For Crecy he entered the French losses as "two kings, many other independent lords and knights banneret, 1,200 knights, 1,500 gentlemen, 4,000 men-at-arms, and 30,000 infantry. Three knights and a few soldiers were the entire loss of the English."

Mr. Foljambe Hall appended very complete notes to this volume, respecting the manner in which Bonaparte used his authorities; and it is here, of course, that the chief value of the book lies. On certain topics, perhaps, the notes are needlessly full, and we have noticed occasional slips, as when Mack is named as the general defeated at Marengo. Mack came utterly to grief at Ulm, while Melas was overborne (not in the least discreditably) at Marengo. On the whole, however, we have every reason to be thankful that this work, evidently a labour of love, was carried through by its author very nearly to its final recension.

THE English-speaking peoples do not, as a rule, take a keen interest in the literature of their neighbours, and probably it is in consequence of this that we have so few books written on the subject apart from such as are more or less purely academical. This is a pity, and we therefore welcome Otto Heller's *Studies in Modern German Literature* (Ginn & Co.), which are written for readers who possess no special or first-hand knowledge of the subject, and which are frankly admitted to be "distinctly unscholastic in form as well as in substance." The author's purpose is to indicate broadly the chief aspects of modern German literature, and he hopes, it would appear, by so doing to assist in bringing the German and the American into more genuine sympathy with each other. Whatever may be his success in the latter object, he has at least made a creditable beginning in the accomplishment of the former. The present volume deals mainly with the modern German stage, for of the three essays which it contains the two principal are devoted respectively to Sudermann and Hauptmann. They give, apart from the particular discussion of these authors, a good general idea of the lines on which German drama has developed during the last fifteen years or so, and illustrate clearly enough the most significant literary movement of that period, viz., the rise of naturalism, its temporary predominance, and its present decline. Herr Heller is not a very great or original critic, but he is genuinely interested in his subject, and that goes for much; he has read and assimilated a great deal of the best German criticism bearing on the matter, and his outlook is generally sensible. Occasionally he makes a rather wild statement; surely, for example, it is an exaggeration to say that

"the theater to-day occupies in the national consciousness of the Germans a place such as throughout the history of mankind it has been known to command only once before, at the time when Greek tragedy was in its flower."

For our own part we doubt whether the ascendency of the stage in Germany, such as it is, has been a benefit to literature. The Germans have hardly ever been, and are not now, really great in the drama proper, and the present desire for theatrical success warps many talents from their true bent. Herr Heller, indeed, implies as much as this himself in speaking of Sudermann and Hauptmann, and we cordially endorse his opinion that the former is greater as a novelist than as a dramatist, and that the latter's chief claim to distinction lies in the domain of lyric poetry. His general estimate of the two authors is decidedly good, though perhaps unduly favourable, but he devotes too much space and time, we think, to a detailed analysis of their works. The third essay, which is entitled 'Women Writers of the Nineteenth Century,' is somewhat scrappy and unsatisfactory. It is difficult to deal briefly with so large a subject, and we doubt if it will succeed in interesting the general reader. We trust that Herr Heller (who writes English fluently and naturally, although the pseudo-scientific terminology to which American scholars are addicted is too much in evidence for our own taste) may be able to carry out his intention of following up the present volume with further studies.

UNDER the title of *The Spirit of Rome* (John Lane) Vernon Lee has collected some pages from her notebooks which, as she frankly confesses, she found it impossible to use up: doing for herself, in short, what the people sometimes termed "literary ghouls" do for famous writers deceased. One rather wonders where the readers will be found for these snippets of impression, though, of course, Vernon Lee works the sentimental-topographical vein as well as any one, and there are one or two pleasant little pictures in these pages, as of the German theological students out for a holiday, sitting among "fallen pillars and broken friezes," and singing about the Lorelei. But most of the book does not go much beyond what the average smart journalist has now learnt to write, grammar and all. Indeed, only a very urgent demand for "copy" could justify such a sentence as "Yesterday morning, feeling very ill and sad, Rome came for half-hour with its odd consolation." Vernon Lee should also next time get a classical friend to check her Latin—both grammar and mythology; for we must own ourselves unconvinced by the easy familiarity of her reference in this way.

MR. J. E. FOSTER'S *Churchwardens' Accounts of St. Mary the Great, Cambridge, from 1504 to 1635* (Cambridge Antiquarian Society), gives a complete transcript of a manuscript hitherto known only by the extracts already printed by the historians of Cambridge. It is matter for regret that the volume should be issued without introduction or notes, but it is promised that these shall follow at some future date. Meanwhile their place is in part supplied by an elaborate index. The accounts proper do not begin till 1513, and at important transitional periods the record was ill kept; but the great changes of the Reformation are mirrored in the still waters of the accounts of the Cambridge University Church much in the same way that they are in the accounts of humbler parishes. The entries on the purchase of frankincense are interesting. There are no entries in the early accounts, but they appear in the accounts of Mary's reign, and do not cease till after 1575; a purchase "to perfume the church" is noted in 1562, and purchases occur almost annually from 1566 to 1575. The curious method of electing the churchwardens, which before the Elizabethan Reformation was declared to be of high antiquity, continued without change. The two churchwardens of the past year each chose one elector for the coming year. The two electors co-opted six parishioners, and these eight chose the two new churchwardens, and also (before the Reformation) appointed wardens for the care of special lights. The eight electors either chose the auditors, or acted themselves as auditors. In the seventeenth century the election began to be made "with the consent of the minister." "Minister" displaces "priest" first in 1578, and is used regularly from 1597 onwards. Payment of the priest's "wages" began to be a charge on the churchwardens' account in 1552. His pay was at first 3*s.* 4*d.* a week, and in the Stewart period it had reached the sum of 13*l.* 6*s.* 4*d.* a year. By a blunder (p. 125) the salary is represented as 4*d.* a week, which the total shows to be false—a misleading entry which should have been corrected. The editorial work is not in all respects satisfactory. "Per billam huic folio confut' et annex'" is a passage one does not expect to see in a text edited by a Cambridge antiquary. The correct "jemeus" (hinges) is corrected in the Errata to "jemens," though the spelling "jemevs" stands in the text to prove that there is nothing amiss. The glossary contains some curious entries; for instance, the well-known "tucking girdles" are solemnly glossed "sewing tucks in them"; "apparel" has many meanings other than "embroidery sewn on vestments," a meaning which will not fit the word selected for explanation. The scribe makes a curious use of a terminal *t*, writing "herst" (for herse), "hight altar," and "deskt" (for desk). An entry of the index represents "deskt" as a real word. Other words which present more serious difficulty are not entered in index or glossary; for instance, "pans to put *othe* in the silver censers," which may be an error. A yard of "whight branched" (1517) deserves notice as an early instance of the use of "branched" for embroidered. Perhaps the name of the stuff has been accidentally omitted.

A Day Book of Montaigne. Compiled by C. F. Pond. (Methuen & Co.)—This is a very pleasant addition to the "Day Book" series. Perhaps there is no other man so fitted for such dissection as is here performed as the first of literary egotists, who could, with supreme indifference as to their reception, give to the world his meditations upon all things, from the trivial to the sublime—from his father's eccentric method of getting upstairs to "Conscience," "Vertue," and the heights of worldly prudence. His self-communings, in their candour and simplicity, are full of that agreeable wisdom which is easy of assimilation at all seasons; and if the tendency of modern times be to dwell upon extracts, and make a literary meal of fragments, Montaigne can furnish forth as choice morsels as any man can desire. But apart from all con-

siderations as to the merit or expediency of such an extension of the cult of the calendar and the Birthday Book as is to be found in this series, we can honestly say of the present volume, as Montaigne said of his father's diary, "a thing very pleasant to read," "and fit for us to pass the time withal"; and we do not doubt that many will find it so.

Heimweh. By John Luther Long. (New York, the Macmillan Company.)—Mr. Long is an American novelist whose books have won a wide popularity among American readers. In 'Heimweh' he has given us eight stories, or rather novelettes, for neither in length nor in treatment are they precisely short stories. In the first of these, which gives its title to the book, we are told the story of a day labourer and his wife, from the day of their marriage until their death. The story is marked by pathos, simplicity of treatment, and a delicate sympathy with the joys and hardships of humble life in America. The second story, 'The Siren,' is in an entirely different vein. It describes a courtship carried on between two bold swimmers, who, at the last, swim out too far from land, and are drowned. It recalls inevitably a famous chapter in 'Lord Ormont and his Aminta,' but it has its original features, and is so undeniably readable that it would be ungracious to dwell on its Meredithian origin. 'The Loaded Gun' is another evidence of the author's versatility. The plot is not over probable, but the story is fresh and bright, and its two leading characters are clearly drawn. Among the remaining stories, 'Guile' is a pleasant idyll of love as it came to a Quaker maiden; and 'Iupiter Tonans' is meant to be a humorous extravaganza, and is the one decided failure of the book. Mr. Long may be fairly congratulated on his new volume. It shows that his aims are right, and so, for the most part, are his methods. He occasionally writes sentences which are American rather than English, but it should be remembered that he writes for an American public, to whom turns of expression that seem odd to an English reader are familiar and welcome.

THERE are garden books to-day in plenty, and many display little knowledge of gardening, and less of writing. "Handasyde" evidently knows and loves a garden, and this fact gives some interest to *The Four Gardens* (Foulis) which would scarcely be derived from the writing. These gardens are in Scotland, and are "the haunted garden," "the old-fashioned garden," "the poor man's garden," and "the rich man's garden." Scotland "is not conspicuous for the poor man's garden," but a rich man may carve an oasis out of a wilderness. There is a pleasant flow of sentiment attending these chapters, which almost attain at times the form of fiction; and they will make agreeable reading to those fond of the sentiment of gardens.

Peterkins: the Story of a Dog (Lane) is translated from the German of Ossip Schubin by Mrs. John Lane, who has done the work so well that the book might be taken for an original English story. The dog, a white Spitz, is excellently pictured by Ossip Schubin, and plays with sufficient naturalness a part which is both useful and sentimental. Mr. Cottington Taylor has provided attractive illustrations, and the text is printed in luxurious large type. Mrs. Lane has added a few words about the author and dogs in literature by way of introduction. Every dog has his day, and we expect that Peterkins will now have a long one in this country, where there are, we think, many more dog-lovers than in Germany.

IN *Interludes* (Fourth Series), by Horace Smith (Macmillan), we note again the sound sense and humour which distinguished the author's earlier volumes. There is an attractive homeliness in the style after that of many flashy essayists who are seldom wise, and always clever. The essay on 'Likes and Dislikes' could not be more pertinent than to-day. That 'In Extenuation of Poetry' contains some good criticism, and throughout we notice that the author gives us just enough literary quotation to be effective. 'A Farrago of Verses' at the end shows the author's happy facility.

MESSRS. MACMILLAN'S edition of *Esmond*, introduced by the deft and learned pen of Mr. Austin Dobson, and illustrated by Mr. Hugh Thomson, is sure of success. Artist and annotator represent a combination of grace and charm which could not be bettered in the present age. It is part of the irony of fate, we suppose, that in so well printed an edition a word in the Latin motto on the title-page should go wrong.

MESSRS. A. CONSTABLE & CO. send us a pocket edition of *The Private Papers of Henry Ryecroft*. We have re-read the book with delight, and are pleased to see that it has been welcomed by the world in general, as this is the seventh edition.

WE are glad to see a third edition of S. G. Tallentyre's elaborate and interesting *Life of Voltaire* (Smith & Elder), which we noticed at length on its first appearance.

MR. A. C. FIFIELD has sent us a charming, well-printed edition of *Phantastes*, with thirty-three new illustrations by Arthur Hughes. It takes the place, says Mr. Greville MacDonald, of "an edition illustrated without the author's sanction." Mr. Hughes is the very man to do the work, and has done it with a grace which is all his own, recalling those early days which gave us more delightful fairies than we can find to-day.

MR. FROWDE has added to his excellent series of "Standard Oxford Editions" *Browning's Poems, 1833-63*, and *Cowper's Poems*, edited by H. S. Milford, whose editorial service is well done.

A TIMELY addition to Messrs. Methuen's "Little Library" consists of Dickens's *Christmas Books*, 2 vols. There is a judicious and anonymous introduction which is refreshingly candid concerning the merits of the stories as moderns judge them.

Prayers, by R. L. Stevenson, with an introduction by Mrs. Stevenson (Chatto & Windus), will appeal to all his admirers, for they present the essence of the man. He prays for "courage and gaiety and the quiet mind"; he asks for deliverance from "mean hopes and cheap pleasures."

WE have on our table *Shelburne Essays*, by P. E. More (Putnam),—*The Art of the Theatre*, by E. G. Craig (Foulis),—*The Successful Investor* (Marlborough Press),—*Punctuation Simplified*, by T. Bridges (Bridges),—*Memory Test-Book*, by H. G. Spearing (Oxford, Clarendon Press),—*A Boy Musician* (Blackie),—*How to Learn and How to Teach Foreign Languages*, by J. Rosenblum (Hirschfeld),—*Swahili (Zanzibar) Grammar*, by A. C. Madan (Oxford, Clarendon Press),—*Criminal Responsibility*, by C. Mercier (Oxford, Clarendon Press),—*The Hungarian Diet of 1905*, by A. B. Yolland (Budapest, Franklin Society),—*The Secret of Popularity*, by Emily Holt (Methuen),—*Chambers's Effective Reciter*, edited by R. C. H. Morison (W. & R. Chambers),—*Organic Evolution*, by C. W. Saleeby (Jack),—*Nelson Centenary Naval Exhibition, British Museum* (The Trustees),—*Motor Vehicles for Business Purposes*, by A. J. Wallis-Tayler (Crosby Lockwood),—*The Science of Symbols*, by G. Blount (Fifield),—*Monopolies, Trusts, and Kartells*, by F. W. Hirst (Methuen),—*A Queen of Napoleon's Court*, by Catherine Bearne (Fisher Unwin),—*The Romance of Woman's Influence*, by Alice Corkran (Blackie),—*Selections from Joseph Addison*, by B. Wendell and C. N. Greenough (Ginn),—*Essays in Logos and Gnosis*, by T. Simcox Lea (Frowde),—*The Land of Unreason*, by Dean Gulliver (Simpkin & Marshall),—*Ethnological Notes on the Aboriginal Tribes of New South Wales and Victoria*, by R. H. Mathews (Sydney, White),—*The Private Diary of Amanda Ranga Pillai*, by J. F. Price (Madras, Government Press),—*General Sociology*, by A. W. Small (Fisher Unwin),—*Souvenir of Sir Thomas Browne*, by C. Williams (Jarrold),—*Judah Hallevi's Kitab al Khazari*, by H. Hirschfeld (Routledge),—*People I Have Read*, by S. Cumberland (Pearson),—*Did Shakespeare write 'Titus Andronicus'?* by J. M. Robertson (Watts),—*The Laws of Health*, by D. Nabarro (Arnold),—*Golden Rules of Sick Nursing*, by W. B. Drummond (Bristol, Wright),—*Red Rose*, by T. W. H. Crosland (Marlborough Press),—*A Handful of Leaves* (Perth, Stevenson Nicol),—*Poems of Love and Nature*, by L. A. Rickett (Longman),—*After-Dinner Ballads*, by H. C. S. Colborne (Greening),—*Studies in Canadian Poetry*, by J. Cappon (Toronto, Briggs),—*Songs by the Stoep*, by J. Runcie (Thompson),—*Shadow and Gleam*, by Lilian Street (Elkin Mathews),—*America to England*, by Minot J. Savage (Putnam),—*The Guarding of a Goddess*, by J. D. Ware (Gay & Bird),—*A Book of Verse*, by Lady Magnus (Routledge),—*Blue-Grass and Rhododendron*, by J. Fox, Jun. (Constable),—*An Australian Cricketer on Tour*, by F. Laver (Chapman & Hall),—*Truth, Wit, and Wisdom*, by A. Ashton (Chapman & Hall),—*Maud Irving*, by A. De Haven (Sands),—*The Flight of Georgiana*, by R. N. Stephens (Nash),—*The Bride of a Day*, by R. B. and Dorothea Townshend (Allen),—*The Speculations of John Steele*, by R. Barr (Chatto & Windus),—*The Unknown Depths*, by E. O'Donnell (Greening),—*Haunted by the Ghosts*, by J. L. Robson (Simpkin & Marshall),—*The Nunnery Wall*, by Elizabeth Holland (Nash),—*Choephoroe of Aeschylus*, translated by W. Headlam (Bell),—*The Second Athenian Confederacy*, by F. H. Marshall (Cambridge, University Press),—*Thucydides*, Book I., edited by E. C. Marchant (Macmillan),—*Paradise Lost*, Books IV. and V., Biography by D. Salmon, Notes by W. Elliott (Longman),—*Rational Living*, by H. C. King (Macmillan),—and *Legends of SS. Ninian and Machor*, by W. M. Metcalfe (Paisley, Gardner).

AMONG Reprints and New Editions we have *Maud*, by Tennyson, illustrated by W. G. Robertson (Lane),—*The Young Duke*, by Beaconsfield (De La More Press),—*Christmas Eve*, by R. Browning (Allenson),—and *Poems of John Henry Newman* (Lane).

LIST OF NEW BOOKS.

ENGLISH.

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Carter (G.), Old Testament History, from Jacob to the Election of Saul, cr. 8vo, 2/
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Simpson (F. M.), A History of Architectural Development, Vol. 1, 8vo, 12/6 net.
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Literary Gossip.

Sir Algernon West has written a memoir of Sir Henry Keppel with the approval of the admiral's family, and the book will be published by Messrs. Smith & Elder on the 27th inst., with several portraits and sketches, including one of the King with Sir Henry. The family realized that a more succinct narrative than the voluminous diary already published was desirable; moreover, the diary in no way touched the last quarter of a century of the admiral's life.

The great scheme for the Nile dam involved a survey to set up marks whereby the rise of the Blue Nile could be annually gauged, and the surveying party was accompanied by Dr. Hayes. In 'The Source of the Blue Nile,' also to be published by the same firm on the 27th of this month, Dr. Hayes relates his travels, and incidentally produces an account of Abyssinia as it is to-day, its geography, ethnography, social customs, and religions, collating his own experiences with those of previous travellers. The work is illustrated by two maps and thirty-two pages of illustrations, and includes an Entomological Appendix by Prof. E. B. Poulton.

Messrs. Longman have in the press, and will publish in January, the first instalment, in two volumes, of a new work by Dr. James MacKinnon, entitled 'A History of Modern Liberty.' Dr. MacKinnon has imposed on himself the task of tracing the development of political, intellectual, and religious liberty from the Middle Ages down to recent times. These two volumes deal respectively with the origins of the subject in the Middle Ages, and with the contribution made to it by the age of the Reformation. Acton, it may be remembered, cherished the idea of writing a history of liberty, which he, unfortunately, did not carry out. Dr. MacKinnon's work promises to realize this idea, as far as modern history is concerned.

E. Grant Richards has arranged with Mr. L. Cope Cornford to publish immediately a work entitled 'The Canker at the Heart: being Studies from the Life of the People in the Year of Grace 1905.' It has been Mr. Cornford's object to present the actual condition of those suffering from lack of employment, of those who will not work, of those who cannot work, and of the very poor and hopelessly afflicted, in a series of studies drawn from his own observation of the people themselves. He deals only by inference with the economic side of the subject, and leaves the reader to form his own conclusions both as to causes and means of remedy. 'The Canker at the Heart' is appearing in *The Standard*.

Under the title 'A Passive Resister of the Seventeenth Century,' Mr. George Cuttle has compiled from Evelyn's 'Diary' a series of extracts illustrating the passive resistance of the clergy to the decrees of the Government in Puritan times. A short note is added giving some particulars concerning Evelyn's life and movements. Mr. Elliot Stock is the publisher.

The publication of *The Library* has been taken over by the De La More Press. The editors hope in the future to make a strong point of illustrations, and the next number will contain a freely illustrated article on Sir Thomas Browne by Prof. Osler, who has been for many years a collector of, and keen student of, Browne's works. There will also be an interesting symposium by Lord Avebury, Mr. Passmore Edwards, Mr. Sidney Lee, and others on the proper scope of the public library.

Three important political articles in the December *Independent Review* are 'The Regeneration of the House of Commons,' by Mr. C. P. Trevelyan, M.P.; 'Irish Land Purchase,' by Mr. Robert Donovan; and 'An Ideal Budget,' by Mr. F. W. Hirst. Mr. H. G. Wells writes on Socialism under the somewhat perplexing heading 'This Misery of Boots.' Mr. H. B. Marriott Watson's paper 'The Unknown God' presents the point of view of an agnostic. The number also contains 'Euthanasia: from the Note-Book of an Alpinist,' by Mr. G. L. Dickinson; 'What People Read,' by Lady Bell; an appreciation of Heredia, by Mr. F. Y. Eccles; and a poem, 'On the Wiltshire Downs,' by Mr. M. McN. Sharpley.

Mr. Arnold Wright is severing his connexion with *The London Argus*, which, with the cordially expressed approval of the late Lord Salisbury, the Duke of Devonshire, and Mr. Chamberlain, he founded in 1887 to represent the views of the Conservative municipal party in London, and which he has edited ever since.

Sir Frederick Price, K.C.S.I., who has been long a resident at Ootacamund, is engaged upon a history of the famous hill station of Madras, which Lord Ampthill declared the other day to be "the most desirable place of residence for Englishmen in the whole of Asia."

Dr. G. M. Theal, having completed the publication of the Cape records in this country down to the year 1831, is starting for South Africa. At his advanced age Dr. Theal does not regard his return to England or the continuation of his work here as probable. We have already called attention to the remarkable results of the Cape Historiographer's mission, which are recorded in forty-five substantial volumes published between 1897 and 1905, the texts of which have been for the most part transcribed by Dr. Theal's own hand. In addition to these official labours he has found time to supervise new issues of his own historical works as well as to edit the important ethnological work compiled by Mr. Stow, which was recently noticed in these columns.

The Gentleman's Magazine, after the December number, will cease to be published by Messrs. Chatto & Windus, having been transferred to Messrs. Harmsworth, and will be published by them at the office of *The Observer*. No details are at present to hand concerning its development or other change, but it is to be hoped that a magazine with such a venerable history will retain its few surviving traditions.

A new work by Mr. G. L. Dickinson, author of 'Letters from John Chinaman,' will be published immediately by Messrs. Brimley Johnson & Ince. Its title is 'A Modern Symposium,' and its subject the present state of political parties and their ideals, as contrasted with those of the poet, artist, and business man.

Abbot Gasquet is preparing for publication in the January number of *The Dublin Review*—the first under Mr. Wilfrid Ward's editorship—a record of some of the impressions he formed during his recent visit to the United States.

Now that fairies and duchesses are falling out, it is worth noting that Faber, the writer of well-known hymns, quarrelled with "the little people" long ago, and said to Lady Etheldreda Howard in her schoolroom, "Suppose we take angels for fairies, and see how we get on." 'Ethel's Tales of the Angels' were the result; and one of these, 'The Child to whom Nobody was Kind,' is to appear this year, for the first time, as a popular illustrated toy-book.

The death, at an early age, is announced from Edinburgh, on Monday, of Mr. David Lawson Johnstone, author of many stories of adventure and novelettes. For James Henderson he wrote various serials in *Young Folks;* Messrs. Sampson Low published his 'Mountain Kingdom'; and Messrs. Chambers his best story, 'The Rebel Commodore,' which followed the fortunes of Paul Jones. He was a capable literary workman, less known than he deserved to be.

The December part of *Chambers's Journal* will be a Christmas issue with half a dozen complete stories. Amongst the articles are 'The Sun's Distance,' by Mr. Alexander W. Roberts; 'Reminiscences of Sir Henry Irving,' by Mr. A. Stodart Walker; and 'Rejected by the Publishers,' a paper giving examples of mistakes in regard to manuscripts submitted to them.

An extra issue (No. 4 *bis*) of the *Revue Germanique* has reached us, which is concerned with Schiller, and throws many interesting side-lights on his literary career. It appears that at the time of the French Revolution he was made "citoyen français," as a friend of liberty, under the somewhat wild title of "Le Sieur Giller." Other attempts at his name in French papers of the day were Gilleers, Gisler (which is perilously near that enemy of liberty, Gesler), and Schyler.

An account of the life and work of the late Baron Lambermont, the distinguished Permanent Secretary of the Belgian Foreign Department for many years, is about to be published in Brussels. It is written by Count André de Robiano, who was long his assistant in the Rue de la Loi; and among unpublished papers in the work may be mentioned the Baron's journal kept during his military service in Spain at the time of the first Carlist war.

M. Alfred Rambaud, who died in Paris yesterday week in the sixty-third year of his age, was a member of the Institute, and Ministre de l'Instruction Publique in the Jules Ferry Cabinet, 1879–80, and again in the Méline Cabinet, 1896–8. He succeeded the Duc d'Aumale at the Académie des Sciences Morales et Politiques in 1897. He was a prolific author, and was one of the first French writers to introduce Russian literature to the notice of his compatriots. His 'Histoire de la Russie' is one of the best books of its kind in France. He also wrote popular histories of French colonial expansion and of 'Civilisation Française,' and in collaboration with M. Lavisse compiled a 'Histoire Générale de l'Europe.' His last work was a 'Histoire de Jules Ferry.' He was for several years editor of the *Revue Bleue*.

The Street Noise Abatement Committee, which met at 1, Finsbury Circus last Saturday, has decided to promote a Bill in Parliament next session which will give the police power to suppress organ-grinding and street cries. The County Council by-laws have proved quite ineffectual for the protection of the public. All who do literary and artistic work in London,

Fluctibus in mediis et tempestatibus urbis,

will hope that the Bill may pass without delay.

Many book-collectors will regret to hear of the death last week, in the forty-seventh year of his age, of William Hutt, who, when a youth, was for several years in the office of *The Athenæum*. Nearly twenty years ago he joined his brother Charles, who, after working as a porter with Messrs. Hodgson, started as a bookseller, and built up an excellent connexion with collectors in England and America. They had a well-filled shop in an old house in Clement's Inn Passage. After a time the two parted, and William Hutt took the shop adjoining. William Hutt had a remarkable knowledge of modern early editions and of books on Alpine subjects. Latterly he had been in the employ of Mr. Charles Jackson, of Charing Cross Road, who is getting up a subscription for the widow, left entirely destitute.

The only Parliamentary Paper of general interest to our readers this week is Ordinance of the University Courts of the Universities of St. Andrews, Glasgow, Aberdeen, and Edinburgh: General No. 1, Regulations for Degrees in Arts, Supplementary to Ordinance No. 11—General No. 6—of the Universities Commissioners (½*d.*).

SCIENCE

RESEARCH NOTES.

Sir William Ramsay's paper on the new radio-active substance which he proposes to call radio-thorium (see *The Athenæum*, No. 4065) is now published. From 250 kilogrammes of thorianite from Ceylon, he obtained, after a treatment which he details, 25 grammes of a barium carbonate possessing a radio-activity equal to that of 14 milligrammes of radium bromide. Dissolved in hydrobromic acid, this left a residue of what appeared to be radium bromide, of which one part was more soluble than the other. The more soluble part proved to have the radio-activity not of radium, but of thorium; and this it possessed even after all the thorium was eliminated. The new substance has a soluble sulphate, while that of radium is insoluble, and it also forms an insoluble oxalate. Its solutions produce an emanation several hundred thousand times more active than those of thorium, and it appears to be quite different from actinium. Its discoverer thinks it probable that it forms the immediate product of ordinary thorium, and that helium, which is present in large quantities in the original mineral, is its ultimate product. It does not seem to have been yet submitted to spectroscopic examination. The original paper, as read by Prof. Blanc at the Liège Congress, is printed at length in *Le Radium* for the current month.

Mr. Makower's paper before the same Congress on 'The Transmission of Excited Activity to the Cathode' is also published in *The Philosophical Magazine*. It demonstrates, in the words of Mr. Jackson—who, like Mr. Makower, hails from the Victoria University of Manchester, and has subjected his colleague's paper to a prolonged analysis in the same number—that "the molecules of excited activity, initially uncharged, are projected from radium emanation with velocities large when compared with those of gas molecules." After a certain percentage of encounters with the gas molecules, he goes on to say, a negative electron is shot off, leaving the activity positively charged. It seems to follow from this that Mr. Makower and Mr. Jackson both regard the activity as no mere quality, but as a substance, which looks like a return to the fluid theory of electricity confirmed in some sort by the remarkable experiments of M. de Heen. But, this apart, the paper is both instructive and readable, and the new university is to be congratulated upon its connexion with the writer.

In the same magazine Prof. J. J. Thomson has an article in which he details certain experiments demonstrating the emission of negative electrons or corpuscles by the metals of the alkalis, even when not heated. In it he states

that, "with more delicate apparatus than that used in these experiments, it is probable that this property might be detected in all substances." This universal radio-activity of matter, which Dr. Gustave Le Bon was the first to demonstrate, is the pivot of his theory on the evolution of matter, and it is satisfactory to see that its probability is now admitted by one of our most distinguished professors of physics. Mr. Whetham, in an ungracious review of Dr. Le Bon's 'L'Évolution de la Matière,' lately suggested that Dr. Le Bon was to be blamed for quoting Prof. Thomson's conclusions in support of his theory.

Another curious confirmation, alike of the validity of Dr. Le Bon's experiments and of the soundness of the conclusions that he has drawn from them, is to be found in M. Paul Langevin's recently published theory of magnetism (see *The Athenæum*, No. 4069). M. Langevin lays it down that either an electromagnetic ray or a ray of light is given off every time that an electron undergoes a change of speed. Now Dr. Le Bon demonstrated six years ago that electromagnetic or Hertzian waves were emitted by every electric spark, and from this and other evidence he drew the conclusion that Hertzian waves and both visible and ultra-violet light are the final stages reached by matter in its return to the ether of which it was originally formed.

Another discovery with regard to ether-waves, or rather pulses, is announced by Dr. K. Hahn. It has long been known that the Röntgen rays will discharge any charged body on which they fall, and Prof. Righi has contended that they would also impress a charge upon a body previously without one. Dr. Hahn has now established by experiment that all bodies upon which the rays fall receive a positive charge, although the effect is often masked by the secondary rays which they at the same time produce. His explanation of the phenomenon is that the pulse is absorbed by the body impinged upon, thus breaking some valency bonds, whereby both positive and negative electrons are set free. Given a sufficiently strong impact, both ions and electrons are projected outside the body; but the electrons, having less mass, leave first and in greater numbers. Thus their projection leaves the body with a negative charge. Dr. Hahn also thinks that his experiments decide conclusively the question of the true nature of the Gamma rays, which he regards as ether pulses and as the counterpart of the Röntgen rays.

Attention may be drawn to a recent publication by the Société Française de Physique called 'Ions, Électrons, Corpuscules.' It is a collection of all the papers referring to the subject which have been printed of late years in French, English, Italian, and German, all appearing here in the first-named language. It is edited by M. H. Abraham and M. Paul Langevin, and will be invaluable to every student of the subject. Illustrations would doubtless have increased too much its already rather unwieldy bulk, though a few diagrams are included in its pages. Perhaps the only serious fault that can be found is that it lacks an index.

M. Charbonneau has contributed to the number of *Le Radium* mentioned above the description of a most ingenious arrangement whereby, by the use of two vacuum tubes of special construction, any induction coil or other transformer can be made to give all the effects of an electrostatic machine. It will be good news for the possessors of powerful coils, and anything that tends to the simplification of apparatus is a benefit to science.

Mr. Butler Burke has written to a contemporary that he considers M. Raphaël Dubois's claim to priority of discovery in the matter of "radiobes" "quite irrelevant." Mr. Burke's latest explanation with regard to his awkward position is that he has discovered not one, but two species of growths in gelatine, one of which is "very like that discovered by M. Dubois and others," and observable with an ordinary lens, while the other comprises the actual and veritable "radiobes," only to be seen with "the highest powers." Unfortunately, there is no hint to this effect in his first communication to *Nature* of May 10th last, nor in his article in *The Fortnightly* of September.

F. L.

SOCIETIES.

Astronomical.—*Nov.* 10.—Mr. W. H. Maw, President, in the chair.—The Astronomer Royal read a paper on observations of Jupiter's sixth and seventh satellites from photographs taken at the Royal Observatory, Greenwich, with the 30-inch reflector of the Thompson equatorial, and showed slides from the photographs and diagrams illustrating the orbits of the satellites. He also read a paper on the Greenwich observations of the satellite of Neptune from photographs taken with the 26-inch refractor.—Father Cortie gave an account of his expedition to Vinaroz, on the east coast of Spain, to observe the total solar eclipse of August 30th, and showed photographs of the corona, &c.—Mr. Thwaites gave an account of his expedition to Burgos, and showed slides of the eclipse from his negatives taken with the Newbegin telescope.—Mr. Maunder gave a short illustrated account of the Labrador eclipse expedition, which unfortunately failed, owing to dense clouds on the day of the eclipse.—Mr. Cowell read a paper on the secular acceleration of the earth's orbital motion, which he considered might be ascribed to the resistance of the ether. He also read a paper on the Ptolemaic eclipses of the moon recorded in the 'Almagest.' In a previous paper he had shown that the conditions of five ancient solar eclipses would be satisfied by adopting certain corrections in the distance of the moon from the node and in the distance of the moon from the sun. In the present paper he showed that these conclusions are supported by the eclipses of the moon recorded by Ptolemy.—Other papers were taken as read.

Statistical.—*Nov.* 14.—The Guy Medal (in silver) was presented to Mr. R. H. Rew for his work in connexion with the preparation of the Reports of the Special Committee appointed by the Society to investigate the Production and Consumption of Meat and Milk in the United Kingdom, and for his paper entitled 'Observations on Production of Meat and Dairy Products.'—Sir J. Athelstane Baines read a paper entitled 'Statistical Skimmings from the International Congress.'

Linnean.—*Nov.* 2.—Prof. W. A. Herdman, President, in the chair.—Col. A. H. McMahon was admitted a Fellow.—Mr. Jesse Reeves was elected a Fellow.—The Rev. G. Henslow exhibited the tails of trout and grayling to show the heterocercal origin of the homocercal tail, by means of the hypural bones which balance the vertebra turning upward towards the upper lobe. He then delivered an address on 'Plant Œcology, interpreted by Direct Response to the Conditions of Life.'—The President opened the discussion, which was carried on by Mr. H. M. Bernard, Dr. D. H. Scott, Mr. W. F. Kirby, the Rev. T. R. R. Stebbing, Mr. H. Groves, Dr. W. G. Ridewood, and Mr. W. C. Worsdell.

Meteorological.—*Nov.* 15.—Mr. Richard Bentley, President, in the chair.—Sir John W. Moore communicated an interesting paper on 'The Rainstorm of August 24th to 26th, 1905, in Counties Dublin and Wicklow,' which in the absence of the author was read by the Secretary. The atmospheric disturbance which caused the torrential rainfall was near the shores of Kerry and Cornwall on the 24th, and the next morning it was near the Scilly Islands. Thence it travelled slowly northwards up St. George's Channel, its centre passing near Dublin early on the morning of the 26th. At this time the system suddenly changed its course, crossing the Channel eastwards to Wales, passing over Central England, and out to sea at the mouth of the Humber in a north-easterly direction. It appears that the rainfall on the 25th exceeded three inches at all stations in the counties Dublin and Wicklow, while it rose above four and even five inches at stations near the Dublin and Wicklow mountains. Sir John Moore is of opinion that this remarkable downpour was brought about by the co-operation of the following factors: (1) a chill antecedent to the arrival of the rain-bearing depression; (2) the slow progress of the depression; (3) the fact that the counties Wicklow and Dublin lay to the westward of the cyclonic centre, and so received its north-easterly and northerly winds; and (4) the physical configuration of those counties and their coast line. As the result of this remarkable rainstorm a destructive flood occurred over the low-lying parts of the Bray Urban District, near the mouth of the Bray River. At Little Bray the water rose to a height of four feet in the streets, flooding houses, destroying domestic animals and fowls, wrecking furniture, and covering floors, yards, and gardens with a thick alluvial deposit.—A paper by Dr. W. B. Newton was also read, describing 'The Aquameter.' This is a new instrument for accurately measuring the amount of aqueous vapour present in the atmosphere.

Institution of Civil Engineers.—*Nov.* 14.—Sir A. R. Binnie, President, in the chair.—The paper read was 'On Waterways in Great Britain,' by Mr. J. A. Saner.

Society of Biblical Archæology.—*Nov.* 8.—Mr. F. Legge in the chair.—Prof. Flinders Petrie read a paper on 'The Early Monarchy of Egypt.' He considered fully all the arguments of Dr. Sethe's paper on the subject; he claimed, too, that Sethe had already accepted the kings of the first and second dynasties as identified by the author. But in the following points it was contended that Sethe's reasons were not conclusive, and that other considerations lead back to the arrangement previously arrived at. That the king Narmer is a predecessor of Mena is shown by the style of the rapidly changing art of the time. Merneit is not necessarily a queen, and if rejected as the fourth king of the first dynasty, then a gap must be left there in the series. As to the pre-Menite kings, it is highly probable that the kings who reigned before Mena were buried at the capital—Abydos—and in the royal cemetery. In that cemetery, at the earliest part of it, are tombs under and smaller than those of the first-dynasty kings; in one tomb is the name of the Horus Ka, in another is only the name of the Horus Ro, and scattered about are objects with the names of Zeser, Narmer, and Sma. Not one of these can be shown to have lived after Mena, and all of them agree with the character of kings before Mena. The whole of the evidence of style and locality shows that these are part of dynasty 0. These later names of Kha-sekhem and Ka-ra were also shown to belong probably to the place which the author had before assigned them.—The Chairman said that the acceptance of Prof. Petrie's theories must depend on evidence rather than on authority.

Mathematical.—*Nov.* 9.—*Annual Meeting.*—Prof. A. R. Forsyth, President, in the chair.—Messrs. P. I. Anderson and J. A. H. Johnston were elected Members.—The De Morgan Medal was presented to Dr. H. F. Baker.—The Council and officers for the ensuing session were elected, as follows: *President*, Prof. A. R. Forsyth; *Vice-Presidents*, Prof. W. Burnside and Sir William Niven; *Treasurer*, Prof. J. Larmor; *Secretaries*, Prof. A. E. H. Love and Mr. J. H. Grace; *Other Members of the Council*, Dr. H. F. Baker, Mr. A. Berry, Mr. J. E. Campbell, Prof. E. B. Elliott, Dr. J. W. L. Glaisher, Mr. G. H. Hardy, Dr. E. W. Hobson, Major P. A. MacMahon, Mr. A. E. Western, and Mr. A. Young.—The following papers were communicated: 'On Improper Multiple Integrals' and 'On the Arithmetic Continuum,' by Dr. E. W. Hobson,—'On the Arithmetical Nature of the Coefficients in a Group of Linear Substitutions (Second Paper),' by Prof. W. Burnside,—'On the Asymptotic Value of a Type of Finite Series,' by Mr. J. W. Nicholson,—'On an Extension of Dirichlet's Integral,' by Prof. T. J. I'A. Bromwich,—and 'The Continuum and the Second Number-Class,' by Mr. G. H. Hardy.

Aristotelian.—*Nov.* 6.—Dr. Hastings Rashdall, President, in the chair.—The President delivered the annual address on 'Causality and the Logic of History.' The idea of causality was distinct from that of the uniformity of nature. The first was a necessity of thought, the latter a mere postulate of physical science, which we were justified in employing solely by the fact that our experience was in favour of it. There was therefore nothing a priori incredible in the idea of an actual suspension of some natural law based upon induction from experience. The real difficulty lies in the evidence. He wished to protest against two opposite tendencies—the tendency of many theologians to suppose that a suspension of a law of nature could be proved by the same kind and amount of evidence which would establish any not antecedently improbable historical event, and the tendency of most philosophers to refuse to treat seriously the evidence

for abnormal or unusual events, whether of the kind recorded in the religious history of the past or the kind investigated by the Society for the Promotion of Psychical Research. The ultimate basis of historical evidence lay in certain generalizations, partly as to the way in which human beings behave, partly as to the way in which nature behaves. The testimony for an ordinary historical event assumed the uniformity of nature. An alibi was said to be proved when a credible witness testified that he saw the accused at a distant place at the time of the alleged crime. The value of this evidence depended upon the assumption that a man could not be in two places at once. Assume that the uniformity of nature may be violated, and the evidence would not prove his innocence. Hence, in spite of the a priori possibility of a suspension of physical law, it was practically impossible to get enough evidence to prove an isolated suspension of physical law in the remote past. On the other hand, it was a mistake to assume that the uniformity of nature prevailed in the sphere of human action, or even in the growth of plants. There, too, no doubt the law of causality held; but biologists who knew something of philosophy, and philosophers who knew something of biology, were beginning to recognize that psychological and biological laws were laws of a different kind from the mechanical uniformities of succession which prevailed in the region of mechanics. They involved final causality. The laws which governed the relations between mind and matter were imperfectly understood. Alleged suspensions of well-established physical laws could not practically be established by mere testimony; but we ought not too hastily to assume that events of the kind commonly called miraculous were impossible because they were unusual in character, or because they could not be accounted for by laws of the mechanical kind which were commonly understood by the phrase "uniformity of nature." Recent psychological research had widened our conception of the possibilities of the modification of physical phenomena by psychical influences, and might widen them still further. Many of the so-called miracles of religious history might, therefore, have happened. A recorded event of an abnormal character ought, therefore, to be accepted or rejected, partly according to the amount of direct historical testimony for it, partly according to the amount of analogy which existed between the alleged event and other events for which there was good evidence. Dr. Rashdall concluded by touching upon the position which, on this view, the belief in such events would occupy in religious beliefs. It was, he held, out of the question that the religion of the future should rest in any considerable degree upon such events. If they were not regarded as exceptions to the laws of nature properly understood, they could not prove the truth of the doctrine connected with them. At the same time the discovery that there was more truth in the traditional Christian story than was supposed at the first outburst of criticism would tend to bridge over the gulf between the religion of the past or the present and the religion of the future; while the wider conception of the possible influence of mind over matter which the recognition of this fact implied was by no means without religious value. The whole tendency of recent extensions of our psycho-physical knowledge was in an anti-materialistic direction.

HELLENIC.—*Nov.* 7.—Mr. S. H. Butcher in the chair.—Prof. E. A. Gardner read a paper on the Atalanta of Tegea. He pointed out that the heads from the Tegean pediments, which had been hitherto regarded as the most important evidence for the style of Scopas, had recently been supplemented by the most interesting discoveries made in the excavations of M. Mendel, of the French School at Athens. Chief among these was a torso of a female figure in amazonian costume, which could hardly be anything but the Atalanta from the hunt of the Calydonian boar in the eastern pediment. This figure was in Parian marble, not in the local Doliana marble of which the other pedimental figures were made; and a head in Parian marble and on the same scale, which was found with the other fragments, almost certainly belonged to the torso. The use of Parian marble, because of its appropriateness for rendering the nude parts of female figures, in compositions otherwise of inferior material, could be paralleled in the later Selinus metopes and in the Demeter of Cnidus. The style of the head was much simpler and less passionate in character than that of the male heads; but this might be explained by the desire of the artist to distinguish the heroine-goddess from her human companions. If these conclusions be accepted, we have new and valuable data for our study of the style of Scopas. — In the discussion which followed Mr. G. F. Hill, Prof. Percy Gardner, the Rev. G. C. Richards, Prof. W. C. F. Anderson, and Mr. J. Baker-Penoyre took part.—Mr. G. F. Hill read a note on a bronze coin of Asine, in Messenia, representing the head of Apollo and the figure of his son Dryops, the eponymous hero of the Dryopians. The Asinæans were particularly proud of their Dryopian descent; besides their temple of Apollo, they had, Pausanias tells us, a shrine and an ancient agalma of Dryops. On the coin the hero is represented enthroned, holding a kantharos; the type is obviously copied from an archaic relief similar to the "ancestor-reliefs," which are almost entirely of Laconian origin. The existence, proved by this coin, of a Laconian style of relief on this Messenian site is interesting in view of the historical relations between Asine and Sparta. The Asinæans, while still inhabiting Asine, in Argolis, had given assistance to Sparta against Argos; expelled from their home by the Argives, they received the Messenian site from the Spartans. —The paper was discussed by Prof. P. Gardner, Mr. A. H. Smith, and Prof. E. Gardner; and Mr. Hill was complimented on his successful attribution of this difficult coin.

FARADAY.—*Oct.* 31.—Lord Kelvin, President, in the chair.—Prof. Ernest Wilson gave a résumé of his paper on 'Alternate Current Electrolysis.'—Mr. W. R. Cooper read an abstract of his paper on 'Alternate Current Electrolysis as shown by Oscillograph Records,' illustrating his remarks by projecting on the screen a selection of his photographic records.—Prof. A. K. Huntington contributed a 'Note on the Crystalline Structure of Electro-deposited Copper,' which was illustrated by photomicrographs of sections of the deposits.—Mr. W. Pollard Digby's paper on 'Some Observations respecting the Relation of Stability to Electrochemical Efficiency in Hypochlorite Production' was taken as read.

MEETINGS NEXT WEEK.

MON. Royal Academy, 4.—'The Lower Limb,' Lecture II., Prof. A. Thomson.
— London Institution, 5. — 'Submarines,' Sir W. H. White. (Travers Lecture.)
— Surveyors' Institution, 7.—Junior Meeting.
— Sociological, 8.—'The Origin and Function of Religion,' Mr. E. Crawley.
— Geographical, 8½.—'First Exploration of the Hoh-Lumba and Sobson Glaciers (Himalaya),' Mrs. F. Bullock Workman.
TUES. Institution of Civil Engineers, 8.—Discussion on 'Waterways in Great Britain.'
WED. Geological, 8.—'On a New Specimen of the Chimæroid Fish *Myriacanthus paradoxus*, Ag., from the Lower Lias of Lyme Regis,' Dr A. Smith-Woodward; 'The Rocks of the Cataracts of the River Madeira and the Adjoining Portions of the Beni and the Mamoré,' Dr. J. W. Evans; 'The Doncaster Earthquake of April 23rd, 1905,' Dr. C. Davison.
— Society of Arts, 8.—'The Cinematograph and its Applications,' Mr. F. Martin-Duncan.
THURS. Royal Academy, 4.—'The Head and Neck,' Lecture I., Prof. A. Thomson.
— Sociological, 4.—'The Study of the Individual,' Dr. J. L. Taylor.
— Royal, 4½.
— London Institution, 6.—'Geographical Botany interpreted by Direct Response to the Conditions of Life,' Rev. G. Henslow.
— Institution of Electrical Engineers, 8.—'The Applications of Electricity in the Royal Gun Factory, Woolwich Arsenal,' Col. H. C. L. Holden.
FRI. Physical, 5.—'The Dielectric Strength of Air,' Mr. A. Russell; 'On the Electrical Conductivity of Flames containing Salt Vapours for Rapidly Alternating Current,' Dr. H. A. Wilson; 'On the Lateral Vibration of Loaded and Unloaded Bars,' Mr. J. Morrow.

Science Gossip.

A NEW small planet, previously overlooked, has been found by Herr P. Götz, registered on a photographic plate taken by Herr Dugan at the Königstuhl Observatory, Heidelberg, on September 22nd, 1903, and afterwards, the planet being at the time in the immediate neighbourhood of Devosa, No. 337.

NO fewer than twenty-two new discoveries are announced from the same observatory: one by Prof. Max Wolf and one by Herr Kopff (the latter, however, somewhat doubtful) on the 20th ult.; one by Herr Kopff on the 23rd, which may be identical with Jolanda, No. 509; two by Prof. Wolf on the 24th, one of which may be identical with Italia, No. 477; three by Prof. Wolf on the 25th; five by Prof. Wolf and one by Herr Kopff on the 26th; three by Prof. Wolf on the 1st inst.; and four by him and one by Herr Kopff on the 3rd. Prof. Berberich has found that one stated to have been detected by Herr Götz on September 18th is in fact identical with No. 429, which was discovered by M. Charlois at Nice on November 23rd, 1897.

NOVA AQUILÆ (var. 104, 1905) has continued to diminish in brightness. Prof. Max Wolf found its magnitude on September 29th only 9·6 or 9·7, and on the 18th ult. considerably below 10. It had the appearance of being surrounded by an unsymmetrical halo from 1′ to 2′ in diameter.

FINE ARTS

OUR LIBRARY TABLE.

Raphael. By Julia Cartwright (Mrs. Ady). "The Popular Library of Art." (Duckworth & Co.)—Like other writers for this series of miniature books on art, Mrs. Ady seems to have been helped by the rigid limitations of space to give us her very best. The essential facts of Raphael's life and art could not have been stated more concisely. Nor has the necessary compression of the material made for dullness: it is no mere précis, or catalogue of facts, but an eminently interesting and readable life. Mrs. Ady's knowledge of the period is so intimate that she can fill in her outline at any point with vivid local colour. The men and women who come into Raphael's life are for her not mere names, but old acquaintances whose relations and past history are always present to her mind. She succeeds, therefore, by means of a hundred slight allusions and reminiscences which naturally recur to her mind, in imparting actuality to her accounts of the time. She has, too, an eye for what is picturesque and striking in the narrative, and, being widely read also in the literature of Raphael's work, she has produced as well an excellent account of his art. She is conversant with all the latest writings upon particular points in Raphael's career, and uses their results with understanding. It would be difficult to fulfil the aims of a popular book, in the best sense of the term, better than she has done.

A word of praise must be awarded to the illustrations. On the small scale of this book it would have been futile to repeat once more the whole compositions of Raphael's larger work, and Mrs. Ady has accordingly used her small page to the best possible purpose by reproducing detached heads. There are few advantages which photography has afforded to the study of art greater than this of isolating particular passages, and focussing attention on them in a manner impossible, and perhaps undesirable, when the whole is before us. In this way we get an intimate notion of the artist's drawing in the actual process of execution, just as the sketch presents his attitude at the moment of conception. Probably to many who are fairly familiar with Raphael's art such a detail as the head of Savonarola from the 'Disputà' will come with something of a shock of surprise. When it is seen isolated as here, we realize the painter's virility and feeling for character more easily than when the balanced perfection of the whole design fascinates and delights us. We are glad, also, to have two little-known portraits at Budapest reproduced: one of a youth by Raphael, and the other Sebastiano's portrait of Raphael himself.

Claude. By Edward Dillon. "Little Books on Art." (Methuen & Co.)—It is not often that the reviewer of popular books on art experiences the particular kind of pleasure which this unpretentious little work arouses. They are often excellent, and of late years the standard has certainly risen, but they are rarely the outcome of such leisurely and refined scholarship, such genuine love of knowledge for its own sake, as in the present instance Mr. Dillon has bestowed. It is, of course, to Lady Dilke more than to any one else that we are indebted for our information about an artist whose uneventful life made for obscurity, and Mr. Dillon constantly records his indebtedness to her researches. But in going over once more the same ground he has found a good deal to

add and some few things to correct. It is in the study of Claude's actual work—above all, in the drawings—rather than in documents and archives, that Mr. Dillon has added to our knowledge. In the drawings particularly he has been able to identify a number of sites, and these identifications are sometimes of real historical interest, as, for instance, in the drawing of St. Peter's at Rome now in the British Museum, in which we see a great tower at one end of the façade. This is a precious record of the tower built by Bernini to complete Maderno's façade. Unfortunately, in 1644 Urban VIII., Bernini's patron, died, and the tower was sacrificed to professional jealousy. One cannot help believing, from what we know of Bernini's work, that it must have been a great improvement on the façade as we now see it. Then, again, Mr. Dillon has been able to correct all previously received ideas as to Claude's house in Rome, and to place it definitely in the Babuino, then officially known as the Via Paolina. He also has found, by the evidence of the drawings, the probable site of Claude's villa in the Campagna.

His account of the artistic society in Rome in Claude's day is full of interest, and for this he has drawn upon a wide acquaintance with contemporary literature. It is evident that at that time was formed the particular kind of jovial Bohemian circle, made up largely of foreign artists, the tradition of which continued unbroken almost until the fall of the Papal States. The picture of Claude's expeditions with Pieter de Laar and Poussin might almost stand for an account of Mason and his circle in Rome in the nineteenth century. There is the same happy-go-lucky joviality, the same simplicity and good nature—only, we suspect, with the plodding Claude and the severe Poussin there was a good deal more hard work.

Mr. Dillon's estimate of Claude's art is marked by sound good sense. He does not conceal his defects; he admits the actual validity of Ruskin's criticisms, but rightly shows their inapplicability. He gives a remarkable summary of the history of landscape art before Claude, and shows how much he derived from the art of the Netherlands. Indeed, he traces the genealogy of the modern landscape rather through Elsheimer and Patinir to the primitive Franco-Flemings than through the Caracci and Titian to Bellini. There is much to be said for this view, though the final result of Claude's art, as also of Poussin's and Dughet's, is Southern in its strong feeling for regularity and balance, its avoidance of accident, and its fine decorative quality. What we think Mr. Dillon hardly enforces enough is the overwhelming influence of Claude in modern landscape, particularly on the Romanticists, and on Corot especially. He talks of Claude's uniformity; but whatever motives Claude took up he gave to them so final and definitive a form that they have haunted landscape painting ever since.

The book contains an admirable summary of Claude's more important pictures, and of some of the chief collections of drawings. The drawings are, indeed, treated here for the first time with a full sense of their extraordinary merit, and they have been largely utilized in the illustrations. Mr. Dillon's is, in fact, an excellent work, full of well-digested information and unobtrusive scholarship, and enlightened by a real sentiment for the beauty of style in landscape art.

Bethlehem to Olivet. Text by J. R. Miller. (Hodder & Stoughton.)—This is a series of reproductions of modern religious pictures. They are effectively done, but the choice of pictures, to judge by this part, shows that it is intended to appeal to those whose devotional feelings are best aroused by the worst form of sentimental art. With one exception—Burne-Jones's design for the Merton tapestry—there is nothing here which has any pretensions to serious art. The text is inspired by a religiosity even less to be commended than that of Dagnan-Bouveret's and Leempoels's pictures.

Puvis de Chavannes. "Newnes Art Library."—Both the greatness and the fertility of Puvis de Chavannes's invention come out vividly as one turns over the pages of this collection. It is by no means complete, but there are a number of little-known works which it is a pleasure to see here. There is the so-called 'Peace,' a figure of a woman standing in front of a snow-covered Paris, and warding off a hawk from the dove she holds to her breast. The figure is in black, and is rendered by perfectly flat silhouette of an amazing perfection and purity of line. The whole design is certainly one of the most wonderful inventions of the nineteenth century, worthy to be placed beside some of the greatest of the primitives for its extraordinary directness of statement and spontaneity of conception. Then we have some of the Durand Ruel collection, such as the magnificent 'Toilet,' with its reminiscence of Titian, and the two marvellous 'Hopes,' one here wrongly called 'Innocence.' Then there is the 'Pastoral,' now at Bayonne. Besides these, we find, of course, most of the great decorations at Lyons, Rouen, the Sorbonne, Amiens, and Marseilles. Some of these are wrongly described, several of the Amiens designs being given to Rouen. Of a good many the provenance is not shown; and there are such misprints as "Chassèrian" for "Chassériau," which occurs twice.

M. Arsène Alexandre's introduction has some interesting passages on Puvis's habits and character; and altogether the book, in spite of a certain carelessness in execution, is a welcome addition to our knowledge of a great artist.

Canterbury: a Historical and Topographical Account of the City. By J. Charles Cox. (Methuen & Co.)—Dr. Cox's book on Canterbury is one of a series of descriptions of "Ancient Cities." The writing of it was suggested, as long ago as 1884, by Dr. Benson on his translation from Truro to the primacy, and that fact was no less an earnest of the author's fitness for the task than an incentive to him to do his best with it. As a result the book has been written with great care and with a reasoned enthusiasm which makes it a model for the better class of guide-book. The history of Canterbury is presented mostly in extracts from contemporary records, but the selection, except in the earlier periods, where documentary evidence is rarer than in more modern times, gives no impression of patchiness; and the comparative omission of mere legend, while detracting to some extent from the romantic interest, leaves an impression of trustworthiness which is in strong contrast to the descriptive style of historical narration so frequent in guide-books. The pages in which Dr. Cox relates, from his own observation, the incidents accompanying the funeral of Archbishop Benson, and in which his regard for the dead prelate is allowed full play, are a credit no less to his head than to his heart. The rest of the book is filled with a description of Canterbury's monumental and other remains which may be commended to those who wish to take their Canterbury seriously, as the author does. That this seriousness sometimes leads to High-Toryism is hardly a fault in dealing with a home of ancient precedents, and the hint that Canterbury should be approached by road to appreciate its full beauty is good; but the suggestion, "Surely motorists might be induced to leave their cars (throbbing, noisy, evil-smelling machines) outside the city, for their presence is a vulgar and irreverent anachronism," strikes us as rather intolerant. Canterbury is sufficiently modern already in many ways. We have even heard of a factory there which turns out "antiques."

Mr. B. C. Boulter's illustrations, which Dr. Cox modestly describes as more likely to win favour than the letterpress, by no means appeal to us as perfect. The smaller ones, especially the head-pieces and tail-pieces of the chapters, are felicitous, but in handling masses of architectural detail the artist is hardly so successful, though he has necessarily had to work on a small scale.

The Magazine of Fine Arts (Newnes), the first number of which is just out, begins well with a study of the development of the art of Jakob Jordaens by that fine critic Max Rooses. Sir James D. Linton writes an interesting article on Richard Wilson, who is not so neglected, perhaps, as he seems to think. There are also articles on woven fabrics and pottery, with coloured illustrations. Lord Ronald Gower writes on Gainsborough's drawings in the British Museum, two of which are reproduced in red—in fact, the illustrations are a feature of the magazine. It promises to lay stress on the best art, and employ experts. We hope this ideal may be maintained; but it is difficult to be sanguine in view of popular taste, the abundance of mediocre writing claiming to be expert because it is fluent, and the forces of advertisement.

THE SOCIETY OF TWELVE AT OBACH'S GALLERY.

The Twelve have reappeared, and although the novelty of the idea and of the brilliantly non-committal title has worn off, the exhibition has such solid merits that it is likely to increase the Society's reputation. The ballot by which the members decide the position of their works upon the walls has this year placed Mr. Strang in the front. We wish we could be more enthusiastic over the drawings he shows, for Mr. Strang has done such serious and distinguished work that we cannot but regret the exhibition of such a drawing as the *Portrait of Mrs. Nairn* (No. 5). It is not, we need scarcely say, without accomplishment in the execution, though the modelling is unpleasantly slurred and indefinite; but the intention seems to us very far below what Mr. Strang's talent should allow. It is frankly, undeniably, ostentatiously pretty. Prettiness is an artistic fault which can hardly have occurred easily to Mr. Strang's rude and vigorous hand, and one wonders what can have induced him to acquire a quality at once so opposed and so inferior to his natural gift. The nude study (6), where the exigencies of portraiture can hardly be pleaded, is scarcely better in this respect. But the portrait of *Richard Garnett, Esq.* (4), has something of his finer qualities—his blunt directness of statement and frankness of vision.

Mr. Ricketts comes next with some fine studies of draperies for the *Wise and Foolish Virgins* (7 and 9), and a nude (10) in the great tradition of Raphael, Ingres, and Puvis. Indeed, its likeness to some of Puvis's drawings is remarkable.—Mr. Muirhead Bone's work is so similar to itself, both in quality and intention, that it is difficult to do more than repeat what we have already said of his drawings at the New English Art Club. *The Two Scaffolds* (13) has the same grandiose sentiment, the same strenuous workmanship, that distinguished his 'St. James's Hall.'—There is nothing really new to be said of Mr. C. H. Shannon's delightful sanguines, or of Prof. Legros's drawings, of which *Sur le Chemin près du Village de S. Paul* (31) is perhaps the most beautiful. — Mr. Conder's *Fountains* (39) is a delightful invention; and Mr. John sends some extraordinarily powerful work. The two nude studies should convince even those who find his inventions repellent that it is not from any lack of power that he draws what no one but himself has yet seen in nature. For our part, we find things like the *Family in the Lane* (57) profound and sympathetic visions of life.

We have not space to discuss at length the prints of various kinds in the inner gallery. We may mention, however, Mr. Conder's *Gossip* (63) as not only the best of his lithographs here (which are for the most part hardly up to his level), but also one of his most complete and delightful compositions.—Mr. Nicholson's *Queen Victoria's Coachman* (65) and *Waterman* (67) show his extraordinary ingenuity in fitting his humorous interpretations into the limited decorative scheme of his medium. The touches of colour in the latter work are extremely felicitous. — Mr. Shannon has developed a process of lithograph in chiaroscuro with very beautiful results. The *Morning* (72) is an elaboration of, and a great improvement on, one of his earliest designs; and the *Idyll* (74) and the *Millpond* (71) are both finely-thought-out compositions. — Mr. Bone's *Ayr Prison* (77) is perhaps the most perfect in style of all his work.

Mr. Ricketts sends nothing quite so beautiful as some of his woodcuts in this gallery last year, but a comparison of the early *Faith* (94) and the *Parable of the Lost Piece of Silver* (92) gives a measure of the remarkable growth of his talent, the immensely increased ease and elasticity of his expression.—Mr. Sturge Moore's woodcuts have, as always, the charm of an unexpected and curious fancy, so fertile and resourceful that it almost cheats one out of a sense of the limits of his power of execution.

THE PORTRAIT PAINTERS AT THE NEW GALLERY.

Portraiture is the one really living form of painting in England—the only kind of painting that is ever really wanted. People come to admire or disparage landscape and heroic art; to portraits alone they come with a sense of the possibility that one day or another their own features may pay this debt to posterity. But the very thing that creates a real demand for this form of art also violates some of the conditions for the production of works of fine art, and the desire for portraiture is as often as not a broken reed to the art it supports. It reflects too closely the average taste of the wealthy, and in consequence it is burdened with many false ideals of the beautiful—ideals which have no doubt their appropriate place in social life, but which have nothing to do with the life of the imagination. It is well enough, for instance, for ladies to aim at something of the distinction of eighteenth-century life; but they cannot impose on us the sense of their achievement by the short cut Mr. Ellis Roberts supplies. The result is unfortunately both pretentious and false.

One might, indeed, expect that for an art that answered a real demand there would be at least a high standard of accomplishment, however commercial and practical its aims; but what inevitably strikes one about the present exhibition is the low standard of mere accomplishment, the number of clumsy and crude endeavours, not at greatness of style, but at mere commonplace effectiveness. One wonders, in fact, that really capable though prosaic portraiture like Mr. Bowie's is not more universal; but, as things are, his work stands out by its successful assertion of the obvious. Nor is the exhibition raised from this level of low mediocrity by any works of supreme importance or interest. There are, of course, enough really good and serious pieces to make a single small gallery delightful; but they are scattered about among a mass which they scarcely have power to leaven.

Among the best of these we must place Mr. Orchardson's finely observed head of *The Rev. B. H. Alford* (No. 6), which is painted with the utmost discretion and reserve, and yet, as mere relief, holds its own against Signor Mancini's *Madame Marchesi* (11), where everything in the nature of quality has been sacrificed just to this effect of salience. Not that it, too, has not real artistic merit. It is, indeed, one of the best pictures the artist has shown here: the colour scheme of cold whites, cold blacks, and dull green is personal and new, and is at least logically complete, if not entirely agreeable; the figure is really observed, and the indications of movement, if slightly caricatured, are at least firmly given. The arms have that curious rigidity — that appearance of coming from some point outside the shoulder—which is typical of the singer; and the face has character, though the interpretation is rather forcible than subtle.

M. Besnard is not an artist whose work often gives us much pleasure; as a colourist he seems to us crude and uncertain, but it is impossible not to recognize the definite achievement of his two portraits in this room. *M. Frantz Jourdain* (43) has the advantage of being almost in monochrome; and in *Madame Nocard* (19), though the colour of pale brick-red and dull blue is unpleasant, it is not so emphatic as to prevent one from admiring the astonishing power of drawing and modelling displayed in the neck and arms. M. Blanche's portraits have little to redeem the essential commonness of their conception.

Mr. C. H. Shannon's portraits are both of them excellent. *Lady Louisa Fielding* (25) is really too low in tone, too completely effaced, but for all that a most delicate and sensitive interpretation, full of a fine compunction. The other, the *Lady in a Black Jacket* (33), is one of the most interesting portraits he has ever done. The face has much more in it than mere portraiture often gives; it is a definite creation, and haunts one as only creatures of the poetical imagination can. The placing of the figure in the canvas and the choice of the accessories have a rare nobility of style. Even here, however, one wishes that Mr. Shannon would enunciate a little more definitely and would drop a little of his reserve.—Even Whistler's late and slight *Brun et Or* (30) has a quality of substantial relief which makes Mr. Shannon's picture look, by comparison, elusive and vague.

Mr. Rothenstein has rarely done better than in his *Francis Darwin* (47), which is a presentation portrait for the Cambridge Laboratory. It has a bare simplicity of style, a broad, rough-hewn construction, which will fit it admirably for its severely utilitarian, but by no means ugly surroundings. His other portrait of *Dr. and Mrs. Redcliffe Salaman* (40) is less successful, for, though the man's head is a very vivid piece of character-drawing, the composition is forced and insufficiently explained.—Mr. Orpen contributes a large number of brilliantly executed paintings, of which much the best seems to us *The Earl of Scarbrough* (88); but, as usual, we miss in his work any definite artistic intention.

The exhibition is enlivened by a few retrospective works, including two very quaint and early Corots, representing the artist's father and mother, which have a curious suggestion of the daguerreotype, not merely due, we think, to the fashion of the clothes; and in the South Room some large charcoal heads by J. F. Millet, which have extraordinary force of character and dignity of style. The *Diaz* (147) in particular might almost pass for a Titian in its suggestion of colour and its poetical mood.

We ought to have mentioned in the North Room La Gandara's *Comtesse de Noailles* (60), a brilliant piece of actuality. It suggests a social situation far more intricate, more self-conscious, and more subtle in its ambitions and ideals than anything we can produce, and as a comedy of contemporary manners it should be a wonderful record to the future historian. But it is rather as a document than as a work of art that it should win immortality.

THE REMBRANDT GALLERY.

A small collection of original etchings and dry-points at this gallery contains some interesting pieces. There is much that we are, perhaps, too familiar with at the Painter-Etchers', but the etchings of M. Lepère are really remarkable. By means of his practice in coloured woodcuts he has acquired great economy in expression, and in his etchings, such as the *Notre Dame* (33) and the *Bords de l'Amstel* (38), he has turned this power to good purpose, giving in a few open lines a sense of atmosphere and light and shade which is really extraordinary. His more elaborate *Peasant's Funeral* (9) is still very restricted in means, when one considers how complete an impression results. No one who looked at M. Lepère's early woodcuts—a few of which are shown in the central case here—could have foreseen that from such clever but commonplace work he would arrive at the sense of style and quality displayed in these etchings.—Mr. Oliver Hall sends some good work; his etching is rather thin and laboured, and his design might be broader, but refinement and scrupulosity mark his observation.—Sir Charles Holroyd's *Shepherd* (24)—Legros-like in design, but with something original in the values of light and shade—is one of the best things he has ever shown.—Col. Goff's *Florentine Villa* (36) and *Old Road to Fiesole* (42) are forcible and direct in workmanship.

Fine-Art Gossip.

At the Ryder Gallery paintings and studies of horses by Miss Mabel Holmes are on private view to-day.

Messrs. Marchant & Co. are holding to-day also a private view of a collection of jewellery, enamels, and art metal work by Mr. Nelson Dawson.

Mr. Lawson Wood has at the Doré Gallery a show of drawings which he entitles 'Humorosity.' The word is not ours, and we hope no future dictionary will represent it as having our approval.

At the Mendoza Gallery five large oil paintings, executed in South Africa from drawings on the spot by Mr. E. H. Holder, are on view, representing the Victoria Falls on the Zambesi from different points of view.

The private view will be held at the Modern Gallery, next Tuesday, of an exhibition of sculpture by Mrs. Bernard Jenkin, figure subjects in oil by Miss Mabel Young, a set of decorative fantasies (mostly on old vellum), &c., by Mr. W. J. Neatby, and portraits in oil by Mr. Reginald Waud. The exhibition remains open until December 2nd.

The death is announced of the Belgian artist Léon Eugène Auguste Abry, at Antwerp, where he was born on March 6th, 1857. He had been an exhibitor at the Salon for several years, usually of military scenes, but sometimes of portraits of Belgian and other celebrities. He obtained a medal in 1901. This year he was represented by the picture of 'S.M. le Roi Léopold aux Manœuvres de l'Armée Belge.' He was an excellent writer on art, and a frequent contributor to the *Journal des Arts*, for which he wrote under the signature of "A. de Fallays."

MUSIC

THE WEEK.

Royal Italian Opera.—*Andrea Chenier. Rigoletto.*

Two years ago Umberto Giordano's opera 'Andrea Chenier' was performed in English

by the Carl Rosa Company at Camden Town. We heard it again last Saturday at Covent Garden in the original language, but see, however, no reason to modify our first impressions. The third and fourth acts sufficiently prove that the composer possesses dramatic power, but the first two acts, with few exceptions, are not strong. To a certain—indeed to a large—extent, this may be the fault of the book. In the last two acts, even without a knowledge of the libretto, it would be easy to grasp the general meaning of what is taking place on the stage, and therefore to appreciate the spirit of the music. In the earlier acts, however, there are details which may help to develope the story of the rise and fall of the famous French poet, but which do not yearn for music; hence the latter has not the requisite emotional power. In the third act the situation is intensely dramatic, while in the last the love duet is broad and truly impassioned. The composer has achieved success with two operas, 'Fédora' and 'Siberia,' and it would certainly have been interesting to hear either of these later works in place of the one in question.

The performance at Covent Garden was very good. Signor Zenatello appeared in the title-rôle, Signora Strakosch was the Maddalena, and Signor Sammarco the Gérard. Signor Mugnone is an able conductor; but he should not allow, as was frequently the case, the orchestra to overpower the vocalists.

On Wednesday evening Signor Battistini impersonated Rigoletto in Verdi's familiar opera. The artist has a fine, well-trained baritone voice, and is a most accomplished actor. His success was deservedly great. Signor Battistini appeared in London fifteen or sixteen years ago. He now ranks among the best stage vocalists of the day.

ÆOLIAN HALL. — *Mr. Richard Buhlig's Pianoforte Recital.*

MR. RICHARD BUHLIG gave the first of four pianoforte recitals at the Æolian Hall on Tuesday afternoon. His programme began with three preludes and fugues from Bach's 'Well-tempered Clavier,' and the pianist deserves all praise for selecting these in place of the usual transcription of an organ work. As regards *tempo* and expression of the clavier fugues each interpreter does what appears to him right; but Mr. Buhlig's rendering of the third, in E major, from the second set of the "48," seemed to us unduly sentimental. Anything, however, is better than those cold mechanical readings of Bach which help to perpetuate the absurd opinion that the composer's chief merit was that of being a learned contrapuntist. The pianist's rendering of Beethoven's Sonata in A flat, Op. 110, was disappointing: technically it was very good, but the higher qualities of the music were only partially revealed.

BECHSTEIN HALL. — *Mr. York Bowen's Pianoforte Recital.*

MR. YORK BOWEN gave a pianoforte recital at Bechstein Hall on Tuesday evening. His programme — rather a severe one — contained three sonatas: two by British composers, the third by the Russian A. Glazounoff. The first, by Mr. J. B. McEwen, opens with an Allegro of strenuous and somewhat rhapsodical character. The slow movement is earnest and dignified, and the Scherzo, cleverly written, is effective. The Finale is the weakest section of the work. The second sonata, by B. J. Dale, has a bold Allegro, a slow movement consisting of some clever variations, a not very interesting Scherzo, and a Finale long and rambling. The whole work is written in a style scarcely appropriate to a sonata, and we think that Mr. Dale would appear to far better advantage in works of freer form and shorter compass. Glazounoff's First Pianoforte Sonata in B flat minor is a work clear in form, and full of engaging melody and of writing grateful to pianists. The movements, three in number, are of reasonable length; the middle one, an Andante, is particularly charming. Mr. York Bowen played the three works with great skill and entrain. Miss Ethel Lister sang two groups of songs with taste and refinement.

Musical Gossip.

AN unpublished waltz of Chopin was included in the recital given by Mr. H. Köhler last Saturday at Bechstein Hall. Some sections of the piece did not seem to have the true Chopin ring; the latter part, however, sounded genuine. Some information might have been given as to the history of the autograph or manuscript from which the music was obtained. Mr. Köhler's programme also included the first two sections of Schubert's 'Wanderer' Fantasia, but this was most inartistic: there is no real break at the end of the slow section; and, further, all four sections of the fantasia are more or less connected with one another. The pianist's reading of Beethoven's 'Waldstein' Sonata was not strong technically, while his conception of the work generally was far from satisfactory.

AT a concert yesterday week at the Æolian Hall performances were given on the Metrostyle Pianola and the Æolian Pipe Organ. The difference between the ordinary pianola and the one in question is that while the former reproduces only the harmony and melody, the latter reproduces in addition the composer's *tempo* and changes of *tempo*. The instrument is really a wonderful invention, and the effect produced by Mr. Max Schulz in solos from Grieg and Thomé was striking. The Æolian Pipe Organ is no less wonderful; it was heard alone, and it also served as accompaniment, together with an ordinary pianoforte, to Thomé's Andante Religioso, the violin solo of which was admirably played by M. Johannes Wolff.

MADAME ADELINA PATTI gave a concert at the Albert Hall on November 10th, assisted by Madame Kirkby Lunn and Messrs. William Green, Mark Hambourg, and Fritz Kreisler. Madame Patti's voice may have lost some of its freshness, but she can still charm an audience, and her vocalization remains unrivalled.

THE Sunday Orchestral Society—to which, and not to the older Sunday Concert Society, our comments of the 4th inst. were intended to apply—has had a brief existence. After two concerts the series, through lack of support, has been suspended. The latter society gives a special concert to-morrow to commemorate the anniversary of Schubert's death (November 19th, 1828), the last number in the programme being, however, Beethoven's 'Leonora' Overture, which was played at the production of Beethoven's 'Fidelio' at Vienna, November 20th, 1805.

NEXT Monday is the 210th anniversary of the death of Henry Purcell, and, so far as we are aware, the sole commemoration in London of that event will be the concert given on the following day at the King's Hall, Messrs. Broadwood's, by Miss Grace Sunderland and Mr. Frank Thistleton, whose programme will be devoted to the music of England's great genius. He will, however, only be represented by his chamber music, yet he excelled in many branches of his art.

'MIARKA,' a lyric comedy in three acts and a prologue, libretto by M. Jean Richepin, music by M. Alexandre Georges, was produced at the Paris Opéra Comique on the 7th inst. More than twenty years ago M. Richepin published his novel 'Miarka, la Fille à l'Ourse,' in which were fourteen *chansons*, which M. Georges set to music and published. They proved successful, so that it occurred to the composer to ask the novelist to evolve a libretto from his book. The story is a romantic one, and the opera, which naturally includes the above-mentioned *chansons*, has been received with marked favour.

Le Ménestrel of November 12th believes that M. Gailhard is thinking of giving next year the 'Iphigénie en Tauride' not only of Gluck, but also that of his contemporary and rival Piccinni. The works were produced, one in 1779, the other in 1781. The revival would, indeed, prove highly interesting.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
MON.	Joachim Quartet, 8, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
TUES.	Joachim Quartet, 3, Bechstein Hall.
—	Mr. Albert Spalding's Orchestral Concert, 3.15, Queen's Hall.
—	Mr. R. Buhlig's Pianoforte Recital, 8.30, Æolian Hall.
—	Miss Grace Sunderland and Mr. Thistleton's Concert, 8.30 Broadwood's, Conduit Street.
—	Royal Italian Opera, Covent Garden.
WED.	Miss Edith Brown's Pianoforte Recital, 3, Bechstein Hall.
—	Joachim Quartet, 8, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	London Symphony Orchestra, 3, Queen's Hall.
—	Joachim Quartet, 3, Bechstein Hall.
—	Miss K. Goodson's Pianoforte Recital, 8, Æolian Hall.
—	Mr. Francis Korbay's Grand Concert, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	M. Maurel's Vocal Recital, 3.30, Bechstein Hall.
—	Joachim Quartet, 8, Bechstein Hall.
SAT.	Chappell's Ballad Concert, 3, Queen's Hall.
—	Miss Evelyn Suart's Pianoforte Recital, 3, Bechstein Hall.
—	Concert, 3.30, Crystal Palace.
—	Royal Italian Opera, Covent Garden.

DRAMA

THE WEEK.

HAYMARKET. — *Lucky Miss Dean: a Play in Three Acts.* By Sidney Bowkett.

IN Yorkshire folk-speech an instance is advanced how, when other temptations had failed, a mutinous little miscreant was persuaded to return to the maternal roof by a promise that he should "break a pot." A similar inducement has apparently prevailed with Mr. Charles Hawtrey in taking the part of Frederick Ware in 'Lucky Miss Dean,' a three-act farce produced in August last at the Criterion. Mr. H. Marsh Allen was at that time the hero, and played the part with the irresponsible touch of youth which is necessary if a story of deliberately practised and continuous fraud is not to be repellent. Mr. Hawtrey imparts to the character a measure of his own peculiar method, and is in his way inimitable. He is much more responsible than his predecessor, and we feel some disposition to resent his iniquities. By way of relieving this feeling, it may be, or for some reason or other, he breaks pots with considerable assiduity. Whether this proceeding is inherently comic we doubt. Executed as it is by Mr. Hawtrey, it is comic, though the suggestion arises that it will seem funnier still five weeks hence.

Miss Jessie Bateman plays the lucky heroine, whose good fortune is, however,

XUM

in nubibus, and she imparts to the character that species of youth which reconciles us to her delinquencies. With the exception of Mr. Holman Clark, who reappears as a hide-bound official, the cast is entirely changed. The slight but amusing bill thus constituted is strengthened by the retention of 'A Privy Council.'

GREAT QUEEN STREET.—*Ein Fallissement: Schauspiel in 5 [sic] Aufzügen.* Von Björnstjerne Björnson.—*Sappho.* Von Grillparzer.

IN England at least no such wave of popularity as swept over Ibsen, and has since retired, has attended his kinsman Björnson, whose dramatic masterpieces (for as such they are held in Germany and Scandinavia) still await the recognition to which they are entitled. 'Beyond Human Power' has indeed been seen in both Paris and London. 'Bankruptcy,' however, if we may so translate 'Fallissement,' has not proceeded further than Paris. There is, accordingly, cause for gratification in witnessing it in the German rendering of Herr Wilhelm Lange, in which, eleven years ago, it was seen at the Schiller Theater, Berlin. Far less of a mystic and far more of a fanatic than Ibsen is Björnson, and his theories with regard to morality and kindred subjects are inflexible enough for the most advanced of vigilance committees. In 'Ein Fallissement,' so far as the main action is concerned, he goes no further than we can gladly accompany him, and the moral he inculcates is practical as well as defensible. It amounts to no more than the lesson, enforced among others by Sancho Panza, that "honesty is the best policy." With this it couples a commonplace experience that the dread of calamity is not seldom worse than the calamity itself. Prosaic as seems to Englishmen the general treatment, the piece reaches in the interviews between Tjälde, the timber merchant, with whose failure the whole is occupied, and Advocat Berent, acting on behalf of the bank, a pitch of remarkable intensity. That the love interest throughout is uninteresting or inanimate is of little moment. It may, however, be maintained that Walburg, the eldest daughter of the bankrupt timber merchant, is the most uncomfortable specimen of Scandinavian womanhood with which Norwegian dramatists have supplied us. She is nevertheless acute enough to secure a lover by whose side she all but shines. The performance was creditable, and in many respects excellent. Herr Hans Andresen has done better things than the Advocat Berent, but his performance was good. Herr Richard Starnburg was also good as the timber merchant; and Herr Otto Collott, Herr Willy Klein, and Fräulein Margarete Russ were welcome.

On Monday Fräulein Else Gademann reappeared as the heroine of Grillparzer's 'Sappho,' Dr. Ingo Krauss playing Phaon, and Fräulein Russ, Melitta.

IMPERIAL.—*The Temptation of Samuel Burge: a Farce.* By W. W. Jacobs and Frederick Fenn.

THE new curtain-raiser at the Imperial is drawn, with the aid of Mr. Frederick Fenn, by Mr. Jacobs from one of his characteristic stories, contributed, as we are told, to *The Charing Cross Magazine*. It is so far a farce that its action is amusingly extravagant, but it exhibits a distinctly satirical purpose. A jeweller belonging to the Society of Primitive Converts entertains to supper and bed a travelling Boanerges of the order, and finds, to his dismay, that he has admitted into his treasury a converted burglar, a terror of the police, whose visit is for the purpose of testing how far, when easy access is furnished to the most portable and valuable form of property, his desire for amendment will triumph over his customary cravings. When the police appear on the scene the assumption of moral regeneration is easily dismissed, and the self-proclaimed burglar—who is in fact no burglar at all, but an area sneak seeking to trade on a reputation to which he is no wise entitled—is, with the man to whom his introduction is due, unjustly, but unfalteringly lugged off to jail. The characters in an amusing and well-conceived play are ably presented. Mr. A. E. George is specially good as the self-reputed burglar.

Dramatic Gossip.

HIS MAJESTY'S is now occupied with preparations for the production of Mr. Stephen Phillips's 'Nero,' which is to be given early in the new year. Mr. Tree will, as has been said, be Nero, and Mrs. Tree, reappearing in her husband's theatre, will be Agrippina, while Miss Constance Collier will play Poppæa. What are said to have been Nero's last words, "Qualis artifex pereo," supply the basis of the plot, which rehabilitates the emperor.

THE performance at the Scala had to be postponed, and the production of 'Mrs. Grundy' did not take place until Thursday evening. The cause for delay appears to have been the compulsory withdrawal from the cast of Mrs. Beerbohm Tree, who, as mentioned above, is required at His Majesty's for 'Nero,' and the consequent necessity of rehearsal for her successor.

MR. JOSEPH HATTON is writing for Messrs. Hutchinson an unconventional biography under the title of 'Sir Henry Irving: his Romantic Career on and off the Stage.' Much of the earlier part of it was written with the authorization and assistance of the great actor.

ON Monday 'The Correct Thing' of Mr. Sutro, which does not seem to have caught on at the Shaftesbury, was replaced as *lever de rideau* by 'The Factory Fire,' as is now called the piece hitherto known as 'A Case of Arson,' in which Mr. Henry de Vries plays seven characters.

SATURDAY next has been fixed for the production at the Adelphi of 'A Midsummer Night's Dream.'

'BERTRADE,' a four-act comedy by M. Jules Lemaître, produced at the Renaissance, satirizes severely the decadent nobility of France, is unworthy of its author's reputation, and has a painful ending. M. Guitry gave a powerful rendering of a *déclassé* duke, and M. Dieudonné was amusing as a count who incidentally is also a cardsharper. Mlle. Brandes played a not very sympathetic heroine.

'DIE HEILIGE SACHE' is the title of a three-act comedy by Herr Lothar Schmidt, produced at the Lustspielhaus, Berlin. It is a satire upon the dishonest proceedings to which an impoverished section of the German aristocracy has occasional resort.

TO CORRESPONDENTS.—E. D. R.—J. W.—C. C.—W. J. T.—received.
E. P.—Already allotted. F. C. N.—Many thanks.
No notice can be taken of anonymous communications.

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LITERATURE

The Empire and the Century: Essays on Imperial Problems. With an Introduction by Charles Sydney Goldman. (John Murray.)

MR. GOLDMAN, who was praised by us for his book on the cavalry in the South African war, has (working as it seems with Mr. Garvin, the editor of a weekly contemporary) induced a great number of gentlemen, mostly of distinction, to contribute, to a thick volume, essays of varying length and importance dealing with Imperial questions. The result can hardly be called a book. There is no common principle. The essays often contradict one another, and the whole is somewhat in the nature of a collection of magazine articles. On the other hand, some of the contributions are full of interest and well worthy of attentive consideration. Almost the only general remark which can be made as to the volume is that the Chancellor of the Exchequer of any Government will read it with despair. The cost to the mother country of many of the suggestions that are made by writers of all sorts is hardly ever taken into account. Mr. Goldman in his introduction has tried to discover a common purpose among the writers; but the Treasury will find it only in a desire to plunder the taxpayer or the public purse. Mr. Goldman, indeed, does his best to suggest high aims by proclaiming the spiritual kinship of Cromwell and Rhodes, both of whom, according to him, "sought the glory of God." The prosaic reader, if he has the patriotism to attempt to grasp the Imperial ideal of the ablest among the writers in the volume, will seek for teaching of a more mundane description.

The dominant strain is Chamberlainite or preferential, but the other opinion is strongly represented. While Mr. Garvin contributes a long essay on the one side, Mr. St. Loe Strachey, also an editor, replies, as it were, at one-fifth the length. Mr. Monypenny, Mr. Amery, Mr. Wise, Sir John Cockburn, Mr. Parkin, and many others maintain views more or less in accord with those of Mr. Garvin, and their contributions are hardly matched by equal essays from the writers, considerable as they are, who oppose them.

An essay which is of value is by Mr. Bernard Holland, and follows the lines of his well-known volume. Substantially he may be represented as belonging to the school of Sir Frederick Pollock and Mr. Haldane, of whom the latter contributes to the volume, but only on the subject of education. The views of Sir F. Pollock and his friends are roughly handled by Mr. Richard Jebb and others of the writers. Mr. Jebb, however, as will be remembered by readers of our criticism of his recent volume, is far from supporting in its entirety what may be called the Chamberlain view, and may be regarded as holding an Australian view, independent of the two schools, and in part intermediate. He states again that the independence of the various executives in the Empire

"I take to be permanent.....since I cannot detect the slightest indication, either here or beyond the seas, of any widespread disposition to surrender any part of that independence. On the contrary, there seems to be a pronounced and popular tendency in the opposite direction. The Premier of the Dominion, who commonly is reckoned an Imperialist, apparently thinks it consistent with sound Imperialism to talk about 'treaties' being negotiated between Canada and England."

Mr. Jebb goes on to declare that as regards defence, also, it

"can be organized only on the basis of allowing each nation to keep entire control of its own naval and military forces. Canada, the leader of the younger nations, seems to have made it clear that she cannot be induced by any offer of representation to surrender any portion of her control to a joint authority."

Mr. Jebb, while damaging Sir Frederick Pollock's Advisory Council, supports what we think was an earlier suggestion of Sir F. Pollock and his friends, namely, "co-operative action by.....heads of States, who alone have the advantage of power and the restraint of responsibility."

The editor of *The Outlook* in his essay hits a real difficulty in all the schemes: that "of reconciling the interests of the mother country with those of the three great self-governing colonial groups and of India." The fact that the mother country controls the Crown Colonies and Protectorates, and, in great matters, India, causes an enormous preponderance in the Empire of these "Downing Street" interests over those of the Dominion, the Commonwealth, and New Zealand. Mr. Garvin also gives valuable reminders of the extent to which the Empire is handicapped by debt as compared with her American and German trade rivals. To read Mr. Amery, however, one would think that we were rich indeed.

Another interesting reminder of difficulties comes from Lady Lugard, who writes with great truth that it is not easy either to find or to foresee

"the unity of the Empire. In the matter of its labour supply it has not yet been regarded as one. The self-governing colonies generally dislike the idea of so regarding it. They have not been able to face the fact that we are not a white Empire, but a white and coloured Empire."

The editor of the admirable '*Times* History of the War in South Africa' does not please us so much by his article on 'Imperial Defence' as by his volumes. He seems to wish to produce an enormous army for India or for the Canadian frontier, supporting his view by arguments which, if they prove his case, would in fact also demonstrate that we should expect to have to use both these armies at the same time. In other words, the tendency of his essay is to suggest that our life as an empire cannot be permanent unless we are prepared at one and the same moment to put half a million of men in Afghanistan and another half million on the American frontier. The alarmed reader will be inclined to give up the defence problem as useless. He will shake his head and declare, "Then it is too much; it cannot be done; it is no use trying." If we are to contemplate as a serious probability a solid defence of the Canadian Dominion with its present frontier, then it is impossible to suppose that an American Government determined upon its conquest would not put across the western frontier of Canada a larger army than we could possibly transport thither to defend it. Mr. Amery's ideal army, "capable of indefinite extension," would, we fear, be found one of "indefinite" cost. In all he says about South Africa he confirms what has already been told us in his history:—

"The attitude of the army was as unwarlike in its essence as the attitude of the nation. The absurd fear of casualties, the hysterical excitement about the Boer artillery, the exaggeration of the depth of rivers and steepness of mountains, which were so conspicuous features in the reports of press correspondents, were but the reflection of the attitude of the officers from whom those correspondents derived their impressions, and who censored their dispatches."

Mr. Amery tries to set up again his training-army in South Africa, which has been killed by its cost and unpopularity with the soldier. There will be many who will fail to agree with his political statement that the South African "war was in its essence a war of secession."

The writers of the various essays in the volume are so competent on their respective subjects that hardly any question can be raised with them as regards mere matters of fact. We do not agree with one of the most able in the Indian and Eastern section that we owe the friendship of Japan to Sir Harry Parkes, concerning whom "the makers of modern Japan soon realized that they had no more sincere and enlightened well-wisher than the plain-spoken British Minister." Sir Harry Parkes was, indeed, too "plain spoken" to be a *persona grata* among the creators of the new Japan.

Mrs. Fitzherbert and George IV. By W. H. Wilkins. 2 vols. Illustrated. (Longmans & Co.)

THE long-debated question as to the exact relations between George IV. and Mrs. Fitzherbert is finally set at rest by Mr. Wilkins in this book. The author, in response to a direct appeal to the King, has been allowed to see and print material extracts from the documents deposited at Coutts's Bank in 1833, the most important of which are the mutilated marriage certificate and the letter from the Prince of Wales (written just before the second period of cohabitation) referring to the witnesses of the ceremony. Another document of almost equal importance, in view of the prevalent notion that, if there had been a ceremony at all, it was performed by a Roman Catholic priest, is the letter asking for preferment addressed to the Prince by the Rev. Robert Burt, then vicar of Twickenham, with Mrs. Fitzherbert's memorandum specifying him as the officiating clergyman. Moreover, this last paper (which Mr. Wilkins prints entire) finally disposes, as he observes, of claims set up from time to time by certain persons to be the children of the alleged marriage; for the proof of the paternity was said to be contained in it, and to be the real reason why these documents were withheld from publication. The truth, of course, is that Mrs. Fitzherbert never had a child by any of her three marriages.

Whether the Duke of Wellington was not justified in thinking that substantially Mrs. Fitzherbert suffered no injury by his refusal, on public grounds, to allow the sealed documents to be used for the purpose of a justificatory memoir, is at least arguable. Notwithstanding the denials on two occasions in the House of Commons that there had been any marriage, and the obloquy cast upon the lady by an ill-informed press and a still more ignorant mob, there is ample evidence of the great consideration with which she was treated by the whole royal family and by the best society of the day. Queen Caroline herself spoke of her as "the real wife"; and William IV., when she refused his offer of a peerage (having "no wish to be a second Duchess of Kendal"), insisted upon her assuming the royal liveries, besides always receiving her *en famille*.

However, it must be allowed that Mr. Langdale (who had to write the vindicatory memoir without the help of the sealed papers) was amply justified in holding that the statements in Lord Holland's book published in 1854 called for speedy repudiation; and the fact that even he, the accredited biographer, was unable, with the material at his command, to give the correct date of the ceremony, is enough to prove the necessity (if only in the interests of historical truth) of an appeal to the most authoritative sources.

Mr. Wilkins displays his usual lucidity in narrative and firm grasp of his subject. He does full justice to the injured lady, showing how her real devotion to her husband personally, as well as a sense of his interests as sovereign, influenced her in refusing to take any step in vindication of her honour so long as George IV. lived. It is clear that Mrs. Fitzherbert thought that her position might have been established on the accession of his successor; but William IV.'s own wishes were overruled by Wellington, and she agreed to the compromise by which, when the bulk of her correspondence with George IV. was destroyed, certain documents were reserved for her and deposited under seal, with the proviso that no one was to have access to them without the "knowledge" (afterwards interpreted as consent) of the late King's representatives. It is clear that, so far from influencing the Prince or any one else in the political interests of those who shared her religious faith, she scarcely ever intervened in politics. The only occasion on which she could be charged with anything of the kind was during the agitation of the Regency question at the time of George III.'s first illness in 1788-9, when her activity, we agree with the author in thinking, was a mistake, however excusable. When appealed to somewhat strangely, twenty years later, by the man who had thrown her over for Lady Hertford, Mrs. Fitzherbert seems to have advised the Regent-designate to employ his old friends, the Whigs, "if only for six weeks" — a curious piece of counsel, which was doubtless well meant. She never forgave Fox for his speech in the House, and was credited with having had something to do with his estrangement from the Prince, which coincided with her own period of greatest influence; and she seems to have fallen completely under the spell which the social charm of Sheridan enabled that featherweight of a politician to cast over every one with whom he came in contact. Yet probably he did her more real injury than even "dear Charles." The veritable hero of the debates in which Mrs. Fitzherbert was so cruelly injured, in which Fox, Sheridan, Grey, and Pitt played no creditable part (though the real culprit was in the background), was he of 'The Rolliad,' who was at least an honest partisan.

We do not find our author convincing as the half-hearted apologist of George IV., more especially in his attempts to throw upon Fox the chief blame for the public repudiation. Fox, forsooth, "exceeded his instructions!" Perhaps his refusal to give up the letter (he said it was lost) on which he based his speech is against him; but there might be reasons for his reluctance to part with it. We agree, however, that Mr. Wilkins, in estimating George's character, is entitled to make the most of the opinion of a contemporary such as Scott, as against the literary fulminations of Thackeray, who certainly gave a distorted account of the Jockey of Norfolk incident at Brighton. One may also allow the plea of the unfortunate upbringing of the Prince. Yet, to our mind, the perusal of this book fails to remove the established view of George IV. as the least estimable of his family, whatever the promise of his youth and his admitted possession, during much of his life, of social charm and a measure of intellectual cultivation. The relation between Queen Charlotte and Lady Jersey here revealed seems almost incredible; but it is difficult to explain it away. Mr. Wilkins does not attempt to adjudicate between the various estimates of Knighton's character held by Mrs. Fitzherbert and Wellington respectively, but contents himself with printing a diverting anecdote on the subject. Probably the lady was right in suspecting a man whose devotion to George IV. she had reason to know was extreme; and the Duke, on his side, knew enough of the sterling business qualities of his co-executor to inspire him with respect.

There is naturally much about Brighton in the book. Mr. Wilkins does not believe that the Pavilion (whatever Carlton House may have been) was such a nest of iniquity, after all; and he is sceptical about the supposed secret passage between Mrs. Fitzherbert's house on the Steine and the Prince's palace. He prints communications from a gentleman still living who worked as an upholsterer for the Roman Catholic lady who did so much for the town's prosperity. As for Lady Hertford, who drove Mrs. Fitzherbert from Brighton for a time, our author believes that her relations with the Regent amounted only to "intellectual adultery"; and he also expresses the view that her successor, Lady Conyngham, who finally got the King away from the Pavilion, was equally innocent so far as legal criminality went. The Dukes of York and Kent (there are curiously intimate letters from the latter to Mrs. Fitzherbert in the book) come out very well here, as does Sir Henry Halford, the physician, through whom was delivered to George IV. on his death-bed his true wife's last message.

We will conclude our review of these handsome volumes by noting a few errors which should be remedied in a future issue. Besides errors as to Grey and the French kings which are obvious, we note that the madwoman who attempted the life of George III. was Margaret (not "Mary") Nicholson. Mr. Wilkins once (i. 261) writes Sir "George" instead of Sir Gilbert Elliot. November, 1789 (i. 231), should be amended to 1788; and 1796 should replace "1786" (ii. 136). Plombières, Lille, and Montargis are spelt incorrectly. One cannot "reck" a danger; and when it is said of a person that she was "doubly forsworn" (i. 257), the implication is certainly not that such a person is betrayed, which is what the author wishes to convey. Mr. Wilkins's foot-notes are usually informing and adequate, but those relating to Burke ("orator and politician"), Horne Tooke (no mention of philology), and Francis leave something to be desired. As in a former work, he still employs the name "Act of Settlement" contrary to usage. The note concerning "Fox's Administration" (i. 247) appears superfluous: Lord Stourton's meaning is quite clear. These things do not detract materially from the merit of Mr. Wilkins's well-written and historically important work.

There are no fewer than six portraits of Mrs. Fitzherbert in the first volume, the most interesting of which is, perhaps, the reproduction of the unfinished Reynolds. The paintings by Gainsborough and Romney afford fine frontispieces. Amongst the other illustrations there is a quaint picture of William IV. "attending divine service at the Chapel Royal, Brighton," and a curious reproduction of a drawing of the old Chain Pier, giving a glimpse of Brighton in the days of the Regent.

Harvard Lectures on Greek Subjects. By S. H. Butcher. (Macmillan & Co.)

To all who have read and used Dr. Butcher's 'Some Aspects of the Greek Genius'—whether professed students of the classics or general readers—the publication of another book of similar character will have been most welcome. In this volume of lectures, delivered at Harvard University last year in connexion with the benefaction of Mr. Gardiner Martin Lane, Dr. Butcher once more shows himself peculiarly fitted to act as the interpreter of Greek ideas for an Anglo-Saxon audience which is possibly, but not necessarily, acquainted with the Greek language. He does not attempt to make a special subject appear simple or easy out of consideration for the less Greek among his hearers: rather, with an incidental subtlety which bespeaks the accomplished teacher, he stimulates one and all to a clearer, more conscious appreciation of the peculiar and wonderful part which Greek thought has played in human history.

In these six lectures the originality of Greece is examined from several points of view—(i.) the contrast between Greece and Israel, (ii.) between Greece and Phœnicia; (iii.) the Greek love of knowledge; (iv.) art and inspiration in Greek poetry; (v. and vi.) Greek literary criticism.

The first lecture demonstrates how the influence of Greeks and of Jews, alike in a certain "spirit of exclusiveness," has lived by death, by the sacrifice of the national to the universal:—

"Through humiliation and loss of independence they each entered on a career of world-wide empire, till at length the principles of Hellenism became those of civilisation itself, and the religion of Judæa that of civilised humanity."

The Hebrew was dominated by a single idea, the devotion of man to the one supreme God; the Greek aimed at the perfection of the whole human nature. And this fundamental difference permeated the life and thought of each people: the sublimity of poetry, the purpose of philosophy, the meaning of history, are seen to be different in each case. Eternity, we may say, was the watchword of the Jews, humanity of the Greeks.

"Each people is at once the historical counterpart and the supplement of the other. Each element, by contributing its own portion to our common Christianity, has added to the inalienable treasure of the world."

In their never-failing sense of life as a whole the Greeks were able to correct the merely commercial impression which the Phœnicians had set upon the material side of human existence. Each Greek colony was an outpost of Hellenism, a focus towards which all local diversities of thought and custom were drawn, to be touched in turn with something of higher humanity. And the unrestricted interchange that existed between mother-city and colony, between colony and colony, at once strengthened the Hellenic sense, and saved it from self-centralization and undue exclusiveness—enabled the ideal ever to control the real, the moral to control the material. Work was looked at in its relation to leisure; social intercourse found its natural outcome in friendship; education came to see aright; life became capable of heroism.

"From the dawn of history *to know* seemed to the Greeks to be in itself a good thing, apart from all results." Yet their love of knowledge—as we learn in the third lecture—was restrained by the instinct of a true humanity, a σωφροσύνη which made man conscious of his own shortcomings and insignificance:—

"The Greeks dared to ask the question 'Why?' The fact was not enough; they sought out the cause (τὸ διότι) behind the fact (τὸ ὅτι)."

And the lesson of history as they read it, the basis of political philosophy, was that "the true causes of events lie deep in character." Mere erudition is nothing; true education (παιδεία) is based on human sympathy, and more important in process than in product. "As Life is something beyond Literature, so Personality is something beyond Learning."

The lecture on 'Art and Inspiration in Greek Poetry' is introduced by the frank avowal that "Greek literature is the one entirely original literature of Europe." And a little later the case is put again:—

"Greece presents a phenomenon unique in literary history—namely, the creation of fixed types, governed by a rigid code of rules, yet working in harmony with the spontaneous play of native faculty."

It is made clear, by instances from poetry and prose, that according to the Greek conception, as the author of the Περὶ ὕψους has observed, "even in the revels of the imagination sobriety is required." "Sophocles the conscious artist is none the less an inspired poet"; in fact, he represents exactly the Greek sense of balance—nay more, of alliance—between reason and intuition, art and inspiration, creation and criticism. And as in poetry, so in the earlier philosophy, there is the same complexity of character: religion and science, the mystical and the logical, are ever engaged in a "warfare" upon which progress itself depends. And Dr. Butcher points out, in the last paragraphs of the section, that in the conscious effort to harmonize the contraries of nature lies the secret of the Greek temperament, the essence of Greek originality.

It is not difficult, then, to understand that it was as natural to the Greeks to criticize as to create. And in a certain sense literary criticism existed among them from the first. A public which listens, not reads, is sure to acquire an "instinct for language," but it is not necessarily unbiassed in its criticism of literature; and it was left for Plato to enunciate, if not to discover, the law of internal unity "as a primary condition of literary art." Aristotle did not, perhaps, duly appreciate, though he did not ignore, the "ecstatic" element in poetry; but he alone of the ancients understood and emphasized the interdependence between unity of form and universality of content; and he realized that "the aim of poetry is pleasure, not edification or moral instruction." In Alexandria the flower of literary criticism ran to seed, and produced "πολυμαθεῖς, not φιλόλογοι," an encyclopædic erudition which had no longer eyes to see nor ears to hear.

And upon prose no less than upon poetry the Greek theory of style set its mark. The purity of the Attic prose idiom remains to-day the marvel and the despair of all true students of literature; and here again the secret is proved to be contained in a union of contrasts, a balance between the too much and the too little, a sense of the right thought expressed by the right word in the right place. Phrase-making is not style (as Lucian showed with all the force of his satire), nor is rhetoric the sole canon of speech. Only by long endeavour of interpretation can criticism attain to a true judgment. Translations cannot adequately interpret Greek literature, for they do not present in its vital beauty that harmony of form and meaning which is what we owe to the Greeks.

We have dwelt upon the several lectures at some length in the hope of showing the importance of the subject-matter. The style throughout is admirable, for, as every classical scholar knows, Dr. Butcher is not merely master of his subject, but he has also the gift of exposition, the genius of the teacher. And indeed it would be difficult to say too much in praise of this most scholarly book, which presents, at a time when the value of Greek thought and speech seems somewhat likely to be misunderstood, if not denied, a fresh and suggestive view of the influence exercised by the Greeks upon the civilization of the world, upon the history of humanity.

London Films. By W. D. Howells. (Harper & Brothers)

Since the Declaration of Independence it has been customary for visiting citizens of Great Britain and the United States to express their frank opinions on each other's country. Nations are sensitive to criticism, but particularly so if the criticism issues from a rival, and more particularly if the rival be agnate. Our American cousins like to contrast and to compare, and to note their divergences from the parent stock; and when they have set out to do this in earnest they have usually done it very well. Emerson's 'English Traits' will remain a classical analysis of a kindred people; and since Emerson no one has observed with such acuteness and written with such insight as Mr. Howells. This volume, in which he embodies his impressions of London and London life, reveals him in quite another mood from that in which many of us have known him. It is as if the seventh visit had, by the association of that mystical number, revolutionized his outlook. His Americanism, though he would not be Mr. Howells or a right good patriot if he lacked it, is never so pronounced—so overbalancing, one may say—here as we have noticed it elsewhere. He came, it must be conceived, in the mood to enjoy and philosophize, and he was able to do both. His first acquaintance with London dates back to 1861, and since then he has visited our metropolis at intervals. His latest and longest stay was in 1904, and that has enabled him to disengage and summarize his ideas, or, following his own metaphor, to develope his films.

The one thing which seems to have

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marred our traveller's pleasure throughout is the English climate, coupled with the English fireplace. Constantly we hear how cold he was, as indeed it is open to us to hear from any Transatlantic visitor; but his summary is at once philosophical, just, and whimsical:—

"At the end it is a question of whether you would rather be warm and well, or cold and well; we choose the first course, and they choose the last."

Mr. Howells's depreciation of our climate does not affect his appreciation of our town. Is it not even our climate that lends beauty to our town? This passage is striking at once in its vividness and its truth:—

"As the shadow momently thickens or thins in the absence or the presence of the yellowish-green light, the massive structures are shown or hid, and the meaner houses render the rifts between more impressively chasmal. The tremendous volume of life that flows through the narrow and winding channels, past the dim cliffs and pinnacles, and the lower banks which the lesser buildings form, is such that the highest tide of Broadway or Fifth Avenue seems a scanty ebb beside it. The swelling and towering omnibuses, the huge trucks and wagons and carriages, the impetuous hansoms and the more sobered four-wheelers, the pony-carts, donkey-carts, handcarts, and bicycles which fearlessly find their way amid the turmoil, with foot passengers winding in and out, and covering the side-walks with their multitude, give the effect of a single monstrous organism, which writhes swiftly along the channel where it had run in the figure of a flood till you were tired of that metaphor. You are now a molecule of that vast organism, as you sit under your umbrella on your omnibus-top.....and feel in supreme degree the insensate exultation of being part of the largest thing of its kind in the world, or perhaps the universe."

And in the National Portrait Gallery Mr. Howells rises again to a pitch of eloquent enthusiasm which cannot but affect English readers:—

"It is in these rooms that the grandeur of England, historically, resides. You may, if you are so envious, consider it in that point and this, and at some point find her less great than the greatest of her over-grown or over-growing daughters, but from the presence of that tremendous collectivity, that populous commonwealth of famous citizens whose census can hardly be taken, you must come away and own, in the welcome obscurity to which you plunge among the millions of her capital, that in all-round greatness we have hardly even the imagination of her transcendence."

But Mr. Howells did not come to London to see sights, although he has some brilliant remarks to make on old scenes revisited. He is interested rather in people, and it is his version of "English traits" that interests us. We do not know how all his opinions will be received by his own countrymen and countrywomen. For they display, surely, at times the cloven hoof of heresy. The Englishwoman's dress, he says, "expresses sentiment."

"Under correction of those countrywomen of ours who will not allow that the Englishwomen know how to dress, I will venture to say that their expression of sentiment in dress is charming, but how charming it comparatively is I shall be far from saying. I will only make so bold as to affirm that it seems more adapted to the slender fluency of youth than some realizations of the American ideal; and that after the azaleas and rhododendrons in the Park there is nothing in nature more suggestive of girlish sweetness and loveliness than the costumes in which the wearers flow by the flowery expanses in carriage or on foot."

There is one of the handsomest compliments ever paid to the English girl; and even of young Englishmen our dispassionate author writes: "They were mostly young giants, who had great beauty of complexion, of course, and as great beauty of feature." Yet he seems to estimate the American woman as taller than her English cousin, "which may mean that with the English nobility is a masculine distinction." The high average of distinction in the appearance of men Mr. Howells notes, and adds a characteristic exegetical foot-note:—

"Distinction is the one thing for which I think humanity certainly pays too much; only in America we pay too much for too many other things to take any great comfort in our want of distinction."

The impartiality with which Mr. Howells holds the scales may be seen in his statement that he "cannot claim to have seen more drunken men in London than in New York"; while as for poverty, he is bound to say that he "met more of it in New York than ever I met during my sojourns in London."

These films do not amount to so comprehensive or extensive a survey as Emerson achieved. They are more personal—the dressing of a traveller's note-book. But they are very fascinating, and are written with the clarity and richness of style which constitute Mr. Howells one of our foremost writers of English to-day. Nor would it be Mr. Howells if he did not grope with more or less success for a large unifying theory. He finds the explanation of much of the English spirit in the prevailing "sentiment of family," and he ingeniously elaborates this theory, for which there is much to be said. And his statement of the relations of English and Americans is admirable in its shrewdness and good humour. Americans want to be taken "nationally, and not personally, by foreigners," and English people persist in liking them for their individual qualities; and says Mr. Howells, with his ever-present flick of humour, "I do not like *all* the Americans myself." We can part from him in this amiable mood, or in one still more indulgent, reiterating homage to our countrywomen apropos of the charm of *his* countrywomen:—

"The most ardent of their votaries must flush in generous deprecation when those orphic inquiries flow from lips quite as divine as their own."

NEW NOVELS.

The House of Mirth. By Edith Wharton. (Macmillan & Co.)

To describe in a few words such a novel as Mrs. Wharton's is not easy. There is a great deal in it, and it differs from her others. Society as it is in New York and the various degrees of its "smartness" form the principal theme of the book, but it is particularly concerned with the fortunes of a beautiful girl suffering from want of dollars, the malady most difficult to cure in such a *milieu*. The girl is more attractive than her surroundings. Good work is shown in her characterization and in her external circumstances, and there is more in the picture of the mixed condition of her emotions and morals. Her unfortunate upbringing has given her small chance of rising above a circle where luxury and pleasure dominate, yet there are in her indestructible germs of nobler impulses. It is a pitiful story, told with restraint and insight and not a little subtlety.

Wild Wheat: a Dorset Romance. By M. E. Francis. (Longmans & Co.)

This is a very readable story of country life, though it is not equal to 'The Manor Farm' (which was an idyll of exceptional merit) in construction or detail or human interest. The plot is a little thin; the two brothers who are the principal male characters are not so natural or convincing as the poorer farm folk, of whom we would gladly have heard more; the comic lady with the faddist remedies is rather a bore; and the failure of the hero's first love affair is as certain from the moment we meet the young lady as her unworthiness to secure him is undoubted. Still the heroine is a charming and natural girl, well drawn and not exaggerated; the curious mixture of sentiment—real sentiment, if to more blasé minds distinctly crude—with the unromantic and utterly prosaic view of marriage is absolutely true of the class from which she is drawn. No reader can fail to like Prue, or to smile at her garrulous mother. Those who know country folk as well as the author will fully appreciate the skill and insight displayed in their drawing.

The Missourian. By Eugene P. Lyle, Jun. (Heinemann.)

We are not at all sure about Mr. Lyle's book or about his heroine. Jacqueline is introduced to us as mistress of Maximilian of Mexico, for those are the times and that is the scene of the story. But in effect it is difficult for the innocent reader to reconcile this character with a fitting mate for the hero of a strenuous romance. The fact is Mr. Lyle has been absorbed by his material, instead of absorbing it. He has "got-up" the Mexico of those troublous times, and romps through his pictures boisterously. The illustrations are in keeping with the tale, leaning often to the grotesque. High spirits must have dictated both, and the author and the artist are having their little joke together. But it would be blindness not to see the talent of the narrator, and not to recognize that he will do much better work when he has learnt to digest his material and discovered the art of proportion. There are over five hundred pages here, which makes for heavy reading; and we have the inevitable Daniel Boone dragged into the story, which he does not enhance.

In the Hands of the Czar. By Garrett Mill. (Blackwood & Sons.)

This well-written novel is full of interest. The heroine, after some desultory experiences at home and abroad, finds at the age of three-and-twenty that she had better do something. This takes the form

of chaperoning a plebeian family to France, an arrangement good so long as it lasts, which is precisely until the lady of the family discovers that Miss Raphael is too pretty for the place. Then she thinks of her assets, a few Paris frocks and a few hundred pounds, decides she must marry, and forthwith sets off for Montreux, where marvellous adventures befall her. What these are, and how diplomatists plot and settle matters concerning Persia, Kurdistan, Afghanistan, and Tibet, all contrary to English interests, and how they are confounded by an astute Englishman, is veraciously related. In addition we are introduced to a revolution in Russia, a morganatic marriage, and the inevitable dispelling of illusion. All is well told and ends well.

The Tower of Siloam. By Mrs. Henry Graham. (Alston Rivers.)

A NUMBER of writers of novels and plays, mostly women, have lately appeared who have this advantage, that they know something of the world they write about. The present is a story by a new writer which tells of the rush and turmoil of the existence led by what is called "the leisured class." The ways, speech, and manners of the people described are not unlifelike; but the story is in great want of "knitting up." The fabric is loose, almost amorphous, and threads which appear to be essential are allowed to drop out unnoted. Yet there is evidence of observation, feeling, and reflection in sundry places.

The Spider's Eye. By William Le Queux. (Cassell & Co.)

SOME astonishing incidents and a good deal of unabashed sensationalism are provided by Mr. Le Queux for his readers. Those who peruse his work for pleasure or duty's sake are conscious of a devouring desire to be at the bottom—or at least the end—of the imbroglios presented by him. Yet the end of the unwinding of the mystery often brings disappointment. The knot is better tied, as it were, than untied. The explanation, in 'The Spider's Eye' at any rate, removes much of the dark and dangerous atmosphere in which the characters appear to live. Whilst the story is in progress the author has certainly a knack of keeping his readers on tenter-hooks.

Richard Hartley, Prospector. By Douglas Blackburn. (Blackwood & Sons.)

THIS is the second colonial novel of the present season to exhibit the distinction of good workmanship and original observation. Mr. Satchell's 'The Toll of the Bush' represented New Zealand; Mr. Blackburn's story reproduces for us the veld of South Africa. It remains for some other writer to present us with a novel of equal merit from Canada. The things which tend to establish familiarity with the outposts of the Empire are best learnt, perhaps, from such fiction as this. The present volume, apart from its very interesting story, achieves two things well and thoroughly. It presents an admirable picture of Rand society, and of the lives of those who fight for fortune on the outskirts of the circle of mining magnates in South Africa; and it includes a really able and thoughtful analysis in brief of the Boer character. Mr. Blackburn's English is sound, his style simple, direct, and workmanlike.

ECONOMIC AND SOCIAL PROBLEMS.

Essays and Addresses on Economic Questions (1865–93). With Introductory Notes (1905). By Viscount Goschen. (Arnold.)—In this volume Lord Goschen republishes three essays from *The Edinburgh Review* of 1865, 1868, and 1876, together with four speeches now some twenty years old and two more from the early nineties. A substantial note gives us his present views upon each topic, so that the reader has much more than a mere reprint of old material. The articles from the *Edinburgh* give an analytic description of the "boom" of 1864 and the crisis of 1866, and a careful account of the fall in the value of silver which began in the seventies. With these is placed a speech of 1891 upon the Baring crisis. Currency and banking are unusually forbidding topics, but no one more ably than Lord Goschen can overcome their technicality and lay bare their common-sense business meaning. Attacks upon the Bank Charter Act and its restriction of the issue of bank notes are not now so common nor so plausible as in the sixties. But the "Bank rate of discount" is as mystical and important as ever, and "cheap money" and "dear money" are always with us. The student, too, still reads Bagehot's 'Lombard Street,' and will add these essays as a worthy supplement, illustrating more clearly than has been done before the working of our credit system in these days of joint-stock enterprise. In 1864 the new Companies Act was subjecting the loanable capital of the country to "a searching system of drainage," and it was the object of the most prominent companies to pour this capital out to borrowers abroad. This raised the rate of interest to 7 per cent. amid loud complaints and much uneasiness, and led Lord Goschen, as he now admits, to exaggerate the influence of foreign upon home rates of interest. Not all the forces which annihilate distance and the rawer forms of patriotism have made it safe to forget one's Adam Smith. When the Overend & Gurney crisis brought the speculative edifice to ruins and the Bank rate to 2 per cent., Lord Goschen is again upon the scene. What does the Bank rate mean? Does "2 per cent." mean that money can be had in plenty for trading purposes, for public works, for Government loans? Not at all. Capital is cheap in one quarter merely because in another it refuses to be hired at any price. It is the rate for first-class bills and for loans for short terms on the very safest kind of stocks. To other borrowers it exhibits, but does not offer, its charms.

Of the speeches in this volume which are not concerned with banking those on the 'Prospects of Trade' (1885) and the 'Increase of Moderate Incomes' (1887) are the most remarkable. The latter is brought up to date in a supplemental study of some twenty pages. If it be true that moderate incomes are taking an increasingly large share of the national income, it is a fact of happy augury and enormous importance. The later figures seem indecisive, and it is to be hoped that Lord Goschen's challenge to the statisticians will not remain unaccepted. Though written twenty years ago, the address on the 'Prospects of Trade' reads, as the author says, like a chapter of the present fiscal controversy. In 1885, as now, the Income Tax returns showed a continuous increase, while every manufacturer and merchant was complaining of the absence of profits. Two things in this address arrest attention at once — the stress laid upon our growing colonial trade as compared with our foreign trade, which was progressing very little; and the bold question as to which of our advantages in competing with the foreigner are likely to remain to us. This last topic has become the very dancing plot of economic champions, but two opinions stated by Lord Goschen in 1885 are surely significant beyond the reach of controversy:—

"As complexity of trade increases, so you will find that it tells against this country."

"Sea-carriage is now so cheap that we are annihilating distance, and the annihilation of distance seems to me somewhat disadvantageous to this country with its splendid geographical position."

Riches and Poverty. By L. G. Chiozza Money. (Methuen & Co.) — Mr. Money's thesis is that nearly one-half of the entire income of the United Kingdom is enjoyed by but one-ninth of its population, and more than one-third by less than one-thirtieth; that this "error of distribution" should be corrected by a graduated Income Tax and a more severely graduated scheme of Death Duties; and that ample funds could by these means be obtained to set on foot an "organized" society of the Social Reformer's type. A great number of social evils are discussed, and the simple remedy of public control, public expenditure, public enterprise, is applied to each from the standpoint that we are a people with a magnificent income: "We see lying to our hand the Golden Key to a hundred difficulties."

Apart from any objections which may be urged against the general Socialist position —which objections Mr. Money answers for the most part in a manner hardly more convincing than usual—we look in vain for that careful sifting of ethical assumptions which alone can give merit to a volume upon such lines. The book is built not upon statistics, though there is a great mass of them, but upon opinion: "to travel on the London, Chatham, and Dover railway is a martyrdom, while to travel on a L.C.C. tram is a pleasure"; the greater part of the houses of the country are of small intrinsic value, "their economic value being only produced by the sheer necessities of those who needs must find a roof." A list of companies paying the most fabulous dividends —twenty, forty, sixteen, ten, twenty-five per cent—is, we are blandly told, representative rather than exceptional. We hear of "policies of insurance, those typical documents of a community of prey," and "business ability, which is the lowest attribute of mankind." Had Mr. Money kept to his original plan "simply to examine the Error of Distribution in relation to the incidence of taxation," he might at least have afforded us a clear view of an important truth and some sidelights on its consequences. He has chosen to bury what he has to say in his "social policy" of the "golden key" variety.

Temperance Progress of the Century, by J. R. Woolley and W. E. Johnson (W. & R. Chambers), is a recent volume of "The Nineteenth Century Series." The bulk of it is occupied with the history of temperance agitation and legislation in America, from the founding of the first total abstinence society in 1818 at Hector, New York (the preliminary gathering being held in a bar-room), to the present variegated laws and systems which make the liquor legislation of the American States such a fruitful field for temperance experiment. The authors, however, are not content with the narrow limits of the nineteenth century, and devote the earlier part of their narrative to a hasty but sweeping survey of drinking habits since the beginning of history. They trace a Chaldaic origin for the

term "alcohol"; expatiate on the drinking habits of the ancient Egyptians; and diversify their indictment with quotations from Euripides and the prophet Amos. A later chapter traces the development of the public-house from the teetotal rest-houses of the ancient Druids to the introduction of alcoholic liquors, when, as they announce with some fervour, "Rome sowed the dragon's teeth of appetite, the harvest of which the world is reaping even now." To the English reader the most valuable part of the book is the history of the American anti-saloon campaign since the Civil War, with the parallel struggle towards prohibition or strict regulation in Canada. The section devoted to European systems is less detailed. The authors comment unfavourably upon the system adopted both in Norway and (as modified) in Sweden, and appear to hold that some form of prohibition is the only satisfactory remedy for the evils of intemperance. A series of appendixes provides details concerning "the horror of drink amongst the Egyptians," Father Mathew's pledge, and a variety of allied topics.

In *Socialism and Society*, by Mr. J. R. Macdonald (Independent Labour Party), the editor of the "Socialist Library" offers his own contribution to the literature of the Socialist movement. There is little new in its treatment of the fundamental problem of society's future adjustment. But in the coming changes of politics the writer occupies a special position of interest as secretary of the Labour Representation Committee, through whose energies the Labour party is coming into being. The present volume may be accepted as a moderate and (in some respects) an authoritative statement of the exact meaning of Socialism and Socialistic legislation as it appears to the more thoughtful of these parliamentary candidates. It is emphatically modelled on English rather than on continental traditions. The keystones of that enormous edifice which Karl Marx raised upon the foundations of the Hegelian philosophy are frankly abandoned. Mr. Macdonald will have nothing to say to the conception of the "Class War," the deliberate affirmation of a materialistic philosophy, or the anticipation of revolutionary change which still form the gospel of the organized Social Democracy of Germany and Italy. It is not to Hegel, but to Darwin—not to a priori philosophy, but to empirical science—that the modern political Socialists look for the basis of their visions of coming change. Mr. Macdonald here is far more in accord with such a thinker as M. Ferri, whose 'Socialism and Positive Science' furnished (in translation) the first volume of the series. But the attack on the Church and on the family, and all that proclamation of a breaking-up of ancient custom and tradition with which such writers startle the "bourgeois," find no echo in the work of so cautious an English (or Scottish) observer of contemporary affairs. Socialism for Mr. Macdonald is a programme of gradual reform effected by the recognized political machinery: it springs in part from the necessities of economic change, in part from the revolt against the chaos and injustice of present conditions which is destined to become more and more influential not only amongst the labouring peoples, but also in all classes of society; it may act through a definite and coherent "Socialist" party in the State, but it will also act in effecting legislation (almost unconsciously) advocated and realized by the older historic Liberals and Conservatives. It is based fundamentally upon the conception of society as an organism, with individuals as cells in that organism—on a definite repudiation of the atomistic view of society which was the prevailing creed behind the disintegrating political changes of the nineteenth century.

But Mr. Macdonald in attempting to translate this analogy into severe scientific statement is compelled to fall back upon such forlorn evidence as that of Binet, pointing "to a fullness of cell life which foreshadows many of the characteristics of the highest animals—such as memory, will, fear, &c." This is somewhat in the tone of Haeckel's reference of atomic change to the loves and hatreds of the elements, and neglects the fundamental and ultimate divergence between material and mental change. A cell may be found to manifest memory, will, &c.; such a discovery, were it possible, would render no easier the task of resolving memory and will into cell change: the one is a mode of motion, the other of consciousness. Mr. Macdonald's study may be recommended to all who are desirous of familiarity with political controversies in to-morrow's politics.

The Queen's Poor, by M. Loane (Edward Arnold), the title of which was a felicitous anticipation of current events, provides a series of articles dealing with certain aspects of the life and ideals of those living in poverty, especially in the great cities of England. Miss Loane has obvious qualifications for a task which many have essayed, and few essayed successfully. She possesses the wide experience derived from an intimate knowledge of a life which is difficult to understand, divorced, as it remains to-day, so completely from the "other nation" whose experience alone enters the region of literature. District nursing has given her access to the poor in their most communicative moods; she has sympathy and pity combined with a robust common sense; above all, that lively sense of humour without which the existence of these folk must remain for ever incomprehensible. The result is one of the most healthy, true, and satisfying pictures of their standard of life and comfort, their outlook on this world and a world beyond, which have recently been issued.

The examination groups itself round such topics as 'Husband and Wife amongst the Poor,' 'The Religion of the Respectable Poor' (all are classed by Miss Loane as "respectable" who possess anything in the nature of a home, and these are endowed in her experience with a real if vague religion), 'The Children of the Poor,' 'State-spread Tables' (an almost passionate impeachment of the cry for the free feeding of "underfed" children), 'A Day with a District Nurse,' 'The Inconvenience of being Poor,' and the like. The book is a perfect mine of good stories and quaint and diverting sayings.

Miss Loane is not blind, however, to the other side of sadness—the disabilities under which is lived at the present the life of the labourer in the city. She is even prepared to find "in the certain hope of death" a sustaining force making tolerable a life spent in "long-drawn-out struggles against weakness, poverty, ill-health, and sin." This is probably a view exaggerated by the special experience of the district nurse. Hope, far less than acquiescence, represents the attitude of the majority of the poor to the mystery of death: their tranquillity at its contemplation and advent is but part of that astonishing patience and acceptance of life's worst as well as life's best which provides an almost Eastern apathy and fatalism in confronting the changes of life. But she recognizes in full "the inconveniences" of being poor: she is impressed by the reality of the tragedy of mere physical ruin.

The tone, on the whole, is almost exultingly optimistic, and everywhere Miss Loane finds a steady advance in comfort and civilization. Those familiar with the life depicted will find much here expressed with which they may disagree; but they will welcome also the experience of one who has a justification for writing on this life which is largely lacking in those who to-day unfold its secrets and criticize its ideals.

JUVENILE BOOKS.

MESSRS. A. & C. BLACK.

The Schoolboy Abroad, by Ascott R. Hope, is not, as the writer hastens to confess in his preface, a fictitious story, but "a collection of sketches illustrating the school-life of Europe," mainly founded on "autobiographies in different languages," and containing much to instruct, to interest, and even to amuse the world of boys. Ascott Hope carries his readers to France, Italy, Spain, Switzerland, Denmark, Germany, Austria, and Russia—a grand tour indeed; and he ends by promising that if this "survey of the schoolboy in relation to space" finds favour with his readers, he will some day give them another volume dealing with "the schoolboy in time."—Punch is the hero of a romance by the same writer which the seniors of the nursery will appreciate. *The Adventures of Punch*, strikingly illustrated by S. B. De La Bere, is a life-history of this model husband and his faithful Toby, narrated by himself to his "dearest Judy."

MESSRS. BLACKIE & SON.

In *The Adventures of Harry Rochester* Herbert Strang has written one of the best stories of a military and historical type we have seen for many a day. The date is that of Marlborough and Eugene, and the hero well earns his promotion in the Dutch and Austrian services. There are excellent fighting and characterization, while the author shows knowledge both of his period and of the rustic speech and thought of the West Country.—Capt. F. S. Brereton's *A Knight of St. John* has no lack of sensational warfare. The siege of Havre and that of Malta in Elizabethan days are well described. The conversation is a little verbose, and people of that day did not talk about "foodstuffs"; but this is not a book to be cavilled at. Mr. W. Rainey illustrates this and the preceding volume.—*A Soldier's Daughter, and other Stories*, by the late G. A. Henty, is notable for brave girls. Nita, the soldier's daughter, takes great part in the defence of an outpost on the North-West Frontier of India, and has a wonderful escape from the Afridis; while in another story an Australian girl saves her father's station from the blacks. Miss Frances Ewan is the illustrator.—Herbert Strang may be congratulated on another first-rate book, this time concerned with the Russo-Japanese war. *Brown of Moukden* tells of a young merchant who, when his father is arrested by the Russians, throws in his lot with the Chunchuses, and sees plenty of adventure. Characterization is a strong feature of the book, and Ah Lum, the literary chief of the brigands, is a memorable type. Of a "censored" war report a fifteen-year-old boy aptly remarks: "By gum, don't I wish old Cæsar's despatches had been blacked out like this!" Maps and Mr. Rainey's illustrations improve the text.—Miss Eliza F. Pollard has an undoubted gift for the writing of historical tales, and *The Old Moat Farm: a Story of Queen Elizabeth's Days*, is one of her happiest efforts. The scene opens in the Tower of London, from which gloomy prison-house are escaping two fair children of royal blood, Derward and Rosamund, children of the Earl of Hertford and his wife Katherine Grey (the legal descendant of Mary Tudor, daughter of his Majesty King Henry VII.). The bairns are too near to the throne to find favour with Elizabeth; the jealous wrath of the great queen pursues them for many a long day, and the story of their adventures is well worth reading.—Two unusually lively and attractive books for girls

are *A Daughter of the Ranges*, by Bessie Marchant, and *Molly and her Brothers*, by Mabel Earle, both dealing with life and adventure in the Wild West.—*In the Summer Holidays*, by Jennett Humphreys, is "a children's story" of merit, though rather trivial.

MESSRS. W. & R. CHAMBERS.

Mr. G. Manville Fenn in *Shoulder Arms* tells how two soldiers' sons, sent to India to join their fathers' regiment, are betrayed on the march up country (these are the days of Brown Bess and no railways) by one of their guides, and with the escorting company fall into the hands of a hostile maharajah. There are some good characters, and a faithful Goorkha is the benevolent genius of the piece. Mr. W. H. C. Groome is the illustrator.—Buster Brown and his famous dog have become the classic heroes of American infancy, and their latest adventures, told in *Buster Brown: his Dog Tige, and their Troubles*, scarcely call for criticism on this side of the Atlantic. It may be mentioned in passing, however, that the humorous sense is differently cultivated in English nurseries, and a higher value seems set upon the development of imagination than is the case with our more practical cousins. Possibly the jokes are a little too obvious and the illustrations a little too forcible to satisfy the taste of the older world; but it is certain that, whatever appreciation may be felt for the comedy of their many adventures, this imp of mischief and his dog Tige will remain as aliens amongst us.—L. T. Meade's *Dumps: a Plain Girl* is the story of the good stepmother and the naughty stepdaughter, and is rather amusing; while *A Bevy of Girls*, by the same author, chronicles the everyday doings of some very tiresome young people.

MESSRS. DENT & CO.

Told rather baldly, but illustrated with sufficient grace, there comes from the crowd of Christmas gift-books *Una and the Red-Cross Knight*, by N. G. Royde Smith, a story from 'The Faerie Queene.' Here and there the original poem is quoted, and on the whole the book gives a mild feeling of satisfaction to the (adult) reader.—But the *Stories of King Arthur and the Round Table*, by Beatrice Clay, is an arid production. The 'Mabinogion' has been used, but to no special avail; and an abridged edition of the 'Morte d'Arthur' and 'The Joyous History' would have given more pleasure than the rather stilted periods of the present adapter.—*To The Children's Christmas Treasury*, edited by Edward Hutton, no such exception can be taken: no book could be dull that includes examples of Hans Andersen, Lamb, Hawthorne, Mr. E. V. Lucas, and E. Nesbit. There have been better fairy tales written than 'The King with the Ugly Face'; but there is a real laugh to be found between the first and last paragraphs of 'The Dyer's Dog' and 'The Persian Cat'; and the precious stone of fancy is in a little poem called 'Goblins' Gifts.' The illustrations leave something to be desired.

MESSRS. WELLS GARDNER, DARTON & CO.

The Happy-go-Luckies, by M. H. Cornwall-Legh, is the story of an unconventional family who live uncomfortably in a boat, and have no adventures worth speaking of.—*Old-Fashioned Tales*, edited by E. V. Lucas and admirably illustrated by F. D. Bedford, whose drawing perhaps deserved more outlay upon colour, will please old-fashioned people, and, we fancy, will be popular in the nursery. There is a sternness of didacticism in such tales as Miss Edgeworth's 'Purple Jar' which may surprise some of our too knowing youngsters, but on the whole we agree with the wisdom of the editor, and hold that our rude forefathers had a gift of telling a story unknown to the moderns. After all, in spite of Mr. Barlow, is there a much better boys' book than 'Sandford and Merton'?

MR. W. HEINEMANN.

In *Kingdoms Curious*, by Myra Hamilton, the seeker after fancy and humour will not be disappointed. Each story has its own lesson, conveyed in the shape neither of powder nor of pill, but produced by the deeds and words of the characters as simply and surely as the berry is produced by the bramble. And the lessons are as sweet and wholesome as ripe blackberries, too. The good children are not maudlin, and the bad people are not morbid. In 'The Royal Laundry' we have an excellently humorous situation well worked out; in 'The Lost Sound' the makings of a poem; and to two of the sixteen fairy tales, 'The Lucky Horse' and 'The Story of Little Luck,' we can give as high praise as was given to 'The Story of a Puppet' and 'Caliph Stork.' Miss Hamilton has the gift: let her continue to exercise it. There are thousands of fairy tales waiting to be written; and it is not on May Eve alone that one can see and hear the "Little People."

MESSRS. HODDER & STOUGHTON.

In *Bridget's Quarter-Deck*, by Amy Le Feuvre, two worthy Devonshire families are made to assume the relative position of Capulet and Montague, while a singularly unimpassioned Romeo and Juliet enact the drama that ultimately brings about a reconciliation. In spite of its somewhat restricted scope, the story is well put together and freshly told. It will probably interest the elder girls, for whom it is obviously intended.—*Sonny*, by Ruth McEmery Stuart, is a study of child life, hailing from the other side of the Atlantic, and written in dialect.

MESSRS. T. C. & E. C. JACK.

"Oh! sweet Fancy, let her loose!" But that is exactly what Mr. W. D. Orcutt in his book of fairy tales has not done. *The Princess Kallisto* is solemn in intention and stodgy in achievement. The opening narrative is scarcely a story at all, and one has to wait until the fifth fairy tale before the page shows any light of imagination whatever. Here, in 'The Princess of the Rainbow,' a pretty idea is worked out with sufficient rapidity and clarity to satisfy the critical childish public to which it appeals; but nothing else in the volume can be praised. The 'Foreword to Elder Folk' is a triumphant example of how not to do it.—Quite one of the best of gift-books is called *The Man in the Moon*, by Ray M. Steward, illustrated by L. J. Bridgman. Little folk will follow with deep interest his remarkable tour over land and sea through the air, and will hail with fresh delight such old friends as Santa Claus, Robinson Crusoe, Cinderella, and other celebrities who become his travelling companions.

MESSRS. TREHERNE.

Many a deputy Santa Claus will be grateful for the plentiful choice provided in the deservedly popular *Humpty Dumpty* and *Stump Book* series. These little volumes are as attractive as they are inexpensive. Mr. Punch's contribution to the children's Christmas has been entrusted to Mr. E. V. Lucas and Olga Morgan, whose clever pen and brush respectively have produced an interesting potpourri entitled *Mr. Punch's Children's Book*.

MESSRS. WARD & LOCK.

Ethel Turner's Australian studies of child life have a charm of their own, and are justly popular. *A White Roof-Tree* is a collection of stories, grave and gay. The first, which gives its name to the volume, is a delightful tale of camping out; while 'Sketches in Drought Time,' drawn by a strong hand, give a vivid picture of "the battle in long dry years," fought far away and in silence by so many of our blood.—*The Story of the Gravelys: a Tale for Girls*, by Marshall Saunders, has a curious Transatlantic flavour about it, though it professes to deal with life in an English provincial town. Berty Gravely has the poor at her heart, and her devoted labours for the children of the slums are the chief theme. Old Madam Travers, Berty's gracious and gentle little "grandma," who kept the family together, is the saint of the story. Her death scene is somewhat theatrical, and Berty's efforts at match-making, which supply the comic element, are a little incongruous. Nevertheless, 'The Story of the Gravelys' is readable.—*For Muriel's Sake*, by Lucie E. Jackson, and *Andy*, by Lucile Lovell, are alike in that they both deal with a family feud and the healing thereof; but there the likeness ends. Miss Jackson's little hero, Nigel D'Eyncourt, is a brave British lad; while Andy is a true-born American. In setting and sentiment the stories are also wide apart; both are pleasantly written and are worth reading, but we find the American version the more attractive.—Dr. Gordon Stables needs no introduction and no commendation. Many boy and girl readers know and enjoy his breezy tales, and will hasten to possess themselves of *The Sauciest Boy in the Service*, whose marvellous adventures by sea and land make a thrilling tale.

OUR LIBRARY TABLE.

MR. WERNER LAURIE publishes *With John Bull and Jonathan*, by Mr. Morgan Richards, a well-known American resident in London, and the organizer of American methods of advertisement in the United Kingdom. It appears from his reminiscences that the cabalistic signs with which the Rocky Mountains were covered from the Canadian to the Mexican frontier shortly after the Civil War were of his invention. The particular form which he gives as the first was somewhat earlier, but generations of travellers still living remember the disfigurement of fine rocks (for example, even in the neighbourhood of the Great Cañon of the Colorado river) by such giant inscriptions as

"O.K. 1860. X.
TRY DRAKE'S PLANTATION BITTERS."

We are far from alleging that the story that Mr. Morgan Richards has to tell is without interest. He has not, however, the literary art of his brilliant and accomplished daughter, and mixes trivialities not worth publication with the more solid portions of his narrative. By condensation, which one may make for himself in skipping, the wheat can be separated from the chaff, and the general reader will find value for his money. An observation which is sound reveals the fact that the easy detection of the thoroughgoing American by Britons is not matched by a similar capacity in the United States. The author tells us that in thirty-eight years in England he has never once been mistaken for an Englishman, but that in his visits to the United States he has invariably been taken for an Englishman by at least a great majority of his countrymen. The full account given of American methods of advertising as applied to recent publishing ventures in London is somewhat new. It appears that two Bostonians "stood behind the screen"; and their names and methods are revealed. The simplicity of Mr. Morgan Richards disarms criticism, and so far as we have been able to test his facts they are accurate, while the volume is disfigured by but few slips. We take issue with Mr. Richards about his statement that "iced champagne is an American innovation; no one in England served wine iced twenty years ago." There is in the volume a great deal which will be found of interest by members of certain churches, in

the full account of the friendship which united the author to Henry Ward Beecher and to Dr. Parker of the City Temple.

The publisher is to be congratulated upon the type and appearance of the book; and the illustrations are also excellent. There are admirable portraits of Henry Ward Beecher and of Mrs. Craigie.

ANY work which helps to make the English public more familiar with native character and customs in India is sure to be regarded with interest. In one respect, at least, *Village, Town, and Jungle Life in India*, by A. C. Newcombe (Blackwood & Sons), justifies this condition. The illustrations are excellent, and may convey to those who have never been in India a truthful conception of the people and scenery of that vast and varied continent. They are especially valuable because they emphasize the important fact how vast and varied it is. We have a view of 'A Village in Beloochistan' and another of 'Tippoo Sultan's Watch-Tower (Trichinopoli),' and so we pass from the India of the frontier and of the mountains to the true India of the plains. In the village in Beloochistan a few rough houses nestle beneath a barren hill—you are a century away from civilized life. The two fine pictures of 'Border Tribesmen' and 'A Pathan (Afghan Frontier)' cause us to realize the men we have to deal with on our northern marches:—

"These tribesmen are strong and manly, with a self-reliant character much to be admired. Unfortunately they have scant respect for human life; and their raids on the villages under British protection and on one another, and their readiness to use knives in quarrels, make it necessary to be careful in dealing with them."

India is a land of contrasts. We have the railway station at Bombay, which would do credit to any European capital, and we have stations in the Bolan Pass where,

"as the train rolled up to the platform, there was a row of native soldiers standing one at every few yards where the train would stop; for the lawless tribes in the vicinity were quite willing to loot the passengers if they saw the opportunity. At one place this had happened and the station-master had been killed."

And from Bombay to Beloochistan,

"of the India Civil Service there is only one official for every quarter of a million of the population, and each is responsible for the administration of, on an average, a thousand square miles."

Mr. Newcombe belonged for twenty-eight years to a branch of the public service whose work can never be too highly estimated. There is no other body of men who can look upon so much good bestowed upon their kind as the engineers who construct the railways and canals in India. Those who read Mr. Newcombe's unaffected account of what he really saw and did in India will realize that there can be no more interesting life than that of an engineer. But at the same time there are few lives more trying. It is a lonely career, it is a career of incessant hard work, and many an Indian engineer has sacrificed health and even life to promote the welfare of his fellow-creatures.

On literary grounds the book is open to criticism, but its charm is due to a purer and more pleasing source of inspiration than conscious art. Besides the really instructive no less than pleasant glimpses of little-known phases of Indian life, it has the genuine, manly tone which belongs to the district officer who is the backbone of our Indian Empire.

MR. H. G. WELLS, whose literary reputation stands even higher in France than it does here, returns some of the favour which he has received at French hands by contributing a preface to Mr. Cloudesley Brereton's translation of a work by the late Prof. Gabriel Tarde. *Underground Man*, published by Messrs. Duckworth & Co., is well translated. It is a fanciful sketch of the Utopian order, but, though scholarly—as might be expected from Tarde, a light of the well-known "Passy set"—cannot compare with similar work by Mr. Wells himself and many others.

Horace. By the Rev. W. Tuckwell. "Miniature Series of Great Writers." (Bell & Sons.)—There is, perhaps, no more modern figure among the great writers of antiquity than Horace. The spiritual affinities of his friend Virgil are with the mysticism of the Middle Ages, but Horace, one fancies, were he to return to life amongst us to-day, would be hardly less at home than in his own age and environment. His genial and balanced philosophy of life, teaching that to enjoy is better than to have, and that true enjoyment is impossible without moderation, corrects the grossness of materialism without convicting it of the crimes philosophy would discover, and is equally removed from both kinds of heartlessness—that which is the characteristic of an earlier and ruder time, and that which is the inevitable product of a later and more corrupt one. His poetry appeals to all sorts and conditions of men, the exquisite craftsmanship of the Odes (and of the Epistles too in their own way) attracting those whom the limited range of his thought and feeling might repel; while this very restriction of range, this unflagging enthusiasm for the commonplace, is calculated to win over "the man in the street," on whom technique and transcendentalism are alike wasted. Every effort, therefore, to popularize Horace, and to extend the circle of readers of this most friendly of poets, is not only to be welcomed, but is also, one would think, predestined to success. That not a few such efforts have been made recently, the names of Conington, Sir Theodore Martin, and Wickham remind us; but we see no reason why Mr. Tuckwell's little book should not, within its limits, do as good a work as they. He is in no uncertainty as to his public. He does not address himself to the scholar, nor even mainly to the not inconsiderable class of persons who, loving students (in spite of Byron) of the original in their youth, have let slip in after life too much of their Latin to read it with the necessary ease and pleasure; but he turns boldly to those (a constantly increasing number in these days of science and commercial curricula) who have not, and never have had, any acquaintance with the original, but yet desire to make the great writers of antiquity something more than a shadow of a name to themselves. Mr. Tuckwell boasts that he has not introduced a single Latin word into his pages; but for all that he has managed to give a picture of the man and the poet at once faithful and striking. Not every good scholar would have succeeded in this task, but no one save a scholar could have succeeded. The portraits of Brutus and Mæcenas are particularly happy, and the consistent dignity and independence of Horace in his relations with the latter and Augustus are sympathetically emphasized. Once, in a foot-note, Mr. Tuckwell permits himself a piece of egoism, which in a book about the most egoistic of poets seems perfectly in place. He is familiar with the actual ground of Horace's villa, a fact which has lent vividness to his account of it. A short and brightly written survey of Horace's poems follows the account of his life. The little book is embellished with some excellent photographs. On p. 19 Menander is by a slip described as a philosopher; and on p. 31 the names of Dante and Boccaccio should be transposed. "Hincksey" on p. 23, and "grow" in line 5, p. 25, require correction in a second edition. We all have our favourites among the Odes, and the present writer regrets that room could not be found among the translations given for the noble tale of Regulus with its passionate patriotism and perfect end. Mr. Tuckwell does not put the patriotic Odes so high as we have in previous notices, and he does not like the Fourth Book of the Odes so well as the earlier ones.

The Garden of Nuts, by W. Robertson Nicoll (Hodder & Stoughton), is the title given to a brief series of articles dealing in detail with some texts in the Old Testament. The method of Dr. Nicoll's interpretation is to allow Scripture to be the commentary on Scripture. Without deprecating modern criticism, he claims that his exposition moves in a region which criticism does not touch: "The great passages in the Word of God are timeless." These pages should commend themselves to many who have been struck by the sterility of much of the historical handling of the Bible which is now in vogue.

The Age of Transition (1400-1580). By F. J. Snell.—Vol. I. *The Poets.*—Vol. II. *The Dramatists and Prose Writers.* (Bell & Sons.)—The two new volumes of Prof. Hales's useful series of "Handbooks of English Literature" are concerned with the least interesting period of our literary history, and it is not wholly Mr. Snell's fault if they are not themselves very interesting. Still, if we compare them with the volume called 'The Transition Period,' written by Mr. Gregory Smith in Prof. Saintsbury's more comprehensive series "Periods of European Literature," we cannot but see how much can be made out of the same material by a writer who is more of a critic and more of a man of letters. Mr. Snell gives a great deal of information, and his facts are sound, his ideas reasonable; but he is a painful writer, and he seems to have no really fine critical sense. Thus he can write appreciatively enough of Malory without so much as intimating that his style, which he calls "in the best and truest sense, poetical prose," is a new thing, the beginning of vital English prose. He can give a fair account of Dunbar, and not mention 'The Dance of the Sevin Deidly Synnis' or 'The Testament of Mr. Andro Kennedy.' He goes out of his way to refer to Thomas Watson, one of the most tedious of the Elizabethan sonneteers, as "that sadly neglected genius." After supplying a good and concise account of the introduction of blank verse into England, he adds this needless and inept comment:—

"Surrey's translation.....runs rather like heroic couplets with the rhymes taken out. Still, this does not lessen the important consequences of an example imitated by Shakespeare and Milton, and flowering again, most beautifully, in the 'Idylls of the King.'"

He calls a sparrow a "poor biped," and finds in Dante an "ever-recurring thrill of theatrical curiosity." Books written in such a manner are not calculated to teach English literature in the way it should be taught. They have their uses. From Mr. Snell's careful accounts of books and writers one may correct many errors in the more enlivening work of less minutely exact historians.

The Little Farm. By "Home Counties." (Lane.)—This is the twelfth volume of "The Country Handbook Series," and its modest aim is to give the townsman who desires to work a small place of his own in the country some idea of the conditions he must face in the attempt to make such a homestead self-supporting. In these days, when we hear much windy talk on the "Back to the Land" text, without very much sound practical information, such a little book is needed. This one cannot, of course, teach a man how to farm. It may well be doubted if any book ever penned or to be penned could do that. But it certainly does present a faithful and informing picture (for the discerning reader) of present-day small-farming conditions, and should serve to save the would-be small farmer from various pitfalls. With every desire, and a sincere hope, to see the extension in England of the small-holding

system, with the check it should bring to the "rural exodus," and the impetus it should give to English agriculture and the formation of an independent yeoman class, the reviewer would particularly draw attention to such passages in this little book as 'A True Tale of Twelve Acres,' on pp. 41-5. The "Back-to-the-Lander," as he is here called, should study these notes with thoughtful care. The reviewer can answer for their fidelity to oft-repeated fact. The "Back-to-the-Lander" only too often adds to his inexperience impatience, impulsiveness, and lack of perseverance, and these are fatal qualities on the "land." This interesting little book should find many readers.

MESSRS. METHUEN have taken over the publication of Mr. E. V. Lucas's successful anthology *The Open Road*, which appears in a revised and enlarged form. With it they now publish, in a uniform style, *The Friendly Town*, by the same compiler, who as a learned student of Lamb naturally appreciates the fascination of London. Authors and publishers have been generous to Mr. Lucas in the matter of copyrights, and he has made excellent use of his opportunities. There is abundance of old-fashioned extracts, "choicely good" as old Izaak Walton says, and we are pleased to find that the moderns cut so creditable a figure. Occasional verse has, we think, within the last fifty years reached a higher average than ever before, and Mr. Lucas's good taste fortifies this opinion. It is a mistake, perhaps, to include well-known poems like Shirley's 'The Glories of our Blood and State,' Lovelace's 'To Althea,' Waller's 'On a Girdle,' and Mrs. Barbauld's 'Life, I Know not what Thou Art,' for they have all been available for years in 'The Golden Treasury,' which is now published in several editions, not to speak of other excellent collections. These poems, charming as they are, have nothing special to do with the town. The wisely bold anthologist would omit all well-known things which did not illuminate his special subject, and this, indeed, Mr. Lucas has done, in the main with advantage. He begins with winter and Christmas poems. Sections follow with such characteristic headings as 'Friends and the Fire,' 'Four-footed Friends,' 'The Play,' 'The Tavern,' 'Good Townsmen,' and 'The Post.' We find, *inter alia*, prose of Pepys, Boswell, Lamb, George Meredith; verse sentimental by Thackeray, cheerful by Henley, and the grace of the 'Greek Anthology' as retained by the skill of Mr. Mackail. We turn the last page, in fact, in an excellent humour. Then we wish to revisit certain glimpses of London, to re-read at once some poems new to us, and we find that there is actually no index, either of authors or of first lines, in either book. It seems to us sheer folly to omit so obvious an aid to pleasurable use, and we hope this matter may be looked to in future editions. We would not cavil at omissions in such a selection of "urbane" things, but we are a little surprised to see so little of Lamb's friend, who has represented to us for many years the very genius of the fireside, Leigh Hunt. On 'Christmas,' on 'Old Kensington Palace,' and on that common sight to Londoners, 'A Spider running across the Room,' he is happy in verse, though his prose is better known. The exigencies of copyright have led to some omissions in 'The Open Road,' but the additions more than compensate for this. Here, too, we find selections from the 'Greek Anthology.' Both volumes contain end-papers by that remarkable artist Mr. William Hyde.

CICERO in his famous eulogy of books says that "they are no impediment abroad—travel with us, ruralize with us." Most true is this to-day, when we have such neat and handy editions as the *Little Quarto Shakespeare*, a complete set of which, in forty volumes, Messrs. Methuen have just sent us. It is the most charming of small editions of the poet known to us. The books are as small as is consistent with legibility; they are bound in a tasteful blue, which is now rare enough to be almost a discovery; and they offer notes at the bottom of the page, and introductions by Mr. W. J. Craig, who is both capable himself, as befits the editor of the 'Oxford Shakespeare,' and makes judicious use of the work of other specialists. The true man of taste likes the privilege of choice to fit his mood when he is abroad, and he can have it with this edition, slipping two or three plays into his pocket without inconvenience. He has the Sonnets and poems in the last three volumes.

The Way, by Ethel Ashton, with illustrations by Lilian Bell, is published by the Universities' Mission to Central Africa. It is a pretty little story of how a small boy led his friend and tutor to go out and work for the cause in Africa. Miss Ashton writes easily and well, and her boy is refreshingly human—indeed, the whole story is the more effective for not being of an oppressively "improving" character. The illustrations are attractive.

THE first number of *Bausteine* (Berlin, Langenscheidt) is of solid merit as a contribution to the study of English, but not very interesting. It opens with an article on 'Suggest, Suggestion, Suggestive,' which is well fortified by references showing various usages, but which refines on meanings far too much. Many of the various sections are covered by the meaning involved in the phrase "hint a fault and hesitate dislike," or to say half of a whole to which you do not wish to pledge yourself. This meaning of a hint covers some passages in which "suggestion" is certainly not equal to "contents" (*Inhalt*), as the author supposes. We find further a careful study of Chatterton's Rowley vocabulary, several notes on English idioms obscure to a foreign mind, and a review of a German version of 'The Egoist.'

WITH a selection of indoor games Messrs. C. W. Faulkner & Co. send a variety of beautiful Calendars and Christmas Cards which fully maintain a high level of excellence as regards design and execution, though it could be wished that the lines and phrases chosen to express the season's greetings were more worthy of the setting provided for them. With the wealth of our literature to draw upon, there should be no difficulty in selecting something better.

WE have received a packet of Diaries published for Letts's Diary Company by Messrs. Cassell. The diaries are of all sizes, and seem to us admirably practical and well arranged. The 'Daily Health Diary,' by Eustace Miles, is a new idea, and gives copious instructions as to food and exercise. The 'Rough Diary,' with a week in an opening and blotting-paper between the leaves, is strongly to be commended, and to be had in various styles, all of which are moderate in price.

WE have on our table *The Idol of the King*, by Capt. Curties (Hutchinson),—*The Marrying of Gwendoline Jane*, by Mrs. Tom Godfrey (Hutchinson),—*A Heart's Harmony*, by Ethel M. Forbes (Melrose),—*The Selling Plater*, by Nat Gould (John Long),—*Bobbie Guthrie*, by A. N. Simpson (Paisley, Gardner),—*The Ladder of Pain*, by G. H. R. Dabbs (Deacon),—*How's that, Umpire?* by Chilosa (F. V. White),—*An Outlander in England*, by J. H. M. Abbott (Methuen),—*Under Guiding Stars*, by A. B. Poor (Putnam),—*Our Best Society* (Putnam),—*The Story of Stella*, by Caroline B. M'Lean (Sonnenschein),—*After his Kind*, by M. S. Henderson (Duckworth),—*Pole Baker*, by W. N. Harben (Harper),—*The Chosen*, by J. T. Findlay (Hodder & Stoughton),—*The Making of Michael*, by Mrs. F. Reynolds (Allen),—*Sir Raoul*, by J. M. Ludlow (Oliphant, Anderson & Ferrier),—*Mr. Lion of London*, by J. J. Bell (Hodder & Stoughton),—*Three Little Conspirators*, by H. Beaumont (Wells Gardner),—*A Soldier of Japan*, by Capt. F. S. Brereton (Blackie),—*The Redfords*, by Mrs. G. Cupples (Blackie),—*The Zoo*, by A. T. Elwes and Rev. T. Wood (Wells Gardner),—*River and Forest*, by E. S. Ellis (Cassell),—*Crab Cottage*, by R. Jacberns (W. & R. Chambers),—*Stories from Shakespeare*, by Jeanie Lang (Jack),—*Nursery Rhymes*, selected by Louey Chisholm (Jack),—*With Nelson in Command*, by R. Leighton (Melrose),—*Fairy Tales Every Child Should Know*, by H. W. Mabie (Heinemann),—*In Wild Maratha Battle*, by M. Macmillan (Blackie),—*Thimblekin, Tom, and the Showman*, by M. E. Murray (S.S.U.),—*How Things went Wrong*, by R. Jacberns (Wells Gardner),—*The Knight of the Cave*, by W. L. O'Byrne (Blackie),—*Kings of the Quarterdeck*, by A. Temple (S.S.U.),—*Squire and Page*, by G. I. Whitham (Blackie),—*Le Capitole Romain, Antique et Moderne*, by E. Rodocanachi (Paris, Hachette),—*Profils Anglais*, by C. A. Sainte-Beuve, with a Preface by A. Turquet (Dent),—*Le Carte d' America di Giacomo Gastaldi*, by Stefano Grande (Turin, Clausen),—*L'Occupation Allemande du Vénézuéla* and *Les Origines Vénézuéliennes*, by J. Humbert (Paris, Fontemoing),—*Christianisme en Orient*, by Père Antoine Rabbath (Luzac),—*L'Expédition de Chine de 1860*, by Henri Cordier (Paris, Alcan),—*Analecta Comica Græca* and *Sophoclis Antigone*, edited by F. H. M. Blaydes (Williams & Norgate),—*Abschaffung des britischen Sklavenhandels im Jahre 1806-1807*, by F. Hochstetter (Leipsic, Duncker & Humblot),—and *Deux Études sur la Grèce Moderne*, by Comte de Gobineau (Paris, Plon-Nourrit).

AMONG New Editions we have *Handbook of Metallurgy*, by Dr. C. Schnabel and H. Louis, Vol. I. (Macmillan),—*The Pharsalia of Lucan*, translated into Blank Verse by Sir E. Ridley (Longman),—*The Dog Crusoe*, by R. M. Ballantyne (Blackie),—*The Heiress of Courtleroy* (Blackie),—*Historic Boys*, by E. S. Brooks (Blackie),—*Red Pottage*, by Mary Cholmondeley (Arnold),—*The Brig "Audacious,"* by A. Cole (Blackie),—*Silas Marner*, by George Eliot (Dent),—*Dick o' the Fens*, by G. M. Fenn (Blackie),—*In Freedom's Cause, The Lion of the North*, and *The Young Carthaginian*, by G. A. Henty (Blackie),—*Afloat at Last*, by J. C. Hutcheson (Blackie),—*Children of the New Forest*, by Capt. Marryat (Blackie),—*Two Gallant Rebels* and *A Stout English Bowman*, by E. Pickering (Blackie),—*Westward with Columbus*, by Gordon Stables (Blackie),—*A Waif of the Sea*, by Kate Wood (Blackie),—*Elements of Law*, by Sir W. Markby (Oxford, Clarendon Press),—*Historical Geography of the British Colonies*, by C. P. Lucas (Oxford, Clarendon Press),—*In Bohemia*, by Mrs. T. S. Hunt (Gay & Bird),—*A Guide to the Fossil Reptiles, Amphibians, and Fishes in the British Museum* (The Trustees),—*History of India*, by C. F. De La Fosse (Macmillan),—and *A Harmony of the Gospels for Historical Study*, by W. A. Stevens and E. D. Burton (Hodder & Stoughton).

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Reinach (J.), Histoire de l'Affaire Dreyfus: Vol. 5, Rennes, 7fr.

Philology.

Löhr (M.), Der vulgärarabische Dialekt v. Jerusalem nebst Texten u. Wörterverzeichnis, 4m. 80.
Wendland (P.), Anaximenes v. Lampsakos, 2m. 80.

Science.

Joire (P.), Traité de Graphologie Scientifique, 3fr.
Rambert (E.), Chants d'Oiseaux, 4fr.

General Literature.

Ac (S. d'), Passionnément, 3fr. 50.
Barracand (L.), Amour oblige, 3fr. 50.
Dubor (G. de), Les Baisers de Gnide, 3fr. 50.
Péladan, La Licorne, 3fr. 50.
Perrin (P.) et Francheville (R.), Le Jeune Homme du Rez-de-chaussée, 3fr. 50.
Redelsperger (J.), Verroteries, 3fr. 50.
Saint-Vincent (V.), Fantômes et Fantoches, 3fr. 50.
Salorges (Comtesse de), Fanchon la Jolie, 3fr. 50.
Willems (R.), Jetée du Nid, 3fr. 50.

HENRY FIELDING'S FAMILY.

THE biographers of Henry Fielding appear to have accepted the tradition which ascribes to his friend and benefactor Ralph Allen the chief credit for the maintenance and education of Fielding's destitute widow and children. This version of the matter was obviously very probable; but as long ago as February 1st, 1890, the publication by Mr. G. A. Aitken in this journal of the probate of Henry Fielding's will threw a new light upon the family dispositions. From these documents we learnt that, Ralph Allen having renounced execution and administration of the will, Sir John Fielding acted as guardian and trustee of his half-brother's family. This arrangement was certainly both natural and convenient, for Sir John had for some time past been acting as his brother's "understudy" at Bow Street, he had succeeded to his position there, and being in need of domestic attentions owing to his blindness, he was already installed as a member of his brother's household. The actual position of affairs, as described by Sir John Fielding in the following letter to Viscount Barrington, may therefore be accepted without much difficulty, although the acceptance involves the correction of an important omission in the existing biographies.

It may be suggested that Lord Barrington's interest in the Fieldings was due to the close official relations which existed between the War Office and the magistracy in connexion with the execution of the law in the case of deserters, militiamen, &c. It will be noted in connexion with Horace Walpole's well-known travesty of the Fielding *ménage* that the Barringtons had opposed Sir Robert Walpole's policy. The reference in this letter to Fielding's children is interesting, as it enables us to place the death of the surviving daughter by his first marriage, as well as that of his younger daughter Louisa, before December, 1758. The letter itself is preserved amongst the War Office records in the series officially described as "In-Letters, Miscellanies."

Sir John Fielding to [*Lord Barrington*].

Bow Street, Dec. 16th, 1758.

.....Before I conclude this letter I must beg leave to mention a circumstance that has given me some concern. I find that my late Brother's widow has applied to your Lordship for a thing which I have told her myself was irregular and could not be granted; but I assure you she did it without either my knowledge or consent; least therefore your Lordship's humanity should suffer from a supposition of her being in distress at present, I thought it my duty to say a word or two on that subject. When my brother died he left little more than would answer his just debts and left a widow and four children, one of which is since dead. This family I have taken to myself and hope from my own labours so long as I shall live to support them handsomly: and I do assure your Lordship that the tenderest regard is paid to their healths, the exactest care taken of their educations and the most unwearied diligence used by me to make her forget the loss of a husband, them of a father: nor has she or them been deny'd one earthly thing in my power since my brother's death; but on the contrary I have told her, her friends and all my acquaintance that so long as I have one shilling in the world they shall have the same share of it as if she was my own wife, they my own children. Doubtless as life is precarious and as their subsistence depends on mine it would make me very happy if she could obtain some certain establishment for her own life, but I should be glad to be acquainted with the nature of her applications. I hope your Lordship will excuse this little piece of family history from one who will always take a particular pride in approving himself, my Lord, your &c.

J. FIELDING.

THE SWINTON CHARTERS.

November 16th, 1905.

IN reviewing Sir Archibald Lawrie's excellent compendium of 'Early Scottish Charters' I expressed the opinion that, however salutary scepticism may be in measure, Sir Archibald had pushed it too far in regard to certain documents, the authenticity of which had never been impugned before. I had specially in mind the doubt thrown by the author upon the origin of 'The Book of Deer' and of the two charters preserved at Durham purporting to be grants of the lands of Swinton by David I. to Arnulf or Hernulf in, or shortly after, the year 1136. "I suspect," says Sir Archibald, "that they were forged by the monks to support the claims of the Church on the lands of Swinton."

At the time I wrote, I entertained no doubt that Sir Archibald's suspicion had been strengthened by inspection of the originals; but, since then, I have seen a letter from a correspondent in the July number of *The*

Scottish Historical Review, from which it appears that Sir Archibald had never seen the originals when he wrote, but based his opinion solely upon the internal evidence of the documents.

I desire to say that, had I been aware of this at the time I wrote the review, I should have commented upon the degree in which this fact lessens the weight of Sir Archibald's suspicion. Surely the parchment, seals, and handwriting must be taken into account as indications of date and origin. Sir Archibald's volume will remain for long—perhaps for ever—the standard compilation of early Scottish charters. It is of great importance that the question he has raised about the Swinton charters should be settled one way or other, if possible, by the scrutiny of palæographers and other experts.

THE REVIEWER.

COVERDALE'S BIBLE OF 1535.

Trinity College, Cambridge, November 19th, 1905.

I REGRET that in my edition of Bishop Westcott's 'History of the English Bible' (p. 57, note) I have attributed to the authorities of the British Museum an approval which they have never given to the theory that Coverdale's Bible of 1535 was printed at Antwerp by Jacob van Meteren. For this error I most sincerely apologize. The note was written away from books, a most unsafe proceeding, and what I had in my mind was the Catalogue of the Caxton Exhibition, in which the statement with regard to the printer and place of printing occurs seven times without any warning that it is purely conjectural. If for "British Museum" the words *Caxton Exhibition* be substituted, the note will be correct. W. ALDIS WRIGHT.

SWIFT AND LEMUEL GULLIVER.

Muniments Room, Westminster Abbey.

BY the kind permission of the Very Rev. the Dean of Westminster, I am enabled to publish in your columns a very curious discovery, of great literary interest, which I have lately made among the Westminster Chapter archives. Out of a box whose contents were labelled on the inside of the cover as "Miscellaneous Documents" my assistant brought me a packet of papers which he asked me to give him the date of, as he was about to arrange the contents of the box, then in no sort of order. I found the papers (about a dozen in number) to be the proceedings in actions brought by Lemuel Gulliver, of Westminster, against Peter Swift for ejecting him from premises in St. John's parish, Westminster, which were leased to him by the Dean and Chapter on October 1st, 7 Geo. II. (A.D. 1733), and from premises in St. Margaret's, Westminster, similarly leased on December 26th, 11 Geo. II. (A.D. 1737), and again on December 25th, 17 Geo. II. (A.D. 1743); and also from premises in St. Martin's-le-Grand, London, similarly leased on October 1st, 22 Geo. II. (A.D. 1748).

Another set of papers in the same box contained the proceedings in a like action brought by Lemuel Gulliver against Peter Swift, yeoman, late of Longdon, co. Worcester, for ejecting him from the rectory of Longdon, the chapels of Moreton Castle and Chaddesley, co. Worc., and their appurtenances, leased to the said Lemuel by the Dean and Chapter of Westminster on April 1st, 14 Geo. II. (A.D. 1741).

Accompanying the above actions are bills of costs dated 8, 14, and 22 Geo. II.

The above Peter Swift lived at Longdon, a place not far removed from Goderich, co. Hereford, of which Thomas Swift, grandfather of Jonathan Swift, Dean of St. Patrick's, Dublin, was vicar.

Curiously enough, in the Dean's work 'Gulliver's Travels,' Lemuel Gulliver, in Part II. chap. vi., seems to allude to the above actions, where he tells the King of Brobdingnag that he was the better able to satisfy him in several points in relation to the English courts of justice, having been formerly almost ruined by a long suit in Chancery, which was decreed for him with costs.

I have traced the Gulliver family as tenants of the Dean and Chapter of Westminster back to the time of Queen Elizabeth, when they spelt their name "Collyver."

EDWARD J. L. SCOTT, D.Litt.

Literary Gossip.

IN the December *Cornhill* 'Austerlitz,' by Lieut.-Col. Picquart, is a centenary study which gives the French military view not only of Napoleon's most famous battle, but also of its military and political lessons for the present day. Appropriate also to December 10th, the twenty-eighth anniversary of the battle of Plevna, is 'Plevna Revisited,' by Capt. W. von Herbert, who when a lad served as an officer in the besieged Turkish army. Canon Beeching contributes 'An Examination in English Literature, with some Select Blunders,' and Mr. Joseph Shaylor writes as an expert on the history of 'The Christmas Book.' The penultimate chapter of 'Reminiscences of a Diplomatist in St. Petersburg before the Crimean War' touches, among other subjects, upon the treasures of the Hermitage collection. Mr. Frederick Boyle writes of 'The Fascination of Orchids,' and Mr. Alfred Cochrane has a poem, 'The Sweeper of the Leaves.'

MR. CHARLES WHIBLEY contributes to the December *Blackwood* a second article on the life of William Pitt, and the author of 'A Retrograde Admiralty' a paper on 'The Naval Officer, Past and Future.' Dr. Mair, ex-Moderator of the Church of Scotland, discusses the present and future of the Scottish Churches; Col. de la Poer Beresford, late military attaché at St. Petersburg, describes the situation and his journeys in the Caucasus; and there is a poem by Mr. Alfred Noyes, entitled 'Slumber Songs of the Madonna.' There are also articles on 'The Tweed,' by Mr. Andrew Lang, and on 'The Second Earl Granville.'

WE are reluctant to credit France with those solid qualities of statesmanship that we think are peculiarly English. We accept our Burleighs, Walsinghams, and Cromwells as something very natural to us, though foreign to continental neighbours; and Voltaire has given us authority for the decision. There are, however, such figures in France, and we are glad to hear that the Oxford University Press is publishing a book by the Rev. A. E. Shaw on Michel de l'Hospital, who is little known to English readers, and deserves more than passing attention. His long career covered a large and interesting period of the sixteenth century.

MESSRS. SONNENSCHEIN are publishing shortly 'A Dictionary of Indian Biography' from 1750 to the present day, by Mr. C. E. Buckland, for whom, it may be remembered, we inserted lists of names for additions. The work will notice about 2,600 persons, will be in one volume of moderate size, and will contain a copious bibliography, so that altogether it is likely to be a very useful book of reference.

DR. B. P. GRENFELL and Dr. A. S. Hunt have left for Egypt to resume their excavations at Oxyrhynchus. Part I. of the Hibeh Papyri is now being printed, and will be issued in June next. The volume consists of papyri of the third century B.C. from mummy cartonnage, including many classical fragments.

PROF. GOLLANCZ, the Secretary of the British Academy, who during the past two years has been holding the Chair of English at King's College, London, has accepted a proposal of the Council of the College which will necessitate his retirement from Cambridge. He has decided to relinquish his work at the end of the present term. During the past eighteen years he has borne the main burden of the English teaching in the University. The University Lectureship in English, which he has held since its foundation in 1896, will shortly be filled up. Candidates are invited to send applications to the Vice-Chancellor, with or without testimonials, not later than December 2nd.

A VOLUME of plays and poems, entitled 'The Two Arcadias,' shortly to be issued by Messrs. Brimley Johnson & Ince, is the work of a new writer, Miss Rosalind Travers, who is introduced to the public by Dr. Richard Garnett.

THE first series of twelve volumes of the writings of early English dramatists are now being printed. The series is chronologically arranged, with occasional "extra" volumes or earlier moralities, interludes, masques, entertainments, &c. Each volume is furnished with a note-book and word-list in one alphabet, in dictionary form, containing various notes and a glossary. The series is being privately printed for subscribers by the Early English Drama Society, 18, Bury Street, Bloomsbury.

THE King Alfred School Society held a conference yesterday on 'Co-Education' at University College, Gower Street.

LOUEY CHISHOLM is preparing for publication a 'Book of Poetry for Children,' and invites from those interested suggestions of pieces contained in no existing anthology. Communications should be addressed to Messrs. T. C. & E. C. Jack, Causewayside, Edinburgh.

THE publication of Mrs. Paget Toynbee's edition of Horace Walpole's Letters will be completed on December 11th, when the sixteenth volume will be issued from the Oxford University Press. It will consist of indexes of persons, places, and subjects, including matters of art and art criticism, prepared with the assistance of the Rev. Andrew Clark, Mr. C. F. Bell, and other scholars. The subscription list will close on the publication of the final volume. The Letters are to be had, we may remind our readers, in three editions.

MR. BODLEY is to give two lectures on 'The Church in France' at the Royal Institution on Saturday afternoons, January 20th and 27th. Mr. Bodley was invited to inaugurate the last winter session in

Albemarle Street with two lectures on this subject, but was then too ill to accept.

A CORRESPONDENT writes:—

"In the review of the 'Dialect Dictionary,' p. 639, col. 1, the difficulty of expressing the *sound* of dialect words, in print, is forcibly expressed; and the presence of that difficulty is readily understood by every one. Local dialects are being gradually — and rather quickly—submerged. On p. 648 of the same issue I see a notice that Messrs. Heffer, of Cambridge, have introduced a system of teaching the pronunciation of foreign languages by means of the phonograph. Could not the same means serve towards conveying the sound, accent, &c., of dialect words as now spoken, for future reference?"

The idea is excellent. The use of the phonograph did not originate with Messrs. Heffer. It was employed, we think, for records of foreign languages some while ago.

MR. JAMES T. CLARK has tendered his resignation of the office of Keeper of the Advocates' Library, Edinburgh, which he has held for upwards of thirty years.

MR. CHARLES P. SISLEY is resigning the editorship of the *London Magazine* in the new year.

MR. GEORGE TANCRED, of Weens, author of 'Annals of a Border Club,' has nearly ready for publication 'The Chronicles of a Border Parish: being a Family History of Rulewater,' in Roxburghshire.

MESSRS. PUTTICK & SIMPSON'S book sale of December 4th and following day is notable as comprising several rare and early editions of the Bible, in various languages, including a selection from the library of the late Francis Fry. Amongst the more important items may be mentioned the first editions of the Scriptures in Welsh, Polish, Swedish, Danish, and the Romance languages; Biblia Latina, Basil., 1475; Biblia Latina, Venet., 1475; Biblia Germanica, Nuremberg, 1483; and Cranmer's Bible, 1540. Other important lots in the sale are Beauchasteau, 'La Lyre du Jeune Apollon,' Louis XIV.'s copy, with arms, an exceedingly rare book with portraits; Dibdin's bibliographical works, fine copies; 'Paradise Lost,' 1668, and 'Paradise Regained,' 1671; 'Plinii Historia Naturalis,' 1470; Carey's 'Life in Paris,' large-paper copy in the original parts as issued; and some very fine Spanish illuminated manuscripts.

Temple Bar for December contains a second series of extracts from Lady Sarah Lyttelton's letters and diaries, edited by the Hon. Maud Lyttelton. In this instance Lady Sarah writes from Russia, 1813–14, and often refers to Napoleon's invasion. She describes many notabilities, and among her experiences is an attack of frost-bite in the streets of St. Petersburg. Mr. R. O. Winstedt gives an account of a Malay Court ceremony presided over by the Sultan of Perak, with his deposed predecessor as a guest. 'Japanese Ghosts' records several quaint and poetic superstitions, told to an English resident. Mrs. Antrobus contributes a North-Country portrait of Eli Grimshaw, 'Th' Fiddler.'

A MEMORIAL to the late Bishop Ellicott is to be placed in Gloucester Cathedral. Donations are asked for the purpose, and may be sent to Lloyd's Bank or the Capital and Counties Bank at Gloucester.

M. L. BRANDIN will on Tuesday, in connexion with the Alliance Franco-Britannique, deliver a lecture on 'Parnassiens et Symbolistes' at the Society of Arts.

THE Methodist Publishing House have just issued a complete edition of their new Methodist Hymn-Book, containing about 1,000 hymns, printed in the Braille type for the use of the blind. It makes eight large quarto volumes. This is said to be the first complete hymn-book that has been published in the Braille type.

THE Imprimerie Nationale publish at Paris for the Ministry of Commerce a report, by M. Briat, "in the name of" the Conseil Supérieur du Travail, on 'L'Enseignement Professionnel.' It deals chiefly with apprenticeship and the technical education of persons under eighteen, and calls for legislation to make the latter free and compulsory. The United Kingdom is named as being in this matter behind Germany, Austria, Denmark, Hungary, Switzerland, and Norway. Our progress since the Acts of 1889 and 1891 is, however, set forth. The report contains a draft Bill, and the debates upon it between employers and workmen.

WE regret to hear of the death of M. Georges Charpentier, the well-known publisher of Paris, in the fifty-ninth year of his age. He was the son of Gervais Charpentier, who founded the business, and published for many famous writers, including the brothers De Goncourt, Gautier, Zola, Flaubert, and Daudet. Before entering his father's firm Charpentier did a good deal of journalistic work, and kept up intimate friendships to the end of his life with nearly all the leading authors of Paris. The business is being carried on by his partner and successor, M. Eugène Fasquelle.

READERS of Russian newspapers note the rise of a new word, a transliteration of "Hooligans." Difficulties in the Russian alphabet cause it to be written "Kuligans" in the south and "Guligans" in the north. The Russian use of the term is for the Church and King mob.

THE death, in his sixty-ninth year, is announced from Karlsruhe of Dr. Friedrich Weech, Director of the Archives, and author of 'Geschichte Badens,' 'Die Deutschen seit der Reformation,' 'Geschichte der Residenz Karlsruhe,' and other valuable historical and biographical works.

SCIENCE

The Secret of the Totem. By Andrew Lang. (Longmans & Co.)

IN our review of Mr. Lang's 'Social Origins' (No. 3947) we were obliged to take exception to both method and conclusions. In the present book Mr. Lang is most careful to state as clearly and categorically as his difficult subject allows each stage of his conclusions, and we are bound to say that he makes out a good case, not exactly for the theory he propounded in his earlier book, but for a more considered exposition, and a consequent modification, of that theory, which is virtually the object of his second book.

Every student of early man must reckon with Mr. Lang's views. If he differs from them, it will be necessary to state to what extent and on what grounds. If he agrees, it will be necessary to state how he fits on his new material to the formula propounded by Mr. Lang. It will be gathered from this way of putting the case that though Mr. Lang has not convinced us that his view is as yet entirely proved, he has converted us to a position of hesitancy with regard to the relative merits of his own and his opponents' views on the earliest social organization of man. So far as his own views are concerned we have an explicit and clear statement both of evidence and conclusions, and we do not have to meet difficulties of definition as to the family or other groups in which early man lived. Everything is much clearer, therefore. Mr. Lang is particularly strong, when he is discussing origins, in making it quite clear that conjecture only is possible in such a case; and he claims—and claims rightly—that the only admissible conjecture is one based upon the evidence supplied by the most primitive examples of human social forms, and capable of carrying the largest possible number of known conditions belonging to those examples. So far as the views of his opponents are concerned, Mr. Lang, always a searching and powerful critic, goes direct to the weak places in their argument, and thereby helps the cause of science materially. Where he fails, in our judgment, is in the assumption that in stating his own logically considered conclusions he is also stating the logic of primitive man, and that because he succeeds in proving that his opponents have stated their case in terms which admit of his crushing objections to them, he is disposing of the whole of it.

Mr. Lang relies for his examples of the most primitive types of man upon the Australian natives, who have been the subject of such splendid investigation by Messrs. Spencer and Gillen, Dr. Howitt, Mr. Fison, Dr. Roth, and others. He takes upon himself the determination of which of the tribes that have come under investigation are the most primitive and which are more advanced; and he rules out of court—by implication, if not actually—evidence to be derived from anywhere else. This surely is an "immense" beginning. He settles that the Arunta group of Australians, claimed by Messrs. Spencer and Gillen as the most primitive, are in fact the most advanced; and the rest of his conclusions are based upon this settlement of the case. He has Mr. Hartland among modern scholars on his side in this matter, but he has opposed to him Mr. Spencer, Dr. Howitt, and Mr. Frazer. And in not admitting evidence from America and elsewhere he is putting aside the whole doctrine of survival in culture, which we had always thought to be one of the fundamental bases of anthropological science.

Perhaps within the limit of his present study this course was necessary; but there is nothing to show that it is not an essential part of Mr. Lang's argument. And we think it leads him astray. Thus, in discussing Mr. Frazer's theory of totemism, he objects to the Arunta system of ignoring altogether the intercourse of the sexes as the

cause of offspring as evidence of Arunta primitiveness, because "tribes much more primitive, the south-eastern tribes.....are perfectly well aware of all that the more advanced Arunta do not know," which is of course using his own conclusions to prove his own conclusions. And throughout it appears to us that the presumed advance of the Arunta type is used for more than it can bear. For if further research confirms Mr. Spencer's opinion that the Arunta are on the whole the more primitive type of Australian social grouping, in spite of Mr. Lang's most able arguments to the contrary; and if further it is shown that it is impossible to take all the elements of any one type to be evidence of one level line of culture advance, instead of affording evidence of an irregular line of advance and non-advance side by side, then the largest part of his theory has no basis upon which to rest. Again, we believe that survivals of totem beliefs elsewhere are not on one plane of advancement. There are strata here as everywhere else in the culture structure; and when we can note, as among the Melanesians for instance, the dual division into exogamous classes; the absence of tribes, and in their place purely local groups; a naming system by which it seems as though the residence of the local group where a particular fish is abundant had given rise to a belief in a connexion with the fish and to a name derived from it; a system of totem beliefs, and yet not totemism, something is needed to justify the exclusion of such evidence beyond the fact that in other respects the Melanesian people are higher in culture than the Australian.

Mr. Lang has admittedly not studied the economic side of the question, the side which is most favoured by an authority of the standing of Dr. Haddon. He accepts Darwin's biological conclusions as to the social beginnings of man, though he rejects in a foot-note the corollary to this in Dr. Westermarck's evidence for a human pairing season. But a wider question opens up even at this commencing stage. Man was, from the time when he became man, always something more than animal. His inheritance from animal ancestors was being checked by his intellect, and above all things he had the precious gift of being able to use his experience in the intensity of his struggle for improvement. Mr. Wallace puts it very strongly thus:—

"That he acted upon his experience consciously seems to be one of the results of his superior mental endowments, and therefore one of the causes of his superior range of development. Thus the history of economics may be said to begin with the adaptation of the social unit to the productive powers of its food supply, and to have ended with the adaptation of the productive powers of food supply to the social unit."

It is during these first stages, when the pressure from without the human group determined largely the course of development within it, that the secret of the totem will be found, and we are not therefore prepared to give a verdict in Mr. Lang's favour while he attempts to raise on a basis too narrow for the purpose the magnificent structure of man's social origins.

We have been critical. Mr. Lang will be the first to acknowledge that this is serving a more useful purpose on behalf of the study which he loves so well than merely cataloguing those points in his book with which we are in agreement. But it would be unfair if we omitted to say that he has made a distinct advance towards the solution of many difficult problems. In particular he has succeeded in proving that the tribal system is not primitive, and that local groupings came first. The importance of this conclusion, supported as it is by cogent reasoning, cannot be overrated, and probably it will get rid of much loose talk by writers who have hitherto not discriminated overmuch in the terms they use. It makes clear much that has not hitherto been clear in anthropological study, and we dare to suggest that some passages in 'Social Origins' would be rewritten by Mr. Lang in consequence. He brings out, too, the important fact that the study of savage man (we do not like the adjective, but perhaps its use is inevitable) is not the same as the study of earliest man. We have to project ourselves behind savage man to the conditions from which he advanced. This is taking up the same line as McLennan adopted, but taking it up with all the added advantages which present research allows. Mr. Lang has no delusions on this point, and it is refreshing to have such an authoritative statement on the subject.

Finally, Mr. Lang's method of dealing with his argument is altogether admirable. It is clear, consistent, and logical, and when one bears in mind the intricacy of the problems which he has discussed, one cannot be too thankful for a treatise which makes plain as it proceeds not only the meaning of obscure facts, but also the position which these facts are to occupy in the argument under consideration.

Smiles's *Physical Education of the Young* has been edited, with additions, by Sir Hugh Beevor (Walter Scott Publishing Company). So long ago as 1838, in reviewing this book, we said: "We particularly recommend his [Smiles's] observations on premature efforts at intellectual education, precocious acquirement, and the order of development which nature requires in the rearing of children." The book remains sound on this side, but it is on the physical side of rearing children that its teaching is, perhaps, most pertinent to-day. Sir Hugh Beevor has supplied abundant proofs of the degeneration of present England, due largely to the crowding in towns, and he has judiciously added contemporary information which is sufficiently startling to those who think. Smiles, as we said the other day, hardly appeals to the young man of to-day, but he was an admirable popularizer, and we hope his occasionally old-fashioned phraseology will not prevent his book from being read. It deals with a vital problem of to-day, and may dissipate ignorance to which many lives are yearly sacrificed. The editing has been well done, being brief, but to the point. Section 5 of chap. v. is described as an ideal picture not realized, but surely nature study, as now taught, is one of its chief points. 'The School out of Doors' is the title of one of the season's books.

All astronomers and those interested in astronomy will heartily welcome the new edition of Miss Clerke's *System of the Stars*, which has recently appeared (A. & C. Black). This important work was originally published in 1890, and fifteen years in these days count as a long spell of time in sidereal research. Extensive modifications have therefore been introduced, new chapters inserted, and the whole has been thoroughly revised and brought up to date. Most of the illustrations have been specially prepared for this volume, and acknowledgments for the use of photographs and drawings are made to Sir David Gill, Profs. Hale, E. C. Pickering, and Campbell, and others.

SOCIETIES.

Geological.—*Nov.* 8.—Dr. J. E. Marr, President, in the chair.—Mr. E. J. Beer and Mr. J. Shaw Frith were elected Fellows.—The President announced that the Council at their meeting on June 28th last had passed the following resolutions: 1. "The Council desire to record on their minutes an expression of their deep regret at the death of their distinguished Treasurer, and of their grateful recognition of the loyal and effective services which for so long a series of years he has given to the Geological Society as Secretary, President, Treasurer, and Member of Council." 2. "That a copy of this resolution be forwarded to Mrs. Blanford, with an expression of the deep sympathy of the Council with herself and family."—The following communications were read: 'The Coast-Ledges in the South-West of the Cape Colony,' by Prof. E. H. L. Schwarz,—and 'The Glacial Period in Aberdeenshire and the Southern Border of the Moray Firth,' by Mr. T. F. Jamieson.

Asiatic.—*Nov.* 14.—Sir Charles Lyall, V.P., in the chair.—Mr. Robert Sewell gave, with limelight illustrations, an account of the antiquarian results of his tour in the East during last winter. He began with Java, where the great Buddhist structure at Boro-Būdūr is the most striking monument. Several photographs were shown, amongst others a sculptured representation of a shrine, the pillars of the porch closely resembling the ancient Pallava-Chola type of Southern India. Boro-Būdūr is said to have been built between A.D. 750 and 900. Photographs of the great temples at Brambanan, Chandi S'ewu, and other places were shown. The Javanese *nandi*-bull, the vehicle of S'iva, is different in attitude from those in India, the former having a bent head with a look of servility, in contrast to the latter, which always have the head proudly raised. The sculptures of the temples appear at first sight far more Brahmanical than Buddhist, and afford an illuminating insight into Mahāyānist beliefs. Mr. Sewell also showed by photographs the strong Far-Eastern influence observable in Javanese sculpture, the god S'iva being in many cases a purely Cambodian or Chinese figure, and the lotus-leaf decorations of others being of Chinese or Japanese type. Mr. Sewell then turned to Burma, and showed several photographs of the remains at Pagān. As to the glazed-tile decorations of the Ananda temple he differed from the views of the Government Archæologist, holding these to represent not stories of Buddha's former lives, but merely the demons of Mārā, the Evil One. The interior of the U Bali Thein chapel somewhat resembles the Spanish chapel at Florence. Interesting views of the Kyankū temple, which dates from about 1000 A.D., were shown. The true voussoir arch was extensively used at Pagān. Passing to Ceylon, the lecturer showed a Mahāyānist sculpture at Anuradhapura of a four-armed Hindu goddess, as well as a S'iva-nandi, both from the Vijayārāma monastery; and a granite coffin shaped exactly like the abbots' coffins in Europe. But Mr. Sewell's most interesting exhibits were three marble sculptures, one of which bears part of a very clear inscription of the early fourth century A.D., and which he was convinced had been brought over to Ceylon from Amarāvati, in India. The inscription being in Singhalese, it must have been engraved after its arrival in the island. And since one of the sculptures belongs to the older period of Amarāvati art, and probably to a building dismantled about the beginning of the fourth century, it is possible (though not proved) that these three marbles all came together to Ceylon. The celebrated tooth-relic was first brought to the island from Kalinga, according to Singhalese chronicles, in the ninth year of King Kīrttis'rī Mēghavaṇṇa, which corresponds to the period above mentioned; and it is quite possible that the inscribed fragment (part of a pillar) was engraved by that king. Only the ends of lines are seen, but it is just possible that this may be his edict commanding the annual observance of a festival and procession in honour of the relic. Fāh-Hiān mentions the presence of the tooth at Anuradhapura in A.D. 410, and the 'Dāṭhāvaṃsa' (written at a later

date) states that King Kīrttis'rī Mēghavarṇa had caused a record to be written. It would be very interesting if it should turn out that this was the very record referred to. It is to be hoped that the other portion of the pillar may be searched for and found.—A discussion followed, in which Dr. Hoey, General Gosset, Mr. Sturdy, Mr. Thomas, and Dr. Grierson took part.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Nov.* 15.—Mr. R. H. Forster, Treasurer, in the chair.—An interesting paper was read by Mr. Emanuel Green on 'The Roman Channel Fleet, with Notes on Clausentum and the Isle of Ictis.' After tracing the journey to Britain by sea and land of the Emperor Claudius and his return home, where he received a grand ovation as having girdled the earth with a Roman ocean, Mr. Green showed that from this time the military movements on land were supported by the Classis Britannica, guarding the Fretum Britannicum, the narrow sea. This important fleet, which existed for four hundred years, has hitherto been entirely overlooked. Many finds and evidences were noticed. Thus at Boulogne there is an inscription in honour of a trierarch, or captain, who was a known contemporary of Claudius; and tiles and bricks have been found there as well as in Britain bearing the letters CL. BR. The revolt and success of Carausius were commented on, and especially a naval fight off the Isle of Wight, when the victors, the imperial galleys, continued their course to Clausentum, our Southampton. Clausentum has not received the notice it deserved as the western port of the narrow sea, as Richborough was the eastern, and so the guardian against the pirates of the North. From Clausentum the voyage to Gaul would be safe and well protected by the fleet. It was, in fact, the chief western port, and may be traced as the place for the shipment of lead from the Mendip mines. Another point not unconnected with this, the supposed large export of tin from Britain, was next minutely noticed, especially in connexion with the supposed tin islands, the Cassiterides and the Isle of Ictis. The old writers were examined and criticized chronologically, particularly the documents of Cæsar and Diodorus. The conclusion was that the early statements were written from hearsay, not from personal knowledge, and that there was no such early tin traffic with Britain. The mention of Britain in the story arose from the current belief that its western end was opposite Spain, and so in the ocean just outside or beyond the Cassiterides, and the isle of that group called Ictis. One writer was bold enough to assert that Britain was in full view from the Spanish coast. As to Cornwall, tin is not mentioned in the Domesday for that county. No tin was worked there until after that date. The story of a certain block of tin, now in the museum at Truro, said to have been found in Falmouth Harbour, and claimed as belonging to the early export, was sharply criticized, and declared to be one more myth in this mythical story. — Mr. Compton, Mr. Gould, the Chairman, and others joined in the discussion.

ROYAL NUMISMATIC.—*Nov.* 16.—Sir John Evans, President, in the chair.—Messrs. Edward Francklin, J. Mavrogordato, E. T. Newell, Evelyn W. Rashleigh, Robert Scott, and A. J. B. Wace were elected Fellows. — Mr. T. Bearman exhibited a quarter bawbee of James V. of Scotland, this denomination being unpublished.—Mr. J. B. Colson showed a bronze Anglo-Saxon brooch, the centre ornament of which was copied from a coin of Edward the Elder. — Mr. F. A. Walters exhibited two bronze Roman sestertii of Scantilla, wife of Didius Julianus, and Geta, in very fine condition; and an Anglo-Gallic salute of Henry VI.—Sir Augustus Prevost showed a medal struck in copper taken from the Victory, and distributed at a dinner given by the British and Foreign Sailors' Society; and Mr. W. Webster a half-groat of Aquitaine of Edward III., with the Irish title "Dux Hibernie" in place of "Dux Aquitanie." — A note by the late Mr. R. W. Cochran-Patrick on 'Some Original Documents relating to Touch-Pieces' was read by the Secretary. Amongst them was an order of James I. directing the Wardens of the Mint to strike some new angels for his use at the ceremony of touching, this being the coin then used for that purpose; and directions to the Treasurer and Under-Treasurer to pay for the same. Some interesting particulars were given relating to the touch-pieces issued after the Restoration.—Mr. J. G. Milne communicated a paper on Roman coin-moulds from Egypt, in which he described the use of these moulds and the manner in which coins were cast in them. This process appears to have been a *cire perdue* one. The moulds were made from coins of the beginning of the fourth century, mostly struck at the mint of Alexandria. In the course of recent excavations at Oxyrhynchus it was ascertained that the proportion of cast coins discovered there was one in five.—In connexion with the paper the President and Mr. G. F. Hill exhibited a series of similar moulds, some of which had been found in England, the others coming from Egypt.

ENTOMOLOGICAL.—*Nov.* 15. — Mr. F. Merrifield, President, in the chair.—Mr. W. R. Dewar, Mr. W. G. Sheldon, and Mr. F. C. Woodbridge were elected Fellows.—Mr. Arrow exhibited a flower-frequenting beetle from the Transvaal, illustrating a remarkable device for the cross-fertilization of flowers, one of the front feet being tightly clasped by the curiously formed pollinia of an Asclepias.—Mr. W. J. Kaye showed a remarkable specimen of *Agrotis tritici*, bearing a close resemblance to *A. agathina*. It had been taken this year at Oxshott, flying over heather in company with *agathina*, and was a good example of syncryptic resemblance brought about by the common habit of resting on heather.—Mr. W. J. Lucas exhibited a specimen of *Forficula auricularia* taken by Mr. R. A. R. Priske at Deal in September, having the left cercus normal, while the right was that of var. *forcipata*.—Dr. F. A. Dixey, who showed wet and dry season forms of South African pierine butterflies taken by him this year in Natal and Rhodesia, said that the exhibit illustrated the fact that these forms varied with the meteorological conditions prevailing at the different seasons.—Mr. E. Harris exhibited a long series of *Hemerophila abruptaria* to illustrate the proportion of light and melanic forms in a single brood.—Mr. Selwyn Image exhibited a male specimen of *Tortrix pronubana*, Hübner, new to Britain, taken at Eastbourne either at the end of September or the beginning of October, and sent to him on October 12th.—Commander J. J. Walker communicated a continuation of the paper entitled 'Hymenoptera-Aculeata collected in Algeria,' Part III., 'Diploptera,' by Mr. E. Saunders.

MICROSCOPICAL. — *Nov.* 15. — Mr. G. C. Karop, V.P., in the chair.—The Curator explained the lucernal and solar microscopes by Adams presented to the Society by Mr. Wynne E. Baxter. They were described by the maker in his 'Essays on the Microscope,' published in 1787.—Dr. Hebb exhibited a focussing magnifier made by Messrs. Taylor, Taylor & Hobson. Dr. Hebb said it was a small photographic auxiliary intended for focussing purposes, being placed against the ground-glass screen of the camera to magnify the image and examine its definition. It had a draw-tube with a screw ring to limit its withdrawal to suit the sight of the user. Dr. Hebb also exhibited a turntable, the joint invention of Mr. Flatters and Mr. W. Bradley. It was driven by clockwork, and was designed for turning oval cells and ringing oval mounts. By using this instrument it was also possible to run a ring round a needle point, strike a straight line, or turn circles.—A Nernst lamp, for use in enlarging photographs and also for use with the microscope, was sent for exhibition by Mr. R. W. Paul.—Mr. Watson-Baker, in addition to slides illustrating the anatomy of the tsetse fly, exhibited a specimen of the larva of Ochromgia, also from Africa, together with the perfect insect. The larva lives in the sandy earth, and attaches itself to the flesh and sucks the blood of the natives, causing very troublesome wounds. There was likewise a specimen of the ova of *Schistosoma sinensis*. This parasite had been recently discovered in the body of a Chinaman who died at Singapore.

HISTORICAL.—*Nov.* 16.—The Rev. W. Hunt, President, in the chair.—The following were elected Fellows: Lady Burghclere, the Rev. M. W. Paterson, Sir Harry Poland, Miss MacLehose, Mr. A. L. Artus, the Rev. J. H. Cooper, the Rev. C. E. Bolam, Mr. W. A. Phillips, Mr. H. W. V. Phillips, and Mr. A. W. Whitehead. Twenty-five libraries were admitted as Subscribing Libraries.—Papers were read by Sir Harry Poland, on 'Canning's Rhyming Despatch,' and by Dr. Holland Rose upon 'Canning and the Secret Intelligence from Tilsit, July, 1807.'—A short discussion followed, in which Col. Lloyd and Mr. H. E. Malden took part.

MEETINGS NEXT WEEK.

MON. Royal Academy, 4.—'The Head and Neck,' Lecture II., Prof. A. Thomson.
— Institute of Actuaries, 5.—'Valuation by Select Tables,' Messrs. T. G. Ackland, O. F. Diver, and G. King.
— London Institution, 5. — 'The Upper Nile,' Sir C. Elliot. (Travers Lecture.)
— Society of Arts, 8. — 'The Measurement of High-Frequency Currents and Electric Waves,' Lecture I., Mr. J. A. Fleming. (Cantor Lecture.)
— Surveyors' Institution, 8.—Discussion on 'The Licensing Act, 1904.'
TUES. Colonial, 4½.—'Sierra Leone and its Undeveloped Products,' Mr. T. J. Alldridge.
TUES. Institution of Civil Engineers, 8.—Discussion on 'Waterways in Great Britain.' Paper on 'The Steam Turbine,' Hon. C. A. Parsons and Mr. G. G. Stoney.
— Society of Arts, 8½. — 'Parnassiens et Symbolistes,' M. L. Brandin.
— Zoological, 8½.
WED. British Academy, 5.—'The Romanization of Roman Britain,' Mr. F. Haverfield.
— Society of Arts, 8.—'The British Association in South Africa,' Sir W. H. Preece.
THURS. London Institution, 6.—'The Birth of Britain over Seas,' Major Martin Hume.
— British Numismatic, 8.—Annual Meeting; 'A Numismatic History of the Reigns of William I. and II.,' Mr. P. W. P. Carlyon-Britton.
— Antiquaries, 8½.
FRI. Geologists' Association, 8.—'Gazella davisoni,' Mr. M. A. C. Hinton; 'Sections of the Holocene Alluvium of the Thames,' Messrs. A. S. Kennard and B. B. Woodward.
— Institution of Civil Engineers, 8.—'An Installation for the Bacterial Treatment of Sewage at Neath,' Mr. W. L. Jenkins. (Students' Meeting.)
— Philological, 8.—'The Study of Old French at English Universities,' Dr. H. Oelsner.

Science Gossip.

THE Council of the Royal Meteorological Society have awarded the Symons Gold Medal to Lieut.-General Sir Richard Strachey in recognition of the valuable work which he has done in connexion with meteorological science. The medal will be presented at the annual meeting of the Society on January 17th.

AFTER a course of six years the periodical *Climate* has ceased to be published in its present form, and will in future be amalgamated with *The Journal of Tropical Medicine*.

A QUARTERLY periodical, to be called *The Journal of Tropical Veterinary Science*, has been founded at Lahore by some officers of the Indian Civil Veterinary Department. Major H. T. Pearse, Principal of the Lahore Veterinary College, Capt. Baldrey, of the same college, and Mr. R. E. Montgomery, of the Bacteriological Laboratory at Muktesar, are the joint editors. It is hoped by its promoters that its sphere of utility will not be limited to India, and that those engaged in similar researches in other countries will make contributions.

MR. STANLEY WILLIAMS, of Hove, has discovered that a star in the constellation Cygnus is a variable of the type of β Lyræ. Its magnitude at the maximum brightness is 9·85, at the principal minimum 10·75, and at the secondary minimum 10·15. The star is B.D.+38°.4262; and its designation will be var. 107, 1905, Cygni. Dr. Götz, of the Königstuhl Observatory, has detected the variability of a star in Capricornus, which is probably of the Algol type. The magnitude changed between July 10th and August 3rd from 9·2 to 10·0. This will be reckoned as var. 108, 1905, Capricorni.

A NEW comet (*b*, 1905) was discovered at Geneva on the 17th inst. near the North Pole, but moving rapidly southwards towards the constellation Cassiopeia.

THE announcement by Prof. Ceraski, of Moscow, that a star in the constellation Cepheus, designated var. 79, 1905, Cephei, is a variable of the Algol type, has led Mr. L. Campbell, of Harvard College Observatory, to keep a careful watch upon it. He has found that its whole period is about 12·5 days, longer (with one exception, that of UZ Cygni, which is 31·3 days) than that of any other Algol variable as yet discovered. The range of change of brightness is about 1·7 magnitude, and the star remains at minimum for four or five hours. Its place for 1900 is R.A. $4^h\ 48^m\ 34^s$, N.P.D. 9° 54′·2.

THE small planets numbered 406, 520, 522, 542, 544, 565, 566, and 568 have received the names Erna, Franziska, Helga, Susanna, Jetta, Marbachia, Stereoscopia, and Cheruska respectively. The last was photographed by Prof. Max Wolf so long ago as November 28th, 1891, but its elliptic orbit could not be determined until it had been again photographed by Herr P. Götz on July 27th in the present year. The name of No. 569 (Misa) has already been announced.

THE ninth number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*, which we have just received, contains a note by Signor V. Cerulli on corrections of

the orbits of planets, and a continuation of the diagrams of spectroscopic images of the sun's limb to the end of September, 1903.

FINE ARTS

Pisanello. By G. F. Hill. (Duckworth & Co.)

TIME has treated very differently the two halves of Pisanello's achievement. Of his medals a sufficient number exist—twenty-four, according to the list of M. Alois Heiss—to show how incontestable was his supremacy in the art. Of his paintings, two frescoes at Verona and the four small panels in the Louvre, at Bergamo, and in the National Gallery are all that survive. The work at Venice in the Doge's palace, in St. John Lateran at Rome, and in the castles of Mantua, Ferrara, and Pavia has perished. He had probably passed his fiftieth year when he executed his earliest extant medal, that of the Greek Emperor John Palæologus, made at Ferrara in 1438, and it had few, if any, predecessors; yet within a few years the record of his activity passes almost completely from the one art to the other. Were it not for the evidence of the drawings and the fact that he always signed his medals as "painter," the disintegrating tendency of latter-day criticism might conceivably have led to an attempt to dissociate the two personalities.

In treating of his work in painting Mr. Hill's scholarly monograph shows an admirable admixture of enthusiasm and restraint. All the evidence of contemporary record which research has revealed is carefully weighed and tested by that of the drawings in the 'Recueil Vallardi' and elsewhere, these being indispensable in any survey of Pisanello's work. The conclusions are stated simply and straightforwardly, and there is a noteworthy absence of dogmatism in what are matters of opinion.

Of Pisanello's early life very little is known. Guarino of Verona, in a poem which he addressed to him, claimed him as a compatriot, and this is borne out by Vasari. The works of Altichiero and Avanzo and their immediate followers at Verona and Padua certainly exercised a considerable influence upon his art. His picture at Venice representing Frederick Barbarossa, with Otto kneeling as a suppliant on behalf of the republic, was probably executed between 1409 and 1414; the importance of the commission argues that he had already attained to some eminence in painting. Vasari's attempt to write two lives in one is no doubt responsible for his confusing Pisanello with Gentile da Fabriano when he says that the former went to Rome with Martin V.; and Mr. Hill shows that his account of Pisanello's relations with Andrea del Castagno cannot be accepted, though this does not entirely preclude the possibility of some temporary association between the two painters. Vasari's statement that, according to some persons, Pisanello, when as a young man he was learning his art in Florence, painted the legend of the Pilgrim in the old church of the Temple, is discredited, on rather general grounds, by Mr. Hill, who prefers to assign this work to the years 1432–8, as a period in which we know very little of the artist's movements. This, however, is equally true of his earlier years if we reject Vasari's statement as to his having spent part of them in Florence. There seems some slight indirect support for Vasari's statement in the fact that his earliest existing work, the 'Annunciation' at St. Fermo, in the refinement and fragility of the figures has a faint suggestion of the manner of Orcagna and Lorenzo Monaco. The influence of the latter may also account for those characteristics in his art which have given rise to the suggestion that he had a training as an illuminator. They are seen as late as the masterpiece in St. Anastasia in the trappings of the horses, the treatment of the robes, and of the foliage which forms the background to St. George and the princess. Of this fresco and of the various drawings connected with it, as also of that at St. Fermo, Mr. Hill's description is at once sympathetic and succinct. The pilgrim in the Pellegrini shield at St. Anastasia he attributes to the pupil Bono da Ferrara, whose 'St. Jerome' is in the National Gallery.

Pisanello's portrait of a princess in the Louvre is identified by Mr. Hill as that of Ginevra d'Este. The *impresa* on the scarf of the robe—a two-handled crystal vase in which is a leafless branch with buds—occurs on the medals of Leonello, and shows the sitter to be a member of the house of Este; and the sprig of juniper in the dress suggests Ginevra, daughter of Niccolo III., who became the wife of Sigismondo Malatesta in 1434, being then aged fifteen. The subject of the portrait is somewhat older; it was presumably painted about two years after her marriage, and the absence of any Malatesta badge is met by the suggestion that it was painted for the Este picture gallery. The evidence is not wholly conclusive, but the theory has much to recommend it. In 1441, according to a contemporary sonneteer, Ulisse, Pisanello painted a portrait of Leonello d'Este in competition with Jacopo Bellini. The picture now at Bergamo Mr. Hill suggests to be so much the ripest product of Pisanello's brush as probably to be of somewhat later date, and in his chronological summary he places it between 1443 and 1448. In default of any evidence that Pisanello painted Leonello a second time, it would seem to us more natural to regard the picture at Bergamo as that which he painted in 1441. Pisanello was then over fifty years of age, and his art had probably already reached its full maturity. Moreover, Leonello was born in 1407, and the portrait appears to represent him when nearer thirty than forty. His employment of Pisanello after his succession to the marquisate seems to have been principally as medallist. The result of the competition referred to, in which he had been surpassed by Jacopo Bellini, may have had some influence in this change of occupation. In the one field he was adjudged second. Another lay open to him, and in that he had no equal.

Of his work as medallist we cannot speak in detail; indeed, Mr. Hill's erudition almost forbids discussion. In treating of the art pre-eminently connected with Pisanello's name he takes occasion to consider also the work of his contemporaries, and discusses the relation of the earliest Renaissance medals to those of antiquity, the various methods of casting and striking, and the causes of their popularity during the Renaissance, the last being summed up in the idea of the importance of the individual. The circumstances of the production of each of Pisanello's medals are discussed very fully, so that they form a record of the later years of his life down to his service under Alfonso of Naples. The illustrations are taken from plaster casts, by which means the delicate effects of modelling are extremely well rendered. The peculiar luxuriance of fancy and naturalism, which in the paintings tends on occasion to produce a certain lack of unity, is wholly fascinating within the narrower limits of his work in medals. Among the allegories of exquisite beauty which the reverses contain we may mention that of the marriage medal of Leonello d'Este, showing a lion before whom a cupid unfolds a roll of music; that of Malatesta Novello, who is represented as dismounted from his horse and kneeling before a crucifix; and what is perhaps Pisanello's masterpiece, the medal of Cecilia Gonzaga, where innocence is personified by a figure seated "in maiden meditation," with a unicorn lying beside her, a rocky landscape and a cippus in the background, and above the crescent of the moon. To these and to others wherein the artist's meaning is less readily to be discerned Mr. Hill supplies an admirable interpretative comment. No theory is pushed *à outrance*; few rational hypotheses are left unconsidered.

ILLUSTRATED BOOKS.

In the Track of the Moors. By Sybil Fitzgerald. (J. M. Dent.)—This is one of the most sumptuous of the many recent books of travel. It is illustrated liberally in colour by Mr. Augustin Fitzgerald. The paper is thick and of fine quality; and the binding, type, and general get-up are all good. The artist shows real feeling for the picturesque in nature and history, and has a talent for expression and an eye for colour.

If the author displays here no great erudition, she certainly shows a real and sympathetic acquaintance with the lands in question, considerable powers of observation, and a pretty taste in the literature of travel. Her treatment of Morocco and Algiers is impressionist, yet by no means without charm. But her handling of Andalusia and its people is more than mere impressionism, and deserves unqualified praise. Her conclusions regarding the Spanish character are thoughtful and penetrating.

Beautiful Wales. Painted by Robert Fowler; described by Edward Thomas. (A. & C. Black.)—This delightful colour-book is not quite accurately intituled. Of the seventy-four illustrations only eight deal with South Wales, and a more exact title would be 'Beautiful North Wales'; even in the land of Gwynedd Mr. Fowler has very seldom deviated from the well-worn tourist track, with the result that quite two-thirds of the beauties of Wales are not depicted. The reproductions of the scenery "done" so conscientiously, summer after summer, by the visitors to the multitudinous lodging-houses which skirt the coast from Flintshire to Cardiganshire are certainly beautiful; but few will be ready to concede the claim made for the painter in an appreciation by Mr. A. J. Finberg, thoughtfully included as an appendix by the publishers, that

"the whole merit of his work springs from his initial, his fundamental determination to see true and to paint things in their actual relationship..... In his landscapes he has given up—so far as it may be—the desire to

add the gleam,
The light that never was on sea or land."

His work suggests that Wales is a blaze of colour, by the side of which the "gorgeous East" is drab, which is far from being the case. He loves reds and purples and crimsons too much to succeed always in his avowed aim of actually reproducing nature in paint. The pictures in which he best fulfils his purpose are, we think, those which deal with the Conway and Barmouth estuaries.

Between the illustrations and the letterpress there is absolutely no connexion. Mr. Edward Thomas makes a boast of having never been to the places to which the painter confines his attention. But he knows thoroughly the real Wales, of which not one tourist in a thousand catches a glimpse—even "infernal Landore" and the unlovely colliery villages.

Rip Van Winkle. By Washington Irving. Illustrated by Arthur Rackham. (Heinemann.)—In the minds of many the story of Rip Van Winkle is identified not so much with Irving the author as with "Joe" Jefferson the actor. Jefferson's marvellous impersonation of the cheerful vagabond has become the authentic portrait of Rip, and hence it is inevitable that all other alleged portraits should wear an appearance of doubtful authenticity. Mr. Rackham's drawings, which constitute the real reason for the existence of this beautiful edition of Irving's story, are of remarkable merit, both in conception and execution. Especially is this true of the pictures representing the supernatural features of the story. That much-overworked adjective "weird" faithfully describes many of them, and they cannot be other than a delight to all lovers of true art. Yet it must be said that Mr. Rackham's conception of Rip Van Winkle will somewhat disappoint those who know him as presented by Jefferson. Mr. Rackham's Rip is a silly, even a weak-minded person, whereas the true Jeffersonian Rip was conspicuous for his shrewdness. But to seem to find fault with admirable work merely because it does not entirely correspond with certain other admirable work is hardly fair. Mr. Rackham has demonstrated in these drawings that he is not only a master of the pencil, but also an artist of real power. This will not be news to those who have been familiar with his work, but not every one has had that privilege, and to those who have not, his drawings will come as a delightful surprise.

TWO BOOKS ON ROME.

Rome. Painted by Alberto Pisa; Text by M. A. R. Tuker and Hope Malleson. (A. & C. Black.)—In this book an attempt is made to indicate, with pen and brush, something of the fascination which hangs ever about the Eternal City. It is not in any sense a guide-book, not a tabulated vade-mecum for the hurrying, much-doing traveller, but something more valuable and companionable—a leisurely, artistic appreciation of the curious continuity, the ever-shifting sameness, of the place and the people. For the reader who has been to Rome it is sure to awaken many a deep-set reminiscence; in the uninitiated it may well intensify the desire to go and see. The illustrations, seventy in number, are veritable triumphs of reproduction, by the Hentschel colourtype process, from the remarkably beautiful water-colour drawings of Signor Pisa. They are so good that one offers them instinctively for the inspection of friends who would know what Rome and the Campagna are like. Here you shall see, almost feel, the Roman atmosphere: some of the landscapes and out-of-door scenes have an April air of Easter about them, some are bright with the dancing brilliance of summer sunshine, some are touched with the solemnity of sunset; the interiors are instinct with warmth and colour; and the figures are characteristic in pose and feature.

The twelve chapters of the text, each the work of one of the two authors, deal with various phases of Roman life and history, the characteristics and circumstances which have made the city of vicissitudes one of the greatest attractions—to many minds the greatest—in the world. It is shown how, "of all the despoilers to which Rome has fallen a victim, none have been so assiduous in their destruction as her own rulers and people" (p. 39). The connexion between the early basilicas and St. Peter's, between the Christianity of the catacombs and the Catholicism of the Vatican, is thoughtfully treated; and the whole question of development, architectural and religious, personal and political, is abundantly illustrated in the chapters describing the fashions and fancies of the Roman people. Thus it is shown that the democratic instincts of Rome lasted on through the centuries in the "Regions" and guilds, which might be influences of union or disunion, according to the mood of the moment; that the aristocratic instincts are perpetuated in the patriarchal life of the princely families; and that the imperial instincts are embodied in the Papacy. Round all the restlessness of Rome stretches the broad girdle of the Campagna, itself characteristically Roman in its strange attractions of vastness and isolation, in its fusion of the clear and the mystical, the light and shade of things.

The chapters (vi. and vii.) which deal with the life that Romans live to-day, and with the essential differences in Roman and Italian temperament, are full of shrewd observation and lively experience. The writers know what they are talking about, and appreciate at every turn the points of resemblance and dissimilarity between the Roman and the rest of us. Your Roman is too proud to work, but not to beg; genuine even to roughness; talented, but not cultured; *sconclusionato*, inconsequent; artistic, but without taste; a born critic, but without a real sense of proportion—in fact, an inexplicable, inexhaustible contrast: that is the conclusion of the matter. And the complexity of Roman individuality is writ large in "the Roman question," which is carefully discussed in the last two chapters, with reference to the time before and since 1870.

Altogether, it is a book to be read, for breadth of view and depth of sympathy. There is but little complaint to make on the score of inaccuracies. Sometimes the punctuation, or lack of it, is a little surprising; and it is hard to pass without exclamation by *balnæ* (p. 20), "*domui*, or houses of the rich" (p. 23), and "the wave-lashing triad of Neptune" (p. 182).

Rome as an Art City. By Albert Zacher. "The Langham Series of Art Monographs." (A. Siegle.)—One of the first impressions of the visitor to Rome is, undoubtedly, the confusion of it all: the monuments, the pictures, the very atmosphere, are reminiscent of ages so many and so different that the mind waits awhile, until the first intensity of fascination gives place to a calmer desire to learn something of the many lessons which this "City of Marvels" has to teach. This little book gives a rapid but comprehensive survey of the art of Rome, piloting the reader with considerable skill through the successive phases—classical, Christian, Renaissance—down to the present day, and leaving him at least in a position "to distinguish the characteristic note in her art, and to divine the secret of its world-wide reputation." The general tone is modest, and the treatment of the subject is likely to be helpful and encouraging to many persons who wish to remedy the uncomfortable want of connexion that guide-books often leave behind them, and yet shrink from the perusal of exhaustive works. The scheme of the book is suitably assisted by a few photographs of typical buildings and pictures.

THE SULLEY GALLERIES.

ANOTHER sensation has been provided for art lovers at these galleries, which, if it does not rival the Velasquez at Messrs. Agnew's, is at least a notable event. This is the exhibition of the Jan Vermeer from the Secretan Collection. It is one of his less usual compositions, for instead of the figures being silhouetted in dark or flooded with light against a light background, they are seen in lights and half-lights upon an entirely dark ground. The design is magnificently broad, the divisions large and well marked, and treated with that peculiar flat, decorative effect which yet takes nothing from our sense of the reality of the scene. The colour scheme is delicious: a pale saffron-yellow with white fur and one note of pale orange-scarlet is opposed to a tablecloth of Vermeer's peculiar and characteristic grey-blue, and behind this we get the suggestion of a stronger note of blue in the servant's apron, and a mass of grey-browns and brownish greys in her dress. There are passages—such as the rendering of the faint greyish bloom on the Chinese lacquer box or the lady's pearl earring—which are miracles of technical skill at the service of an exquisite and recondite taste. One gets everywhere the sense of brilliant local colour shimmering behind a veil of the tenderest grey atmosphere. The technical skill required to produce this effect is really more remarkable, and its methods are more obscure, than that displayed by Vermeer's contemporaries, however minute and brilliant their delineation of form; indeed, for sheer perfection of taste, for exquisite delicacy of perception of the purely material beauties of objects, such a painting as this could hardly be surpassed. Vermeer, like Terborgh and Metsu, attempts no criticism of life, he accepts things literally and perhaps prosaically; but his vision has a breadth and his design an ease which might befit a deeper significance, and which, in the absence of that, still give to his work a rare nobility and distinction.

On one side of this hangs a fine Rembrandt, *Portrait of an Old Man* (No. 3), of the artist's later period, extremely strong and unusually definite in its light and shade. It is not, perhaps, so interesting in its psychological interpretation, so richly imaginative, as most of the works of this period, but the colour harmony of deep greenish browns and reds is magnificent. — On the other side of the Vermeer is a fascinating portrait of *Señora Dona Maria Martiner de Puga* (5), by Goya—a very late work, slight and thin in its handling, but intensely vital, and for once almost attractive. Here, more even than usual, is Goya the forerunner of certain phases of modern art. It is not only seen, but almost painted, as Manet might have done it.

A good and careful work by a little-known painter, François Xavier Fabre, is the portrait of *Elizabeth Fabbiola Mascagni* (7). — The Romney which hangs next, *The Hon. Lucy Stanley* (8), is an altogether exceptional work. It has a classic simplicity of design, a distinction of movement, and a grace of handling which Romney achieved at only rare intervals.

A portrait of an *Old Lady* (11) is a vigorous rendering of an old woman with astonishing force of character. The ascription to Vandyke does not at first sight strike one as inevitable, in spite of the pose of the hand, which is typical. Indeed, in the present condition of the picture, which has suffered from neglect, though fortunately not from repainting, it is difficult to say more than that the attribution is certainly possible. In his Genoese

period Vandyke undoubtedly showed a feeling for the frank rendering of character which he lost in after years, but at the same time his handling had a mastery and finish that the present work scarcely shows.

Two little pieces by Teniers, with elaborate borders by J. van Kessel, represent scenes from the life of Antonio Moncada. In spite of great brilliance of execution, they are in Teniers's less interesting style. His decorative feeling was hardly of a fine enough order for heroic compositions, even on so small a scale, and his colour sense failed him in proportion as he was bound to introduce positive local tints.

Finally, there is a remarkable portrait of *John Julius Angerstein* (14) by Reynolds. It is a most elaborately finished and careful work, extremely tender in its modulations — too elegant, perhaps, and too stylistic to count as one of his finest interpretations of character, but a masterpiece for its technique and its measured suavity of style. It should hang, one thinks, beside the pictures which he collected, and which became the nucleus of our National Gallery.

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.

As usual at this exhibition, the Society's oldest member, Mr. Callow, sets a standard in the treatment of the medium which puts to shame the laboured and uncertain efforts of younger rivals. It is true that this year the disparity is more marked than ever, as Mr. Callow exhibits works done more than half a century ago, at a time when the great tradition of water-colour draughtsmanship was still alive, though already rash experimentalists were being made in new and, as it turned out, unfortunate directions. Here, in his splendid drawing of *Durham* (No. 122), which the hanging committee have done their best to hide away below the line, he announces triumphantly the true method—the use of pure wash in well-ordained masses of tone, the effect of colour being given rather by the mutual intensification of almost neutral tints than by the assertion of unassimilated positive colours. Time brings its revenges, however, and Mr. Callow's 'Durham' would be less isolated among Mr. Steer's and Mr. Rich's drawings at the New English Art Club than it is here. Another admirable drawing, astonishingly complete in its suggestion of atmospheric colour, and finely built up in its design, is the *Trarbach on the Moselle* (138). Another, the *Street in Innsbruck* (182), is somewhat Prout-like in its treatment of architecture, but really more subtle in its delineation and more intentional in its choice of colour than Prout's work.

There is little here to bear Mr. Callow company—little in which any sense of delicacy or scruple with regard to the medium is displayed. Mr. Alexander's slight but keen studies of animals and plants come, perhaps, nearest. —Mr. Albert Goodwin's *When the Day's Work is Done* (137) has delicacy and subtle observation, but he seems to have been too much absorbed in the sentimental associations to work out the essentially pictorial aspects of his subject. — Mr. Clarence Whaite's *Carnarvon Bay* (148) is sound and unpretentious. — On the other hand, we find a number of exhibitors who show great skill and accomplishment in making water colour do the work of something else, and this, indeed, is clearly the most general ambition. Mr. Paterson treats it quite brilliantly in his portrait (215) as a kind of pastel, but really with such reserve and economy that one ought not to complain. Mr. D. Y. Cameron, in his immense *Citadel* (225), makes water colour do duty for the crumbled impasto of oil. The effect of his large spacing and elementary block-like forms is imposing at a first glance, but the impression is based on too slight and too purely scenic an imagination to last. The longer one looks, the less one is convinced, the more one is conscious of the ambition to impose.

Mr. T. M. Rooke's series of drawings of the *Manor House of Faulin* (259) show great skill in topographical and architectural draughtsmanship; but one cannot help feeling that the brilliance and completeness of his realization of full sunlit colour (in itself, no doubt, a desirable and difficult thing to accomplish) introduce a contradictory aim. We should feel the beauty of the architecture and the situation more, if the expression of these had predominated over all other considerations.

Mr. Walter Crane's *Hammock* (256) is excellent in the simplicity and directness of its expression and the firmness of its design; and Mr. Walter Bayes is an artist who seems to be serious in his search for self-expression. He has not as yet found his style, or fitted his love for certain aspects of nature into any definite framework of design; but his study on the Lido (231) is worked out with real feeling.

SALE.

Messrs. Christie sold on the 16th inst. the following engravings. After Peters: Tantalizing, and The Charmers, by C. Knight, 51*l.* After J. Ward: A Vegetable Market, by W. Ward, 42*l.*; A Poultry Market, by J. Ward, 43*l.* After Westall: Lady Townshend and Child, by T. Cheesman, 29*l.* After Reynolds: Lady Smyth and Children, by Bartolozzi, 65*l.*; The Snake in the Grass, by W. Ward, 34*l.* After Romney: Il Penseroso and l'Allegro, by Keating, 33*l.* After Morland: Sunset, a View in Leicestershire, by J. Ward, 27*l.*; How Sweet 's the Love, and The Lass of Livingstone, by T. Gaugain, 54*l.*; Children Bird's-nesting, by W. Ward, 31*l.*; Blind Man's Buff, by the same, 31*l.*; Guinea-Pigs, and Dancing Dogs, by T. Gaugain (a pair), 60*l.*; A Visit to the Boarding-School, and A Visit to the Child at Nurse, by W. Ward, 63*l.*; St. James's Park, and A Tea-Garden, by F. D. Soiron, 79*l.*; Inside of a Country Alehouse, by W. Ward, 37*l.*; The Farmer's Stable, by W. Ward, 43*l.* After H. Bunbury: The Mouse's Petition, and Marian, by F. Bartolozzi (a pair), 50*l.*

Fine-Art Gossip.

At the Chenil Gallery, King's Road, Chelsea, there was a press view yesterday of drawings by Mr. Augustus John and Mr. William Orpen.

The Fine-Art Society have open in New Bond Street an exhibition of engravings after Mr. Joseph Farquharson, A.R.A., and Mr. Archibald Thorburn.

The Fine-Art Society have also on view the 'Flower Book' of Burne-Jones, and a series of reproductions from this well-known volume.

Water-colour drawings of Oxford and Cambridge colleges and other places, by Miss Helen Thornycroft, are open to private view to-day at Mr. McLean's Gallery.

At the Little Gallery, 40A, Victoria Street, Mr. W. Alister Macdonald opened on Wednesday last to private view water-colours of Cambridge, Tewkesbury, Grasmere, Scotland, Holland, &c.

Mr. Herbert J. Finn has a press view next Monday, at 108, New Bond Street, of his water-colour drawings of Cornwall and Devon.

Next Tuesday is the private view, at the Doré Gallery, of water-colour drawings and sketches by Mrs. Raufe Hussey Freke and Miss F. M. Duke.

Messrs. Dickinson hold on Thursday the private view of tinsel pictures by Miss Birkenruth, and next Saturday that of their second exhibition of artistic handicrafts.

An exhibition of the works of Arthur Melville will be held during the months of January and February in the Institute Galleries, Piccadilly.

At 5, Old Bond Street, Mr. W. B. Paterson has an exhibition of French furniture of the period of Henri II.

The most important article for students in the December number of *The Burlington Magazine* is that by Mr. Herbert Horne on Il Graffione, in which a full account is given of this hitherto almost unknown painter. The number opens with the first of two articles by Prof. Baldwin Brown on Greek female dress of the classical period, with a large number of illustrations. Miss Lina Eckenstein contributes an article on 'The Purpose and Value of Ancient Egyptian Art'; and Prof. C. J. Holmes writes on 'The Landscapes of Richard Wilson,' with particular reference to the numerous imitators of that painter. Mr. Ingleby Wood contributes a short paper on 'Architectural Refinements of the Middle Ages,' and Mr. Egerton Beck continues his series of articles on 'Ecclesiastical Dress in Art.' The miscellaneous contributions include Part II. of 'The Classification of Oriental Carpets,' an important note by Mr. A. J. Wauters on a portrait by Vermeer in the Brussels Museum, a note on the new Morris tapestries at Eton, and an article from America on the proposed Union of Artists in New York.

The death, in his fifty-seventh year, is reported from Nuremberg of Hans Bösch, second director of the Germanische Museum. He was the author of a number of valuable works, among them 'Geschnitzte Holzstöcke vom 15 bis 18 Jahrhundert,' 'Bronze-Epitaphien der Nürnberger Friedhöfe,' &c.

The death, in his seventy-eighth year, is also announced from Vienna of the distinguished painter Prof. Michael Rieser. Among his important works is the 'Holy Family' in the Spitalskirche at Trier.

At the meeting of the British Academy at the rooms of the Society of Antiquaries on Wednesday next, Mr F. Haverfield, Fellow of the Academy, will read a paper on 'The Romanization of Roman Britain.'

The Antiquary for December will contain, among others, the following articles: 'The Tower of the Abbey Church of Shrewsbury' (illustrated), by the Rev. W. G. D. Fletcher; 'Naseby Fight,' by Mr. W. G. Blaikie Murdoch; 'The London Signs and their Associations' (continued), by Mr. J. H. MacMichael; 'Whitgift Hospital of the Holy Trinity' (illustrated), by Mr. A. C. Jonas; and 'Count Tallard's English Exile: a Bicentenary Note,' by A. Stapleton.

During recent excavations the remains of a small Roman bath were found at a depth of about 17 feet below the level of Cannon Street. The centre portion of the bath had been cut into and broken at the time of the erection of the buildings which have been demolished to make way for the new fire station. Some of the fragments of this part of the bath were found in the concrete floor of the old building, and have been preserved. On the same level as the bath, in what appears to have been a cesspit, a small vase and a fragment of pottery were found, which may be Samian ware. The London County Council has had drawings and descriptions made, having a commendably zealous eye for the historic and archæological features of its great domain.

MUSIC

BEETHOVEN'S 'LEONORE.'

'Leonore oder Fidelio' was the title of an article published by Otto Jahn in 1863. Owing evidently to a slip of the pen, Stephan von

Breuning, in a letter of 1806, gave the first name as that under which Beethoven's opera was performed, and hence arose misunderstanding. Jahn explained that though the composer wished it to be known as 'Leonore,' the managers of the Theater an der Wien, where the work was produced on November 20th, 1805, decided to announce it as 'Fidelio oder Die eheliche Liebe.' Their reason for not complying with Beethoven's wish was a very natural one; in the previous year (October 3rd) Ferdinand Paër at Dresden had produced, and with very considerable success, an opera entitled 'Leonora ossia l'Amor conjugale.' The confusion was set right in Jahn's article, but his title will now serve another purpose. On Monday, November 20th, at the Royal Opera, Berlin, the hundredth anniversary of the production of Beethoven's opera at Vienna was celebrated, by giving a performance of it under the title 'Leonore,' and, further, in its original form. Now the question we naturally ask is, Which is the greater, 'Leonore' or 'Fidelio'? using the second name to represent the opera as it is usually given. There are three versions of the work—the first, that of 1805; the second, that of the following year, when the opera was revived; and the third, that of 1814, when considerable alterations were made both in the text and in the music. The three performances (November 20th, 21st, 22nd) of 1805 were not successful. The French army occupied the city, and the chief part of the audiences consisted of French officers, who probably did not take interest in music so far above the level of the light, conventional opera of the day. The principal critics, too, considered that Beethoven, though aiming after originality, had merely produced a work devoid of real invention and often of beauty. The composer's best friends and patrons proposed to him to make many cuts—in certain cases whole numbers. To this Beethoven finally consented, but under strong protest; and thus 'Fidelio' was given in 1806. It was only played twice, for the composer imagined that he was being cheated, and that he was not receiving his due share of the receipts. When angry he would never listen to reason. Baron Braun explained to him that in time, when he hoped the cheaper parts of the house would fill, the receipts would naturally increase. "I do not write for the gallery," shouted Beethoven. "Mozart did not disdain to do so," replied the baron. That brought matters to a head: the composer demanded back his score, and no more was heard of the opera for eight years.

It is, of course, interesting to read about the cuts made in 1806. For the moment, however, we are concerned with the original version, and how it stands comparison with the final version.

But first of all a word or two must be said about the way in which the original score has been obtained. Beethoven, as is well known, was very careless, and the sheets of the score during his lifetime were all mixed up with other music. Before his death he asked Schindler to find them, and to take special care of a work on which he himself set great store. We cannot now enter into full details, however interesting; it must suffice to say that only a part of the autograph passed into the possession of Schindler; the rest became scattered. Otto Jahn, though with incomplete material, published in 1851 an edition of the work, showing portions of the first and second versions. Dr. Erich Prieger, of Bonn, whose name in connexion with Beethoven is well known, determined to search everywhere for the missing pages. He finally, after twenty-five years of research, succeeded, as he states in a preface to a vocal score of 'Leonore' which has just been published by Messrs. Breitkopf & Härtel. That preface is most valuable, but we must refrain from any quotation from it.

Remarkable was the development of Beethoven's genius from the time when he was under the strong influence of Mozart and Haydn to the period when he produced his 'Eroica' and C minor symphonies, the period in which he wrote his 'Leonore.' In the 'Fidelio,' eight years later, there are manifest improvements, and some wonderful additions, such as the prisoners' chorus, "Leb' wohl, du warmes Sonnenlicht," and portions of the great Finale of the second act. But in the original 'Leonore' there are some wonderful pages. There are many small touches in it to which reference, even if space permitted, could not be made without music type. We must, therefore, note only what is most striking. The introduction to the 'Invocation to Hope' aria is quite different, and of intense dramatic effect. Then, in place of the final Allegro section, "Und spür ich nicht linde," of Florestan's aria, Beethoven originally wrote an Andante of extraordinary pathos. Radichi, the Italian singer, who impersonated Florestan in 1814, wished to have something which would show off his singing to greater advantage, and for him Beethoven wrote the Allegro named above; but even then, in order to prevent any disturbing applause at the close of the vocal part, he added the very soft coda leading to the grave-digging scene. The instrumental introduction to the "Nur hurtig fort, nur frisch gegraben," is more than twice the length of the one in 'Fidelio,' and it is of weird, powerful effect. Then the duet, "O namenlose Freude," does not start suddenly, but has an introductory recitative in Beethoven's grandest, most impassioned style. And the duet itself is more developed, more intense. In the Finale the section "O Gott! o welch ein Augenblick!" is twice as long as the one in 'Fidelio,' and twice as impressive.

Words seem feeble to express the effect of this oldest form of the work. It is of much more than historical interest. Beethoven's whole heart was in his music. 'Leonore' is not a preparatory work to 'Fidelio,' but—especially as regards the finale of what is now the second, though originally the third act—a really different one. A terzet, most delightful as music, between Marzelline, Jacquino, and Rocco, also a duet between Leonore and Marzelline of far less interest, are not in the 'Fidelio' score. From a modern dramatic point of view they may be open to criticism, but Beethoven must be judged not from a Wagner but from a Mozart standard. In 'Leonore' the extended light marriage music of the first act sets off in stronger relief the development of the drama in the second, and the tragic scenes of the closing act.

Concerning the performance at Berlin we must be very brief. Frau Plaichinger impersonated Leonore; and Herr Kraus, Florestan; Frau Herzog, Marzelline; Herr Hoffmann, Pizarro; and Herr Griswold, Don Fernando. It would be easy to point out certain shortcomings, but some of the vocal music, especially that for Leonore, is most trying; and after all the matter of chief moment to us was the production of the work, not the way in which it was rendered. Every one concerned was undoubtedly most anxious to do the very best, and at times the effect was highly impressive. The scenery and costumes were all new. The performance was under the direction of Dr. Richard Strauss, who laid full stress upon the most prominent dramatic passages.

It is to be hoped that some day this first version will find its way to London. With regard to London, it is curious to note that in 1817 Beethoven wrote to Charles Neate, saying that "It is possible the opera, in its original form, is in London: if so, it was stolen." Did a copy really find its way here? If so, it may one day be brought to light.

Musical Gossip.

THE programme of the Queen's Hall Symphony Concert last Saturday afternoon was mainly devoted to Mozart and Beethoven. Mr. Henry Wood and his band took special pains with the performance of the overtures to 'Le Nozze di Figaro' and 'Don Giovanni'; and subsequently Beethoven's 'Eroica' Symphony was played with scrupulous care and commendable finish. Herr Fritz Kreisler dealt in his usual artistic and engaging manner with the solo portions of Mozart's Violin Concerto in A major and Viotti's seldom-heard Concerto in A minor.

DR. JOACHIM and his colleagues, Messrs. Halir, Wirth, and Hausmann, began at Bechstein Hall last Monday evening a series of concerts. The five programmes are entirely devoted to Beethoven, and include the whole of his sixteen quartets. On Monday were heard the early work in F major (Op. 18, No. 1), the second of the Rasoumowsky set, and the posthumous Quartet in E flat major (Op. 127). We cannot enter into details, but generally the performances were of dignified character, and the execution, apart from a few blemishes, such as is expected from artists of high rank.

MISS RUTH CLARKSON, a violinist who studied with Mr. Émile Sauret at both the Royal Academy of Music in London and the Chicago Musical College, made a successful *début* at Queen's Hall on Wednesday evening, when she had the assistance of Mr. Henry Wood and the Queen's Hall Orchestra. The new-comer has a sound, if not brilliant technique, and her performance of Max Bruch's Concerto in G minor was notable for intelligence. Of Lalo's 'Symphonie Espagnole' she also gave a bright and tasteful rendering. As vocalist Madame Elizabeth O'Callaghan created a favourable impression.

MR. MARK HAMBOURG offers three prizes—of twenty, ten, and five guineas respectively—for works in the form of a fantasia, sonata, ballade, scherzo, or set of variations, to occupy from ten to fifteen minutes in performance. The copyright of the successful work is to remain the property of the composer.

ANXIETY with regard to the safety of their families compelled the St. Petersburg String Quartet to return to Russia from Berlin, instead of proceeding to London to give the concert at Bechstein Hall last Wednesday which had been arranged.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
MON.	Bohemian Concert, 8, Queen's Hall.
—	Mr. E. Kreuz's Orchestral Concert, 8, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
TUES.	Mr. Richard Buhlig's Pianoforte Recital, 3, Æolian Hall.
—	Miss Grace Smith's Pianoforte Recital, 3, Bechstein Hall.
—	Mr. Newlandsmith's Concert, 3.30, Steinway Hall.
—	German Male Choir, 8, Queen's Hall.
—	Miss Ella Pollock's Vocal Recital, 8, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
WED.	Ballad Concert, 3, Bechstein Hall.
—	Wessely Quartet, 8, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	M. Louis Abbiate's 'Cello Recital, 3, Bechstein Hall.
—	The Misses Sassard's Vocal Recital, 3, Æolian Hall.
—	Chamber Concert, 4.30, Leighton House.
—	Annual Scotch Concert, 7.30, Queen's Hall.
—	Miss Helen M. Egerton's Violin Recital, 8, Bechstein Hall.
—	Mr. Percy Brier's Pianoforte Recital, 8.30, Steinway Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	London Ballad Concert, 3, Queen's Hall.
SAT.	Symphony Concert, 3, Queen's Hall.

DRAMA

Beaumont and Fletcher: The Maids Tragedy; Philaster; A King, and no King; The Scornful Lady; The Custom of the Country. The Text edited by Arnold Glover. Vol. I. (Cambridge, University Press.)

THE inclusion in the "Cambridge English Classics" of an edition of Beaumont and Fletcher subjects to a crucial test the conditions under which the series has been

and is to be issued. A main object in all the works included in it is to supply a text which, in the matter of spelling, punctuation, and the use of capitals and italics, follows undeviatingly the edition employed as base, and to give as an appendix the variant readings of all the early editions. In the case of Crashaw, Cowley, Butler, and other writers but a few pages are occupied by variants, notes, &c., and the only result of the process adopted is to convey to the reader an agreeably antiquarian flavour and a corresponding sense of security. It is otherwise with Beaumont and Fletcher. Here the variant readings are numerous, covering in the first volume some seventy closely printed pages. Students of Beaumont and Fletcher in the early editions are few; the general reader is accustomed to an eclectic and sophisticated text, such as is supplied in the reprints of Weber, Dyce, and Mr. Bullen, and is scarcely prepared to accept the readings — rugged and sometimes bungling—given by each and all of the early editions. The departures from customary renderings here encountered are important as well as numerous; and a certain familiarity with the structure and mechanism of blank verse in general, especially with that of Fletcher — who, though one of the most delightful of poets, is not seldom the most undisciplined of versifiers—is necessary if the perusal is to be a gratification instead of a task. Pre-eminently, then, this new edition, of which the first volume before us contains five plays, is an edition for scholars.

The five plays in question are those which stand first in the second or complete folio, and consist of 'The Maids Tragedy,' 'Philaster: or, Love lies a Bleeding,' 'A King, and no King,' 'The Scornful Lady,' and 'The Custom of the Country.' Precisely the order now adopted is followed in Mr. Bullen's edition (of which one volume, containing the same five plays, has appeared), and in the edition of Moxon, 1840, in two royal octavo volumes, the text of which is printed from that — sufficiently discredited — of Weber. Dyce — in an edition in eleven volumes, 1843, which, after being sold as a remainder, became authoritative and almost inaccessible—follows another arrangement, which aims, not very successfully, at a chronological order. Dyce's first volume opens with 'The Woman Hater,' which appears to have been played May 20th, 1607, and contains in addition 'Thierry and Theodoret,' 'Philaster,' and 'The Maid's Tragedy.'

From all these editions that now issued differs, so far as regards the text. A divergence less wide, but still notable, prevails among them all. All, moreover, present, as the latest editors say, "an eclectic text," formed partly by a collation of the various old editions and partly by the adoption of conjectural emendations. In accordance with the scheme of the series, one text—that, as it happens, of the second folio, 1679—has been taken, nothing being corrected but obvious printers' errors, which are "recorded in the Appendix, and indicated in the text by the insertion of square brackets." The same appendix, meanwhile, contains the texts of all the early editions, or, in other words, the editions prior to the second folio. Quite adequate seem the reasons advanced for the choice, as the basis of the text, of the second folio; and should there be found those who advocate a more liberal construction of rules it can only be said, in view of the aims of the series, "Cadit quæstio."

In some cases the reading of the text is clearly wrong, as when, in 'The Maid's Tragedy,' Act IV., addressing Evadne, Amintor says:—

> Though I am tame and bred up with my wrongs,
> Which are my foster-brothers, I may leap
> Like a hand-wolf into my natural wilderness,
> And do an out-rage: pray thee do not mock me.

For "wilderness" other texts read rightly *wildness*.

The ordinary departure consists in printing as prose passages which in the eclectic texts are given as verse. In the opening scene of 'The Maid's Tragedy,' the second folio, followed by the Cambridge edition, prints as prose two passages of dialogue between Lysippus and Melantius which Mr. P. A. Daniel, in the Bullen edition, and Dyce both give as blank verse. No great change, it will be seen, is necessary, and a reader familiar with versification is likely enough to make the accepted alteration for himself.

> *Lys.* Noble *Melantius!* [*Enter Melantius.*
> The Land by me welcomes thy vertues home to *Rhodes*, thou that with blood abroad buyest us our peace; the breath of Kings is like the breath of Gods; My brother wisht thee here, and thou art here; he will be too kind, and weary thee with often welcomes; but the time doth give thee a welcome above this or all the worlds.
> *Mel.* My Lord, my thanks; but these scratcht limbs of mine have spoke my love and truth unto my friends, more than my tongue ere could: my mind 's the same it ever was to you; where I find worth, I love the keeper, till he let it go,
> And then I follow it.

In a later speech of Melantius in the same scene the whole is printed as verse, but the division of the words admits two lines, such as

> But I am sad, my speech bears so unfortunate a sound

and

> Of his neglected daughter: holds he still his greatness with the King?

on which the elastic muse of Fletcher would scarcely venture. That these eccentricities are due to the compositor or the shaper of the page does not admit of question. In turning into verse other passages the modern editor makes both omissions and additions. Sometimes inconvenient or redundant syllables are cast out, or the conversion of the word "through" into "thorough" makes up a halting line. In the fine speech of Aspasia in the second act of 'The Maid's Tragedy,' which also is printed as prose, the task of versification is so easy that the temptation is with difficulty resisted:—

> Then my good Girles, be more than Women, wise. At least be more than I was; and be sure you credit any thing the light gives light to, before a man; rather believe the Sea weeps for the ruin'd Merchant when he roars; rather the wind courts but the pregnant sails when the strong cordage cracks; rather the Sun comes but to kiss the Fruit in wealthy Autumn, when all falls blasted; if you needs must love (foro'd by ill fate) take to your maiden bosoms two dead cold aspicks, and of them make Lovers, they cannot flatter nor forswear; one kiss makes a long peace for all; but man, Oh that beast man! Come lets be sad my Girles.

These things will enable the reader to judge for himself of the significance of the rule observed. Though not quite a facsimile of the second folio, the present text serves virtually as such. It will necessarily commend itself to all but the general reader, for whom in such a case we are not very specially concerned. Much has been written of late about the share that other playwrights — such as Massinger, Field, and the like—have in the dramas of Fletcher, and more will have to be written before the question is finally dismissed. One of the most interesting problems in connexion with the Tudor drama is that of the share in it of various writers—a matter on which the last word is far from having been said.

In 'A King, and no King,' the character of Arbaces, King of Iberia, might well have been conceived in a spirit of prophecy, so closely is it fitted in some respects to a demonstrative monarch of to-day. In 'The Scornful Lady,' Act III. sc. i., occurs a phrase which, when employed by Bismarck, gave rise to much comment: "By my troth the Gentleman has stew'd him in his own Sawce, I shall love him for't."

The responsibility for the conception of this edition belongs to Arnold Glover, an excellent scholar who did not live to see the first volume through the press. Its completion has devolved upon Mr. A. R. Waller, a well-known, painstaking, and important contributor to the series to which it belongs. As regards the success of the book, we need only say that a critical edition of Beaumont and Fletcher at a moderate price has long been a desideratum in the world of letters. Each volume is issued separately.

THE WEEK.

SCALA.—*Mrs. Grundy: a Domestic Play in Four Acts.* By Madeleine Lucette Ryley.

IF Mrs. Ryley's new comedy comes short of the anticipated success and encounters some show of opposition, the responsibility for comparative failure rests rather upon faults of interpretation than upon inherent weaknesses of conception or construction. Thin 'Mrs. Grundy' undoubtedly is. With the exception of the gloomy and repellent studies to which the Independent Theatre seeks to reconcile us, few modern plays are otherwise. Mrs. Ryley's piece is, however, moderately sympathetic in story, preaches a blameless moral, and furnishes an ideal of Christian conduct so lofty that it is necessary, in order to render it comprehensible or acceptable, to present the hero as a clergyman. Mrs. Ryley scarcely ventures, indeed, to demand serious acceptance of the rule of conduct she lays down, and spares her hero the penalties of his rash and chivalrous action.

On taking possession of his new benefice, situated in a Midland shire, the Rev. Edward Sotheby finds his flock puritanical, lip-reverent, narrow, and bigoted. Accident brings him into immediate conflict with what is lowest in their nature. A nursery governess is on the point of elopement with a youth whom she loves. Though inadequate to restrain, the vicar's influence is powerful enough to bring the culprit back before any serious evil has befallen her. She has, however, been twenty-four

hours away from home, and every door is shut against her. His efforts—indiscreet enough, it must be owned—to provide for her a shelter under his own roof diminish his sphere of influence, embroil him with his parishioners, and compromise so gravely his newly installed guest that he sees no chance for her except a proposal of marriage, which she instantly accepts. This quixotic conduct is the more heroic and self-denying since a woman in every way suited to him, and one for whom he has conceived a sudden passion, is waiting for him to speak. In the end the nursery governess relents and sets him free, fading away herself into her congenial obscurity.

So flimsy is this that wonder is begotten how any one could dream of extending it over four acts. What is most intrusive, however, is most entertaining, and the environment supplies attractions not to be found in the story. Many of the subordinate characters are happily conceived and well drawn; and a soldier servant of the clergyman (at one time an army chaplain) is the most interesting personage in the play. An Australian heiress posing as a grass widow, for the apparent purpose of keeping lovers at a distance, is pleasing, but extravagant. In the latter character Miss Gertrude Elliott acted with customary charm; in the former Mr. Sydney Brough revealed a pleasant vein of comedy. In some parts, however, the entire effect of the play was damaged by slowness, the result of apparent want of preparation. The breath of the prompter was constantly and vainly expended, and the good things with which not seldom Mrs. Ryley had provided the characters passed unappreciated and unheard. Mr. Forbes Robertson as the clergyman showed himself for moments at his best. Miss June van Buskirk was seen to advantage in a not very intelligible or sympathetic rôle.

COMEDY.—*The Little Father of the Wilderness: Comedy in One Act.* By Lloyd Osbourne and Austin Strong.—*The Mountain Climber: a Farce in Three Acts.* From the German of Curt Kraatz.

IN 'The Little Father of the Wilderness' Mr. Huntley Wright has stepped out of the line of musical comedy, in which he enjoyed a species of supremacy, and given a chastened, artistic, and infinitely touching presentation of a French missionary priest, stamping himself in so doing an actor of high—perhaps of highest—mark. In a commonplace translation of 'Der Hochtourist,' in the original a musical farce of Herren Kraatz and Neal, produced at the Thalia Theater, Berlin, on August 29th, 1903, he has revealed a species of comic energy which should, if necessary, secure him a place as clown in some forthcoming Christmas pantomime. In contemplating the two contrasted performances the lover of dramatic art experiences a shock. To use a Shakspearean phrase, we see the transformation of "Hyperion to a satyr." So unworthy is the later performance that it forces us to regret having seen the earlier. Very far are we from condemning the actor who is guilty of these things. The responsibility is found in the rank, inherent, indescribable vulgarity of the English playgoer, gentle and simple. To a Père Marlotte—a species of Abbé Constantin, a character as simple, gentle, and lovable as Rip Van Winkle, a Vicar of Wakefield, or Noel in 'La Joie fait Peur,' with an added touch of the saint, almost the martyr—a section of the public awards a rather startled recognition. Montague Sibsey meanwhile—in the German Mylius—a sort of Tartarin of Tarascon without the vitality, the fantasy, or the colour, is greeted with yells of delight, and for a repetition of such performances the gaping public offers Mr. Wright fame and fortune. "Inde fortuna et libertas" Scribe in his book-plate put on a scroll around a pen. No less a price than Scribe obtained the public is prepared to pay, in the case of Mr. Wright, for the conversion of the artist into the clown.

Dramatic Gossip.

The North American Review for the 15th inst. contains an article of which the description is startling: "Sir Henry Irving, by L. F. Austin." The late Louis Austin had exceptional advantages for appreciating the career of Irving; and his death, followed almost immediately by that of Irving, gives a strange interest to this appreciation.

'THE LILY OF FRANCE' is the title bestowed by Mr. L. N. Parker upon his new play on the subject of Joan of Arc, in which Miss Tree will appear at His Majesty's.

SO much success has attended 'Man and Superman' at the Court that the piece will remain in the bills until the end of the year.

IN the production at the St. James's on December 21st of 'Beside the Bonnie Brier Bush,' Miss Lilian Braithwaite will play the heroine. Parts are also assigned Mr. Charles Groves, Mr. Frank Cooper, and Mr. Sydney Brough.

'THE FIREFLY,' by Mr. William Toynbee, will be the chief attraction in the first performance of the society known as the Pioneers. It will be given at the Scala Theatre on December 17th.

THE first appearance of Herr Hugo Waldeck was made on Tuesday night at the Great Queen Street Theatre in Gutzkow's 'Uriel Acosta.'

AFTER a run of over twelve months 'The Walls of Jericho' of Mr. Alfred Sutro will be performed at the Shaftesbury for the last time this evening.

'LES OBERLÉ,' which has been given by M. Coquelin at the Gaîté, furnishes a picture of Alsatian life as exact as that in 'L'Ami Fritz,' but less bucolic and jovial. What, indeed, more directly appealed to the audience was political, the story resting on the devotion to France of some of those under German rule. M. Coquelin played the part of Uncle Ulrich, a patriot whose end is triumph, since, though fatally wounded, he is borne into France to die. The drama is drawn by M. Edmond Haraucourt from a novel by M. René Bazin.

'VOLCAN D'AMOUR,' a three-act play given at the Folies Dramatiques, is more noteworthy for the circumstances attendant on its production than for its own merits, which are slight. The theatre being under the interdict of the dramatic authors' society, the name of M. Michel Carré could not appear to the piece. The nominal author is accordingly the journal *Le Matin*, which has espoused the cause of the minor dramatists. Interesting complications are expected from this state of affairs.

TO CORRESPONDENTS.—J. H. R.—F. J. A.—J. C. K.—P. A. V.—received.
G. H. P.—We prefer to say nothing of such books.
T. H.—Many thanks.

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SATURDAY, DECEMBER 2, 1905.

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LITERATURE

A Staff Officer's Scrap-Book during the Russo-Japanese War. By Lieut.-General Sir Ian Hamilton. (Edward Arnold.)

THE officers of high rank and of high standing—for the two things are not at all the same—who represented in chief the United Kingdom and the Empire of India respectively with the Japanese army, have both taken, doubtless with War Office leave, the unusual course of writing for publication. Sir William Nicholson contributed to a recent book a preface of which we have already given a notice, and Sir Ian Hamilton now puts forth a volume of his own. In both cases there is, of course, an avowed absence of a general view of the operations of our allies. We should have been inclined to doubt whether publication would improve the chance of gaining during future Japanese operations a greater confidence in us than was shown by the Japanese army in the recent war. Sir Ian Hamilton, however, like Sir William Nicholson, writes in a good spirit, and it is to be hoped that with the lapse of years there will come freer intercommunication, such as may not be checked by a publicity which at present Japanese superior officers cannot be expected to understand.

Sir Ian Hamilton's book is of great interest, though the volume forms but a fragment and breaks off suddenly — as children say, "in the middle." Many years ago, when *The Athenæum* criticized, we think more favourably than some other journals, an earlier literary venture of the author, there were conspicuous gaps in his equipment. In recent times Sir Ian Hamilton's references to South African politics in his military speeches called down upon him many attacks from political papers. With those *The Athenæum* was not concerned. He has had his chance as a commander of large columns, as Chief of the Staff in South Africa, as a high official in the War Office, and now commands the second in importance of our military districts. In these posts he has fully shown his worth, and the book before us will augment his reputation.

It is painfully clear—not only from this volume and from that by the Military Correspondent of *The Times*, but also from all the newer books upon the war which now begin to reach us—that the Japanese army failed more conspicuously to find a general than did the Russian army itself. The reputation of the Russian Commander-in-Chief in the field, which at one time not unnaturally fell, has again risen, and in military opinion Kuropatkin (thoroughly beaten) stands higher than do any of the general officers who were opposed to him. The extraordinary military virtues of the Japanese—the patriotism and devotion of all ranks, the perfection with which every one worked with every one else, and the combination of the courage of a dervish with the science of a German—could not but produce success unless a heaven-sent general on the Russian side had been found, and, after discovery, trusted by St. Petersburg. Sir Ian Hamilton quotes a comment on the Japanese army made to him by an officer:—

"Nos officiers sont très bien instruits tandis que nos soldats ont encore les mœurs rudes et primitives. Cet amalgame constitue un instrument de guerre de premier ordre."

If the Russians had found a Bonaparte to lead them he could hardly have made much way on the field of battle itself against men who combine the spirit of our Ghoorkas with the ardent nationalism of the conscripts of Montmirail or of the army of Sambre-et-Meuse, and are led by non-commissioned and regimental officers who appear to have reached as near perfection as is given to mortals. The generals are of the pre-revolutionary days, and belong by nature to the bow-and-arrow period. The marvel is, not that a Moltke should be wanting among them, but rather that they should have been able to conduct at all operations over a front of a length unknown in "the great wars." The skill with which Galliffet, a cavalry leader of the Middle Ages, became after 1870 a considerable modern general, commanding in manœuvres an army of the modern type so efficiently as to suggest that he would not have failed in war, is almost matched in the respectable direction of the Japanese armies by the survivors of the Japanese old school.

The comments of Sir Ian Hamilton confirm at every point suggestions which have been made in *The Athenæum* in reviews of books upon the Japanese war against China and upon the allied operations at Tientsin and during the march to Pekin. He points out that close resemblance of the Japanese private to our Ghoorkas to which we called attention. He states that the Japanese army, regiment for regiment, "surpasses any European army, excepting only the British army at its best (not at its second best, which is the state in which it usually finds itself)." *The Athenæum* has frequently been driven, by the indiscriminate praises heaped by correspondents upon the conduct of the British army in South Africa, to point out the falling-off which is to be noted if it is compared with our performances in the Indian Mutiny, at Badajos, or at Albuera. Referring again to South Africa, Sir Ian Hamilton relates the surprise of a Japanese outpost and the self-sacrifice of the thirty-six men who by holding out checked a force of 1,000 Russians, and adds that some might have thought that after losing "three or four men the smaller force would have felt justified in surrendering." Discussing the question of surrenders, this great South African general writes that it ought to be clearly understood that "the surrender type of army may expect to be handsomely thrashed by the no-surrender type whenever and wherever they may meet." These are terribly bitter words for a patriotic Briton to have to write, and for patriotic Britons to have to read. The surrenders of modern war—British in South Africa, and, in a less degree, French in 1870—force upon us the conclusion that success in the arts of peace is fatal to the military spirit in the majority of men. Britons (and, having no other term, we must be understood to include in marked fashion Irishmen), "colonials," and Americans, as well as naval seamen, still show that in the most modern of nations the highest military virtues may be found among individuals, and even among classes when inspired by *esprit de corps;* but no such country is able now to display as an ordinary rule the courage of Soudanese, of Ghoorkas, or of Japanese.

Points of interest which we notice before we put down this volume are many. In one attack the Russian corpse nearest to the Japanese position bore pinned on the breast a "slip of paper, on which was written, in English, 'Brave Japanese, bury our dead.'" The Japanese, though they burnt their own dead, were at pains to dig, often in frozen ground, to bury the bodies of Russians, as they knew the repulsion with which uncultivated believers in a material resurrection regard incineration.

Sir Ian Hamilton records the sharpness of the pang with which he saw for the first time Russian "white men the prisoners of Asiatics." He thinks that this "deeply rooted, instinctive feeling" is inherited from the time of the Crusades or some even earlier epoch. We fear that the possession of India, where Sir Ian Hamilton long served with distinction, is a more natural explanation.

The smallness of the Japanese headquarters staff is noted. That of the First Army consisted of fifteen officers, with about the same number of grooms, and five military police for escort. Even this is a larger staff than Lord Wellesley had with him in many marches in the Peninsula. As Sir Ian Hamilton points out, it offers a contrast with our "unwieldy" staff in South Africa.

Our War Office has never been famous for concealing secrets. We therefore note that an early telegram (to whom addressed the author does not state, so that we may be wrong in our suggestion), "by an irony of fate, got into the press.....as 'General Hamilton's criticism on the battle.'"

A general reader in search of mere amusement will be pleased by such anecdotes as that which relates the knowingness of the Japanese in receiving Sir Ian Hamil-

ton at headquarters with a band playing 'The Garb of Old Gaul,' the regimental march of his pet Gordons. Another remark, by the way, may attract attention: "After all, what is a woman's abuse so long as she is not your wife?" It is pointed out in another passage that while the cleanliness of the Japanese, even in war, makes their battalions a marvellous contrast, from the nasal point of view, to those of all other countries,

"we are by no means equally inoffensive to the Japanese.....Our habit of devouring great quantities of meat gives us a carnivorous aroma. .....It is dreadful to suspect that when we think ourselves fascinating we may only succeed in reminding our pretty Geisha friends of a zoological garden on a hot afternoon."

Charles Lamb: sa Vie et ses Œuvres. Par Jules Derocquigny. (Lille, M. Tallandier.)

The Life of Charles Lamb. By E. V. Lucas. 2 vols. (Methuen & Co.)

Charles Lamb. By Walter Jerrold. (Bell & Sons.)

M. Derocquigny displays a knowledge of his subject at once wide and intimate. His essay on the life and writings of Charles Lamb, as befits a thesis composed for a doctorship of letters, is sound and conscientious rather than notably brilliant or original, its merit lying less in the striking presentment or the novel interpretation of the facts than in minute accuracy and an implicit adherence to authorities. The raw material of the life, amassed from over a hundred printed sources, is fused into a lucid, well-ordered narrative occupying two-thirds of the volume. Six chapters follow, in which the man himself and certain constituents of his genius—sentiment, observation, humour, wit, literary craftsmanship—are severally discussed in the order here indicated. A seventh and final chapter is devoted to an estimate of the genius in its totality.

Lamb has from time to time been the subject of much occasional and partial criticism, but, so far as we are aware, no reasoned analysis and inventory of his powers has heretofore been attempted. In these seven chapters M. Derocquigny resumes the leading points of the earlier critics, incorporating and co-ordinating their scattered judgments in a systematized survey and appraisal. Nor does he disdain to utilize such modest aids as Messrs. Hallward and Hill's school edition of 'Elia,' from the notes of which several apt illustrations of phrase or idiom have been silently transferred, we observe, to his pages. M. Derocquigny has enriched his text with many examples of Lamb's refined and genial art, alike in the choice and the rendering of which he shows fine literary tact. Both the letters and the essays have been freely ransacked for this purpose.

In a careful perusal of the essay we have noted but one misprint—"*Soulb* Sea House" (p. 40). Two errors of a graver kind may be rectified here. It was not Fenwick (p. 128), but Fenwick's son-in-law, Rutherford, whom Lamb, writing to Stoddart in August, 1827, stigmatized as "a living scoundrel lurking about the pothouses of Little Russell Street." John Fenwick appears to have been in England in August, 1817 (see 'Letters,' ed. Lucas, i. 500). Later he emigrated to America, and died, Mr. Lucas tells us, in 1820. The confusion is partly due to the loose wording of the letter to Stoddart. For another mistake M. Derocquigny himself must be held solely accountable. Writing to Gillman (May 2nd, 1821) to secure beds for Mary and himself against the night of Gillman's dinner (May 5th) to Charles Mathews, Lamb slyly adds: "I would write to Coleridge, but cannot think of troubling a dying man with such a request." M. Derocquigny takes the little jest seriously; he will perceive his error on turning to the letter of the day before (May 1st, 1821), in which, after promising Coleridge to dine at the Gillmans' on the 5th, the wicked wag continues:—

"Extract from a MS. note of S. T. C. in my Beaumont and Fletcher, dated April 17, 1807. '*Midnight.* God bless you, dear Charles Lamb, I am dying. I feel I have not many weeks left.'"

M. Derocquigny's implicit faith in Ainger has led him into a few mistakes in the dating of the letters. His thesis appears to have been written late in 1903, when Ainger's edition of the letters, which abounds in false chronology, still held the field. Yet M. Derocquigny cannot be acquitted of all blame in this matter, since an hour's search amongst the recent files of *Notes and Queries*—a journal which figures in his 'Liste des Ouvrages Consultés'—would have saved him from his mistakes in this kind.

One other trivial blunder shall be recorded here, as it affords an amusing illustration of the inextinguishable vitality and Protean multiformity of such microscopic forms of error—though, happily, we may exonerate M. Derocquigny from all responsibility in connexion with it. On p. 45 the name under which Coleridge enlisted is given as "Silas Titus Comberback." For one ("Titus") of the two mistakes here perpetuated Sara Coleridge ('Biographia,' 1847, ii. 337) is primarily accountable; but M. Derocquigny, who apparently knows the 'Biographia' in Messrs. Bell's reprint only, must have found the name either in Ainger ('Elia,' 1883, p. 384) or in Lucas ('Elia,' 1903, p. 325). Gillman, who gives the surname only, spells it "Comberbach" ('Life of S. T. Coleridge,' i. 59), though in a subsequent note he gives the correct spelling, Comberbacke. That incorrigible blunderer Joseph Cottle ('Reminiscences,' p. 279) reports the pseudonym in full as "Silas Tomken Cumberbatch—*not* Comberback," he expressly adds. Mr. Ernest Hartley Coleridge (*Illustrated London News*, April 15th, 1893) prints it, with "an excrescent *p*," as "Silas Tompkyn Comberbacke"; and yet other variants may be extant. The question is not of capital importance, yet one is pleased to have it solved beyond dispute by the publication in facsimile of a letter from the reluctant recruit to his brother, "the Colonel," in which the following passage occurs: "My assumed name is Silas Tomkyn Comberbacke, 15th or King's Reg. of Light Dragoons, G. Troop." "My number," he characteristically adds, "I do not know: it is of no importance."

To turn from M. Derocquigny's orderly thesis to Mr. Lucas's two bulky volumes is to pass from cosmos to seeming chaos. Our first impression of the 'Life' is that of a vast fortuitous medley (800 pp.) of quotations, in which one might be puzzled to find the "forty pages of hard biography" for which, in the interests of Joseph Fawcett (destined later to find a stern chronicler in Wordsworth), Lamb once stipulated with William Hazlitt. It looks at first as though Mr. Lucas had thrown together at haphazard a huge cairn or monumental pile of extracts—from Lamb himself, and from all who ever put on paper an impression or a reminiscence of him. Order, method, or proportion there seems to be none—save, indeed, that the extracts are printed in a roughly chronological series.

But the oftener we return to the 'Life,' the more reason we find to doubt the soundness of our first impressions. We begin to discern a purpose underlying the show of disorder. The extracts, when read consecutively, are found to interlace, forming a variegated tissue of narrative and description from which, as from a puzzle-picture, there presently emerges into distinctness the figure of Charles Lamb. The plain truth is that Mr. Lucas, instead of telling his story in his own words, has "by his sopotent art" compelled Elia and his friends to tell it for him—a *tour de force* possible only to one who, by dint of close conversance and daily rehandling, has learnt how to mould his material according to his will. Of the man Charles Lamb—the "human mortal," as distinguished from the thinker and the writer—Mr. Lucas's pages reflect a true and lively image. He is less successful in reproducing the intellectual features of his subject; while his portraits of certain of Lamb's contemporaries—notably that of Coleridge—are not far removed from travesty. But if he cannot be said to understand the microcosm Elia "in his quiddity," he must at least be allowed to have apprehended and depicted the man on his human side; and to have done this as Mr. Lucas has done it—faithfully, forcibly, and lovingly—is to have earned the gratitude of a wide and ever-spreading circle of readers.

Mr. Lucas has prosecuted a zealous quest for fresh details, but his gains are few and of slight account. His extracts from Crabb Robinson's papers, taken directly from the MSS. in the Williams Library, constitute the largest and most valuable part of his acquisitions. Robinson had the gifts of observation and insight, though he was by no means in complete sympathy with Elia. "Irving ought not to like Lamb, whose levity and want of serious thought is incurable." What blindness to the true secret of Elia's laughter does not such a criticism imply! How much wiser the saying of Leigh Hunt! "Lamb's was a levity that relieved the gravity of his thoughts, and kept them from falling too heavily earthwards." "Lamb," says Mr. Lucas, "once observed that 'Elia' formed the anagram of 'a lie.' Possibly," he adds,

"in the circumstance that the pseudonym of Elia was adopted at all we may find a reason for the difference between the comparative thinness of Lamb's pre-Elian writings and the Elian richness and colour. There are some writers..... who can never express themselves so freely as

when, adopting a dramatic standpoint, they affect to be some one else. The innocent imposture confers courage, disarms diffidence."

In a subtle analysis of Lamb's literary genius, printed in the November number of *The Monthly Review*, Mr. Arthur Symons says much the same thing. It is curious to see how this "matter-of-lie" instinct sometimes leads to a double assumption of character—a twofold make-believe—as where, writing over the signature of Elia, Lamb, in describing the loneliness of the poor, friendless Blue Coat boy, borrows for the nonce the mask of his schoolmate Coleridge.

Mr. Lucas has unearthed some vigorous letters upon the Corn Laws of 1815, addressed by John Lamb the younger to *The Examiner*. Like Charles and Mary, John was ever "the friend of the unfriended poor"; but "the two brothers used different weapons: Charles bringing sweet reasonableness and humorous irony to his task, John brandishing a club." Miss Kelly, it appears, had "a passion for little frogs," and Tom Westwood acted as "Miss Kelly's frog-catcher." One wonders whether his duties included fly-catching (for the frogs' larder) as well. M. de Luc, Queen Charlotte's Swiss geologist, used to act in the latter capacity for the Schwellenberg's batrachian pets. But perhaps the best thing Mr. Lucas has given us in these volumes is Lamb's couplet on a brother official of the India House:—

> What Wawd knows Gawd knows;
> But Gawd knows *what* Wawd knows.

Mr. Jerrold's little book is as full and as informing as a sketch on such a limited scale can be. It is tastefully got up, and has two portraits of Lamb (Meyer's and Joseph's), two views of Christ's Hospital, and a reduced facsimile of Lamb's letter to John Clare. It should serve as a lure to the more extended study of Lamb in the works of M. Derocquigny and Mr. Lucas, and, above all, in Lamb's own exquisite, humane, and truly wholesome pages.

Lectures on Early Kingship. By J. G. Frazer. (Macmillan & Co.)

The famous author of 'The Golden Bough' prints in these lectures additional matter which he will incorporate in the third edition of that work. The style of the present volume will probably be pruned a little, for it has the familiarity of viva voce exposition to an extent not usual in a solemn treatise. But this makes the book pleasant reading, and shows how easily the author carries his vast anthropological learning about with him. His conclusions are, indeed, mostly tentative; there is, as there must be in anthropology, a great deal of guessing, and the constant *perhaps*, or *may be*, or *suggests*, introducing a conclusion, becomes somewhat tedious. But the problem discussed—the origin of kingship—is highly interesting, and all the digressions from it (and they are many) afford curious sidelights on the habits of primitive man, and the many survivals of early culture in our civilized societies.

Mr. Frazer makes too much, in our opinion, of the idea, which he almost heralds as a discovery, that the earliest kings grew out of magicians. The general fact is that in any tribe the man who was exceptional naturally came to be a leader. Sometimes he was the strongest or the swiftest, sometimes the most persuasive, sometimes the benefactor who came with some discovery from foreign parts, sometimes the magician who controlled unseen powers, and brought rain or averted pestilence by his influence with these powers. Aristotle's statement that the oldest kings were benefactors covers most of these cases, and that of magic, which produced imaginary benefits or warded off evils, is only one of the phases of this broad principle. That the king should often be a foreigner—as, indeed, almost all the famous legendary kings in Greece were held to be—and not one of the tribe, arose not only from the possession on his part of secrets unknown to the subjects who adopted him, but also from the prevalence all over the world of *Mutter-recht*, that condition of things when polyandry was not disliked, and when, therefore, paternity was uncertain. Thus the royalty went in the female line, and to marry the heiress, or the widow of the last king, was the natural title to the throne. How persistent this idea was in some races is shown by the case of Egypt, where the marriage with the crown princess or queen was the regular legitimation of a new king. Thus many adventurers mounted the throne of Egypt, and even as late as the Ptolemies we find the marriage of the heir with the princess royal was so vital as to authorize the union of full brother and sister. What appear as shocking vagaries in that dynasty may only be adherences to an old national sentiment derived from the obsolete *Mutter-recht*.

Mr. Frazer is quite familiar with the fact that the Pharaohs were identified with the god Amon (or Ra), and that their marriages were consummated in the garb and under the guise of that deity. He regards this as only one example of many in which the king is identified with the deity, the human and superhuman not being separated in primitive religions by an impassable boundary. The prompt assumption of divine honours by Alexander and his successors, and the ready acquiescence therein, in a very modern and sceptical age and among many nationalities, seem to be a remarkable survival of the same kind. All the pomp and circumstance of mediæval royalty, the fiction of divine right, and the claim to be above the laws—all these things are only echoes of the old endowment of royalty with superhuman attributes.

In answer to the question how far the earliest sovereignties were hereditary, and how far elective, Mr. Frazer rightly says that both principles were always at work. The clan or tribe chose from the natural heirs, thus combining selection with heredity. He might have added to his examples taken from backward races that of the Irish *Tanist*, or heir to the chiefdom, chosen by the clan from among the sons and brothers of the chief, to which choice bastardy was no bar. We might add from the sister island an illustration of the admiration of size and of fatness, as a proof of prosperity, and hence a sign of beauty, which prevails among African races. There is now no more usual compliment to a married woman among the Irish people than to tell her that her husband is "growing a fine gross man" or that he is "well mended"; for this implies that he is well kept, well fed, and comfortable at home.

There is another very strange feature in many of the primitive kingships which habitually bring in a husband from without for the queen or goddess. It is this, that he holds his place for only a limited time, sometimes as short as a single year, at the end of which he is either put to death or exiled, or has to fight for his throne with any new claimant that presents himself. An isolated survival from the Roman legions on the Danube in the fourth century shows us the setting up of a mock king with every licence for a period of thirty days, when he was obliged to commit suicide on the altar of the god (Saturn) whom he personated. We will add that the Spaniards found in Mexico a practice which affords another example. A fair youth was selected to live the life of a god with all luxury and wantonness, supplied with a harem and the like. But at the end of a year he was laid on an altar, cut open with a stone knife, and his heart was torn from his body.

What is the meaning of this tragic *peripeteia?* Mr. Frazer gives us no light even by his conjectures. He attributes it to the dread of age and decay in the man-god or king, "whereas, by putting him to death in his vigour, they hoped to catch his sacred spirit uncorrupted by decay, and to transfer it in that state to his successor." But he gives not a tittle of evidence that there was ever any symbolical transference of this kind. It seems to us far more likely, if we may venture an additional guess, that this overthrow of the man brought in and set up as a king, and even a god, arose from a desire to appease the vengeance of some rival or hostile deity. The jealousy of the gods was an almost universal belief—*φθόνερον γὰρ τὸ θεῖον* in Herodotus, "The Lord thy God is a jealous God" in the Old Testament—and the raising of a man far above his fellows into a quasi-divine position would naturally be atoned for by overthrowing the idol that had been set up.

The curious feature in all these researches is the recurrence of the same ideas in primitive men of all kinds and races, in all zones and climates over the earth. We might almost set it down as an axiom that similar circumstances will engender similar ideas and practices among the whole human race. Even the highest races are not free from these influences, and if Mr. Frazer quotes some learned men who have denied that *Mutter-recht*, for example, ever existed among Aryan races, surely these people fail to realize that the dominant races have occupied not an empty, but a pre-inhabited land, and with their new wives, and in their new surroundings, have always taken over many of the beliefs and the ceremonies already long established around them. Who shall say that the Greeks or the Celts did not inherit many ideas from prehistoric inhabitants, who were forgotten till recent researches have shown unmistakable traces of their influence?

We have occupied ourselves rather with discussing problems than with merely rehearsing the contents of Mr. Frazer's lec-

tures. On the legends of the early kings of Rome he has many curious, fascinating speculations, which we would gladly summarize. But it is the effect of a good book not only to teach, but also to stimulate and to suggest, and we think this the best and highest quality, and one that will recommend these lectures to all intelligent readers, as well as to the learned.

NEW NOVELS.

The Lake. By George Moore. (Heinemann.)

We hardly know where to place the new George Moore, who has nevertheless still some of the old Adam in him. But it is a metamorphosed—in a way, almost a transfigured—George Moore. All the old weaknesses of omission and commission which characterized 'Esther Waters' and 'The Mummer's Wife' are present here also, but the virtues are radically different. What charm there is in 'The Lake' resides in Mr. Moore's acquired feeling for nature. He is at his best, not, as he was, in discussing human relationships and setting forth in painful detail the furniture of a soul, but in communing with the stars or recording his affinity with inanimate things. We note a certain romance and passion in his attitude to nature which were never before observable. And it is herein that one sees a transfiguration. On the other hand, the human episodes suffer materially from this emergence of the dreamer—so materially that it is difficult to believe 'The Lake' is a successor to 'Sister Theresa.' Mr. Moore always showed a distaste for form and a contempt of plot, so that we do not look to him for either. But one has a right to expect "realism" from him. In this book his realism is as near to idealism as it can be. It does not convince any more than a fairy tale. The whole affair is oddly rambling and inconsequent. It is independent of observation, which was Mr. Moore's mainstay. Nothing is visualized here, except the growing revolt of a young priest against celibacy. Father Oliver revolts, we understand, because he has fallen in love with a young woman who has "gone wrong" in his parish. We find him on a May day, proper to the passion, turning over the thought of Rose Leicester in his mind. He had driven her from the parish by his severity, and he wonders what became of her. Did she drown herself? To him, in the midst of these misgivings, comes news of the girl, who secures a place as secretary to an exponent of Biblical exegesis. Mr. Moore dedicates his story to M. Dujardin, author of 'La Source du Fleuve Chrétien,' a title which he regards as so beautiful that he candidly steals it for the name of a work by Mr. Ellis, Rose's employer. Apparently Rose is Ellis's mistress, but we are left to gather what we may from a series of letters which pass between the priest and the girl. The two do not meet, but she writes him long and not very interesting accounts of her experiences at Bayreuth and elsewhere with the Ellises, and he keeps up his end of the correspondence with misgivings. Finally he doffs his vestments and starts for America to begin a new life, leaving the impression that he has perished in the lake. We suppose that Mr. Moore's object has been to trace the development of the priest's character as acted upon by his sensual attraction for this woman. It is such a theme as was wont to appeal to him. But it is not satisfactory; it is all too cloudy. And the girl herself is not in the least convincing. The form of the book is also difficult; and, indeed, the natural descriptions and the sensitive and vivid style are the only things that can be praised without reserve. The latter is a mark of the new Mr. Moore.

Soprano: a Portrait. By F. Marion Crawford. (Macmillan & Co.)

Mr. Marion Crawford, forsaking Italy for once, has laid the scene of his new story in Paris. His heroine is an English girl with a wonderful voice, and a great career before her on the operatic stage. Neither Margaret Donne nor her melancholy English lover is, however, so convincing as some other of Mr. Crawford's characters. Undoubtedly the most vivid and lasting portrait in this latest gallery is that of Madame Bonanni, the famous *prima donna*, Edward Lushington's mother, for whose past he so persistently blushes. With her large heart, her shrewd sense, and her shocking manners, she is an altogether delightful creation, who knows well how to guard her young rival from the dangers that beset her path, especially from the picturesque Greek financier who is so anxious to become Miss Donne's protector. The story, if it does not rank with this popular author's best work, is none the less very readable, and upon the last page there is a surprise of a racy and entertaining nature.

The Man from America. By Mrs. Henry de la Pasture. (Smith, Elder & Co.)

We must confess that, for this once, Mrs. de la Pasture has disappointed us. After Deborah of Tod's and Catherine of Calais, we are inclined to resent being put off with conventional types like the elderly French nobleman of simple habits and unworldly aspirations, and the spoilt American heiress with a heart of gold under her pretty wilfulness. Having said so much in dispraise, we hasten to add that the interest of the story is never allowed to flag, and that the characterization is redeemed by charming touches of humour and originality. The atmosphere of masculine wealth and feminine beauty is perhaps a little cloying. We are perverse enough to feel less sympathy with the two adorable damsels who carry all before them than with their poor butt of a stepsister who is always left out in the cold; and the millionaire hero's doctrine that for the advancement of the kingdom of Heaven, as for other great enterprises, we must look to "the plutocrat of to-day," strikes us as curious. Still, the author's girls are really very nice, and the millionaire is a thorough "good sort."

Barbara Rebell. By Mrs. Belloc Lowndes. (Heinemann.)

'Barbara Rebell' is written with ability and a good sense of style, but we could desire something more of originality in the incidents. The characters verge more or less on the upper ten thousand, have sufficiently good manners, and are credited by the author with strong feelings and various other fascinations. They dance and hunt and play cards, fall in and out of love, get into Parliament, and address public meetings. Still they do not interest the present reviewer, though he is ready to believe that in a book above the average it ought to be otherwise.

The Life of Sir Aglovaile de Galis. By Clemence Housman. (Methuen & Co.)

It is with something of a shock that we realize that we have before us in this book a story which Malory would not have found unworthy of inclusion in the Bible of romance, in which a fifteenth-century reader would not have found too much, nor a man of our own time too little. Miss Housman combines with the spiritual insight of our days a full portion of the power of the "French book," not perhaps that of Mapes and the 'Lancelot,' but of the author of the 'Quest,' more feminine in his qualities—psychological, devotional. Aglovaile is one who erred grievously, whose punishment seems the greater in that no reader feels as he does the justice of the unmerited, unreasoning contempt his misdeeds and good deeds alike brought on him. Lancelot alone knew him for the true man he was, and the last sport of fate was to throw him almost alone against Lancelot in the great day of the queen's burning. His historian has achieved a triumph of art in this simple and natural telling of a soul's tragedy, common in all times and conditions of life, but here once more "something new and strange."

The Resurrection of Cynthia Day. By Florence Morse Kingsley. (Hodder & Stoughton.)

Admirers of Miss Mary Wilkins's careful studies of New England life will be sure to like Miss Kingsley's clever and pleasant tale. It is the story of a typical New England old maid—severe in manners, and not a little penurious—who is suddenly informed by a physician that she has only a year to live. With the near prospect of death she begins to feel the need of love, and gradually learns that love can be bought only with love. Before the end of the year has come, she is transformed into a gentle, generous woman. The men and women to whom Miss Kingsley introduces us are wonderfully true to life, or rather to what passes for life in a grim, Calvinistic New England village. The author has not merely caught to perfection the peculiarities of the New England dialect, but has also thoroughly comprehended the peculiarities of New England character. The exception to this veracity is the extremely disagreeable deacon. He is rather a caricature than a portrait, and in point of fact he belongs to Wendell Holmes, and made his first appearance in 'Elsie Venner.' This is, however, comparatively a small matter. The "twins" who bring the atmosphere of joyous childishness into

Miss Cynthia's grey life are as attractive in their way as "Helen's babies."

The Pursuit of Mr. Faviel. By R. E. Vernède. (Alston Rivers.)

Mr. Vernède's story anticipates the joviality and indulgence induced by the cheerful associations of the season. Such a mood is, indeed, necessary to a thorough appreciation of the rollicking chase after the happy-go-lucky Mr. Faviel through the ups and downs of his perilous wager. The probabilities and even possibilities of ordinary English life are cheerfully disregarded, and the vigorous conduct of the story has to atone for some looseness in its construction. That it does so satisfactorily is greatly to the credit of the author, since the interest of the book is made to depend entirely upon the movement of the plot, and individual character is hardly more than indicated. Two pairs of lovers as a conclusion, however, should satisfy the largest and at the same time the most conventional demands.

BOOKS OF TRAVEL.

In Search of Eldorado: a Wanderer's Experiences. By Alexander Macdonald. Illustrated. (Fisher Unwin.)—Rarely has the "auri sacra fames" led its victims through a more exciting series of adventures than those recorded in this delightful book. Yet, except in his opening statement that the racy dialogues, of which his pages are full, owe nothing to his imagination, the author makes no great demand on our credulity; and in spite of his highly developed dramatic faculty, the whole narrative wears an air of truth which goes far to disarm criticism. There is no lack of variety of scene. In Part I. Mr. Macdonald describes his share in the mad rush to Klondike. His unexpected success caused him to be chosen by the miners as their leader when frost and famine compelled them to face a disastrous retreat. Part II. finds him, with the same doughty companions, in the West Australian goldfields, participating in similar, but less dangerous, stampedes after wealth; and as he met with only moderate success in this quarter, he carried out a prospecting expedition into the waterless interior, from which his party barely escaped with their lives. After this the scene shifts with bewildering rapidity from the back-blocks and opal fields of Queensland to the wilds of New Guinea, and thence to the resin-deposits of New Zealand and the pearl fisheries of the Australian coast.

The chief merit of the work lies in its graphic pictures of life in the mining camps and of the quaint humours of their inmates, whom the author portrays in the most kindly spirit. About his own exploits he is modestly reticent; and the foremost personage is his companion the irrepressible "Mac," a perfervid Scot—very partial, like most of his countrymen, to his own wit, but bold and fertile in resource—who figures in all but the last two episodes of travel. We forbear to give extracts, because the book, which is well illustrated from photographs, should be read through to be fully appreciated.

As Mr. Macdonald in his preface lays claim to entire accuracy in geographical detail, we may mention one or two points on which his memory seems to be at fault. The distance on the Chilkoot trail to Dawson, between White Horse Rapids and Big Salmon River, is not 40 miles, as he states, but 103. In one of his chapters, entitled 'The Finding of Gold Bottom Creek,' he relates that a chief of the Throndiuck—corrupted by the miners into "Klondike"—Indians first revealed the riches of this creek to himself and four companions in the winter of 1897. But Dr. Ogilvie states in his official report that "Gold Bottom Creek" was first prospected by Robert Henderson in July, 1896, and that claims had been staked there by the end of that year. It is scarcely possible that there can be two "Gold Bottom Creeks" in the same district, so that there must be some mistake in the name.

The book as a whole deserves the praise accorded to it by Admiral Moresby in a pleasant, though rather grandiloquent, introduction.

Everyday Life among the Head-Hunters. By Dorothy Cator. (Longmans & Co.)—Much has been written about the head-hunters of Borneo, and Mrs. Cator would no doubt be the first to admit that she has nothing very new to tell us. She writes pleasantly, however, of a primitive life which few white women ever happen to see, and her narrative has sufficient charm and vivacity to justify its publication. Mrs. Cator is the wife of an official, a certain Dick, who plays a part not unlike that of the famous Man of Wrath in another wifely chronicle. "Dick" has had the incredible ill-luck to be stationed first in Borneo and then in West Africa, and his wife has accompanied him to both of these eminently undesirable regions. She describes with considerable humour the routine of life in the European colony of Sandakan, varied by trips to such spots as the edible birds'-nest caves of Gomanton, or into the leech-haunted depths of the forest. She made acquaintance with the head-hunters in the course of her husband's official visit to try a case of murder. The jungle people (their material culture is indicated by the fact that they still use fire sticks and poisoned arrows, and their spiritual culture by the practice of head-hunting) had never seen a white woman before, and testified their interest in the novel spectacle in many embarrassing ways. Mrs. Cator rather feared that a nice white head with long fair hair might prove an irresistible temptation. The hospitality of the village long house was not without its attendant drawbacks. Mrs. Cator slept at the end of the line of sleepers, her husband next, and then the men in a long row. Hers was the place of honour, but unfortunately it was at the far end of the house, away from the staircase, and at night it was very hot. It was like some absurd nightmare to pick one's way over "all those sleeping and never-ending men's legs whenever one wanted to get into the air," occasionally in the darkness putting groping hands on a string of heads dangling from the walls or roof. The West African station was in the hinterland of Sierra Leone, also in the jungle country. We wish Mrs. Cator had recorded at greater length her impressions of the difference between the two. The book will serve to while away a leisure hour very pleasantly.

FOLK-LORE.

The Shade of the Balkans: being a Collection of Bulgarian Folk-songs and Proverbs, with an Essay on Bulgarian Popular Poetry, and on the Origin of the Bulgars. By Henry Bernard, Pencho Slaveikoff, and E. J. Dillon. (Nutt.)—Mr. Bernard has been fortunate alike in his subject, an almost untouched part of European literature, and in his fellow-workers, who are thoroughly at home in it. Dr. Dillon's essay on the origin and language of the primitive Bulgars traces the history of the race as far as facts are known or conjecture can be carried. Their language he, like Shishmanov, considers to be of Turko-Tartar origin of the South-Turkish group, the name Bulgar meaning "Volga man," though the Bulgars must have originally come from warmer lands. When one of the five branches of the race conquered and settled in the Balkan peninsula in historic times, the Slavs absorbed and civilized their new masters. From this union grew the race whose characteristics and environment are eloquently described by the Bulgarian poet to whom, in collaboration with Mr. Bernard, the greater part of this book is due. Its title is an indication of what they consider the main influence in the national life of the Bulgars—not, it is true, during the period of their rule, but after, when evil days had fallen on them.

The work before us presents to English readers for the first time a collection of a hundred folk-songs and as many proverbs of this people, selected, translated, and annotated in collaboration by Messrs. Bernard and Slaveikoff. The latter is the son of that Petko Slaveikoff to whom, more than any other, is due the creation of the present Bulgarian literary language. In the course of a long life he got together a vast mass of unprinted folk-songs in addition to those issued under his own supervision, and his collection of some seventeen thousand proverbs, published in 1889-97, embodies the individuality of the Bulgarian spirit.

The Christianity of the Bulgarian peasant, as represented in the popular poetry, is not of a very elevated character, but it is, even now, the sole outlet for his religious sentiments:—

"When he has been paying a visit to Heaven, whether it was a matter of business that sent him, or whether he called in a casual way, we have him telling his fellow-mortals of all the sights as if he had been to some neighbouring village, while God is the local mayor, conducting his office in a good-natured and kindly manner. Once upon a time, a careless Bulgar knocked against Heaven with his head, and it came through; he saw the 'little gods' (the angels) sitting on the bare earth and stirring a large bowl of odds and ends for supper."

The Old Testament saints with Peter and John are the only Biblical ones he knows, though he has many local ones unknown to the rest of Christianity; their stories are linked, as a rule, to holiday customs which have nothing Christian about them. The mythology of his folk-songs deals with Samovilas, sisters of heroes and choosers of the slain; Youdas, or earth-sprites; and Smeyes, cave-dwelling spirits of the Balkans. The old legend of the Swan-Maiden is told amongst the legends of the Samovilas. The hero-songs centre round Kralj Marco (killed in 1394), a renegade lieutenant of the Turks, none of them going back to the time of Bulgarian rule. Abominations, tortures, crucifixions, wholesale burnings, are the incidents of these hero-songs, hardly represented in this collection except for one legend, 'Nicholas the Tartar.' The "heiduck" or freebooter songs celebrate the Robin Hoods of the Balkans: they are good, and express the sympathies of the people for the gallant and open-handed robber; but the gems of the collection are the peasant love-songs:—

"In his love the Bulgar [it is a Bulgar who writes] is no egoist like the Serb, no declaimer like the Greek, no slave like the Rouman: he is less uncurbed than the Italian, less coldly sentimental than the German."

However that may be, the love songs have a special savour of their own—an intimate, tender idealism apart from the songs of other Slav nations.

The collection of Bulgarian proverbs contains much mother-wisdom. Here are a few at random:—

One does not go to hell to light a cigarette.
Strangers forgive, parents forget.
If an ass is angry, he runs as fast as a horse.
The smaller saints will be the ruin of God.
God will give, but won't carry home for you.

Mr. Slaveikoff's criticism of 'The Bard of the Dimbovitza' is certainly not wanting in directness—we wait the reply of its author with some interest. Mr. Bernard's introduction likewise contains home truths for a well-known writer. Among the anecdotes told in it is one of a certain Bulgarian Minister of State, who was engaged—being still in office—in a plot to assassinate his sovereign. The prince got hold of the papers in time, and took his revenge—by selling them to the editor of an evening newspaper. The thanks of the public are due to Mr. Bernard for his interesting and sympathetic book, which throws much light on the character of a little-known people.

Panjabi Lyrics and Proverbs. Translations in Verse and Prose by C. F. Usborne, I.C.S. (Lahore, 'Civil and Military Gazette' Press.)—This book represents an attempt to collect some of the ballads and proverbs current among the Panjabi peasantry—an attempt rendered exceptionally difficult by reason of the little esteem in which such literature is held by the educated native. It is not claimed for this collection that it is representative; but whether it be so or not, it forms a book of unusual interest. Mr. Usborne is needlessly apologetic in his preface; his verse translations are excellent. He has sound poetical taste, together with a fine sense of rhythm. The following 'Lullaby' is delightful:—

Where does the Cuckoo sleep, Baby? Down by the great stone tank,
Where the lizards bask in the sunshine, and the monkeys play on the bank.
Where does the peacock sleep, Baby? Out in the jungle grass,
Where the jackals howl in the evening, and parrots scream as they pass.

What does the peacock drink, Baby? Cream from somebody's cup:
And if somebody isn't careful, the peacock will drink it all up.
What does the Cuckoo drink, Baby? Milk from somebody's pan:
So run and stop the rascal as quick as ever you can.

What does the Cuckoo eat, Baby? Candy and all that's nice,
And great round balls of brown sugar speckled with silver and spice.
What does the peacock eat, Baby? Lollipops all day long:
But Baby must go to sleep now, for this is the end of the song.

In the 'Ballad of Ranjha and Hir' we come in one stanza very close to Omar Khayyam in the form in which he is known to most of us; but this is no doubt principally due to the similarities of Oriental thought, and the irresistible influence of the quatrain will account for the rest. 'Poppy Songs,' 'The Ballad of Laila,' and 'The Water-Carriers' are gems in their way, whatever may have been the crudities of the Panjabi originals.

The prose translations are naturally not so attractive, but they are certainly interesting, particularly the 'Song of Plague,' with its enigmatical comments on English rule. Not the least pleasant feature of the book is the collection of native proverbs at the end. These, though less subtle than those of the Arab, have all the cynicism proper to their species:—

"The jackal was born in August. In September he saw a flood, and said, 'Never in my life have I seen such a flood.'"

"Even Satan prays for protection from girls."

Many, such as "A dog is a lion in his own lane," have their counterparts in English; while here and there is a home-thrust, as in the following:—

"A demon took a monkey to wife. The result, by the grace of God, was the English."

It is to be hoped that Mr. Usborne will see his way to extend his collection.

OUR LIBRARY TABLE.

Mr. Lionel Phillips's book on *Transvaal Problems* (John Murray) can, at least, claim the merit of being up to date. Just as the time between the death of some great man and the appearance of his biography is often the period in which least is known about him, so the history which has for the moment exhausted the notice of newspapers, but is not yet embodied in books, is only vaguely apprehended by the general public. The appendixes, which reprint the proceedings at the Boer Congress at Pretoria of May, 1904, the statutes of "Het Volk," and the new Transvaal Constitution, together with Mr. A. Lyttelton's covering dispatch, are by themselves sufficient to justify the appearance of the volume.

Mr. Phillips, however, has himself much to say, concerning the burning topics dealt with, which deserves a fair hearing. A South African capitalist pleading in favour of Chinese labour has an uphill task to convert an opponent, but there is one point made by Mr. Phillips which has not perhaps obtained sufficient notice from English labour leaders. He asserts that large numbers of Europeans from foreign countries were offered to the mine-owners under contract at incredibly low rates of pay, and that the only reason that the latter steadfastly refrained from making an experiment in that direction was that "they desired to see the Transvaal developed upon lines which they considered consistent with the true prosperity of the country, in accordance with which the white and black men respectively are kept in their proper spheres." It is clear that such an immigration of foreign labour would have gravely imperilled the position of British skilled workmen and overseers.

Mr. Phillips touches less controversial ground in his chapter on 'The Mining Industry,' which is singularly vivid and lucid. On the subject of "the native problem" he pleads strongly in favour of a common South African policy, but is prepared to accept generally the conclusions of the South African Native Affairs Commission of 1903. To be willing to give natives, in however modified a form, a right to vote is to risk unpopularity amongst both Boers and Britons in the Transvaal. In this connexion the pages on the Ethiopian movement should be noted. On the general question of the future of the colony and the relations to each other of the Boers and the British, Mr. Phillips's opinions can be anticipated. According to him, the Boer understands being boss, and understands being under, but does not understand that equality which is the ideal of English constitutionalism. It is from the next generation, which will have been brought up in common schools and been thrown together at an impressionable age, that the hope of a better state of things between the two races must arise. Mr. Phillips, like most successful business men, is an optimist; but it is impossible to read his book without recognizing the dangers ahead. Responsible government, all are agreed, cannot be for many years postponed; but responsible government has hitherto started with the assumption, which has proved correct, that the great majority of the people are in favour of the Imperial connexion. Neither "the Responsible Government Association" of Johannesburg, nor Mr. Lyttelton on the other side, can use to much purpose the Canadian analogy. There is a curious historical blunder in Mr. Lyttelton's dispatch which we have not seen noticed. He says:—

"It is also the fact that in the United Colony of Upper and Lower Canada, during the period 1840 to 1867, parties were formed mainly upon the lines of race, and that, as the representatives of the races were in numbers nearly balanced, stability of government was not attained."

The fact is that the political history of Canada, in the years in question, is largely the record of the La Fontaine-Baldwin Liberal Ministry and of the Cartier-Macdonald Conservative Ministry, both French-English, with French-English majorities, so no statement could be more incorrect. It was the need for the double majority, from both provinces, which caused the deadlock which was remedied by Confederation. But this only indirectly concerns Mr. Phillips's volume.

Mr. Percy Martin gives us *Through Five Republics of South America* (Heinemann), a book which will be found of some value by commercial men and possibly by politicians. It may be read together with the more historical volumes of Mr. Thomas Dawson, of which the second was published by Messrs. Putnam's Sons last year. As we are naming Mr. Dawson's book we should add that its illustrations, though in some cases interesting, are inferior to those which adorn the volume now before us. We remember that, when reading Mr. Dawson with admiration, we were struck with amazement at finding a brig sailing uphill at the 'Entrance of Puerta Cabello.' Mr. Martin takes the same view of the resources of South America as do all who know it. He states among other facts that the Argentine Republic will soon become the first wheat-producing country in the world, and adds: "At one time it was thought that Canada would possess this distinction, but the Argentine will for many reasons beat her in the race for supremacy." He also points out clearly the amazing influence of British capital and energy in the development of South America, where they take the place occupied in Mexico by those of the United States. The author says of the position of the British in South America: "Our capital and our trade have brought about this magic influence, and upon their continuance and expansion it must for ever depend." He negatives from figures the suggestion that Germany is a serious rival to us in South America. Mr. Dawson, as an American, takes the view that the making of the Isthmus Canal will throw Peru and Chile into the hands of the traders of the United States; but the making of the canal now seems a long way off.

In matters apart from trade and figures Mr. Martin is hardly a safe guide. He seems prejudiced against republics in general, though he somewhat contradicts himself. A similar contradiction may be observed in what he tells us about arbitration. In the preface he notes that, since the sale of the navies of the States affected by the King's award, these governments have voted special credits for new fleets, and he elsewhere throws doubt upon the value of arbitration. But at the beginning of the eleventh chapter he vaunts its virtues, and states that it has eased the pressure upon the republics to spend their revenues upon maintaining expensive navies. A point upon which Mr. Martin may be useful concerns our consular system and the Foreign Office consular reports. Observations upon the subject are frequently made which are in the nature of mere grumbling and are easy to answer. Mr. Martin writes with knowledge of particular cases, and carries more weight than do more general critics. He calls attention to the report in a recent inquiry as to the jobbing of consular appointments, and appears to show that it continues. Not only are the wrong men often brought in by "patronage," but even when the right men are found in the service they are not encouraged by promotion to the best posts. A weak point with Mr. Martin, as with many travellers who write upon particular countries, is a tendency to treat as peculiar facts which are general, or at least not confined to the country to which they are credited. He mentions that he has been travelling for ten years and has been four times round the world; but his knowledge of the United

States and of France, to refer to republics for example, does not seem thorough. He names, as though it were distinctive of the Argentine Republic, the boarding of trains by vendors of newspapers, who travel with the passengers for a considerable distance, plying their trade in the corridors. This custom, however, is general in the United States. He treats as remarkable the fact that in a country professing the Roman Catholic religion—the Argentine Republic—the schools are secular "except after hours and by special request." In France, however, the schools are secular, with no provision for "entry after hours"; and France is, on the whole, as Catholic as the Argentine Republic, which is by no means typically representative of South America as a whole. He notes concerning the republics the difference between the smaller sum spent on education and justice and the enormously larger amount upon army and navy; but the contrast is also striking in our own case.

There are minor inaccuracies scattered throughout the volume. It is not easy to feel sure that the dates given for what is called by exaggeration "revolution" in Argentina are correct. In a table in the preface 1905 is given, as it is at p. 21; but on this page there is a reference to "the revolution of February, 1904," as well as to "February, 1905." At p. 90 the exact days of 1905 are named, and at p. 92 we find "the revolution of February, 1904." The military rising of this year lasted so short a time and was put down so easily that it hardly deserves the big name; but civil warfare naturally impresses those who witness it, and this was the case with Mr. Martin. In his comparison of the military forces of the republics "regiments" of artillery have no importance, unless we know of how many batteries they are composed; and this is not alike in all cases. In the British Empire until recently the regular artillery formed one "regiment," and we have now nothing in our artillery which can be called a really regimental system similar to that which exists among the continental Powers. We cannot understand another of Mr. Martin's tables which professes to state the proportion of "expenditure to revenue," showing, for example, for Venezuela, "proportion to revenue" 12 per cent. Mr. Martin, dealing with Britons in South America, many of whom now regard it as home, and after visiting the old country prefer to return to Argentina, adds that he never knew any person born abroad of British parents who did not insist that he or she was British. We believe this to be true as a general principle, but a startling exception is noted in the books on our South African war. Great numbers of Transvaal and Orange State burghers of British parentage, many of them of pure English or Scotch race, fought for the republics against us. In several cases young men who had been distinguished students of our universities, and who spoke English perfectly, fought as Dutch patriots for the Dutch side. The author's statement that Brazil is the third largest country in the world, coming next to Russia and the United States, seems a little disrespectful towards the British Empire with its Dominion and its Commonwealth. There is exaggeration in his belief that South American governments are more frightened of the United States and of Germany than of us, and right the wrongs of subjects of those States where they would refuse to meet the representations of Great Britain. Venezuela is instanced, but the Venezuelan case is hardly in point. The influence of the United States, which at one time was growing in South America, has diminished in the principal republics, and that of Germany has not of late increased. The appeal to King Edward to settle the difference between Argentina and Chile was a recognition of our position in South America, and in the case of disputes between our subjects and countries in which we have interests so enormous there is much to be said for a prudent and waiting policy. M. Jaurès is not "the President of the French Chamber of Deputies." We have not identified the "Chesterfieldian warrior Fontenoy": perhaps the word "at" has dropped out. Neither can we understand the reference in the preface to "the various German-speaking peoples of Switzerland and Austria leaving the German *Bund*."

A Study of the Russo-Japanese War, by Chasseur (Blackwood & Sons), is a meritorious attempt to construct for the general reader a complete survey of the operations. We have reviewed so many books upon the subject that it is only necessary to say of this one that it is difficult for an author at present to avoid a certain confusion in the account of a complicated matter in which the policy of one side is as yet inexplicable, and of the other somewhat carefully concealed. The description of the fighting is necessarily less vivid in the general books than in those which come from correspondents who deal only with the fortunes of a single one of the Japanese armies.

We note the appearance in the series "English Men of Action" (Macmillan & Co.) of *Captain John Smith*, by Mr. A. G. Bradley. Capt. John Smith is called on the print of 1616 which forms the frontispiece "Admiral of New England," but is better known in colonial history as the life and soul of the settlement of Virginia. The volume is to be commended.

We have read with eager anticipation *La France et l'Italie: Histoire des Années Troubles, 1881-1899*, by M. Billot, the former ambassador of France at the Quirinal. It contains no revelations. We are not even told anything about the contents or the form of the declaration of common interest with Italy in the Mediterranean by which, it has often been asserted, Lord Salisbury contracted a virtual though limited temporary alliance with Italy at the moment when Crispi had made the world believe that Italy was likely to be attacked by France. While, however, the two volumes (Paris, Plon-Nourrit) have nothing in them that can surprise, they contain much to interest the cultivated student of modern history. They confirm at every point the usual view, but add greatly to our information. It will be remembered that from 1866 to about 1900 Italy, except in the Red Sea, took her foreign policy from Germany, while during a long portion of that period France had in Italy no friends except the dying set of old republican Garibaldians. Gambetta was firmly persuaded, as any French statesman must be, of the vital importance to France of a good understanding with Italy. He was hopeless of attaining it except by coercive or revolutionary means, and during his possession of power, before he took political office, he fostered in Italy, with painful care, the growth of a newer republican party. It was not, perhaps, intended that the monarchy should be upset, but rather that such division should be produced in the counsels of Italy as to paralyze her in the event of a Franco-German war. When the predecessor of M. Billot, M. Mariani, was sent by France to Rome (where he forthwith died), he was chosen as a friend of Italy who was to do his best to charm the peninsula into good humour. At that time he could not have been successful. When M. Barrère, who possessed far greater ability than either Mariani or the excellent diplomatist who gives us this book, was dispatched on the same embassy, circumstances had changed. The present ambassador at the Quirinal was helped also by a gross blunder on our own part, which, however, by our customary luck, has turned accidentally to our advantage. Propitious as was the change, the marvellous success which has recently attended the new French policy at Rome is as much owing to the talent of M. Barrère as to any other cause. The recent volume of the Military Correspondent of *The Times*, as we showed in our review, points out that the new understanding, first with Italy and then with Great Britain, has, without any alliance, strengthened the French forces against Germany by half a million of men.

M. Joseph Reinach publishes through the house of Charpentier, of which the regretted head has just been conducted to the tomb by literary France, the fifth volume of his *Histoire de l'Affaire Dreyfus*, which has for its special title *Rennes*. Without the sensational interest of the second volume, 'Esterhazy,' it is, on the whole, the best of the series. M. Reinach's extraordinary power as a delineator of character and historian obtains full play in a book which is in fact a complete survey of France during the period with which it deals. When we take into consideration the ferocity of the attacks which have been made upon him, and his own remarkable combination of violent pro-Jewish sentiment with French patriotism, it is almost startling to find the impartiality with which he writes. Even when he is dealing with the attitude of the Roman Catholic Church towards Dreyfus, he is scrupulously fair, and not only blesses Leo XIII. for the statesmanship and moderation of his advice, but even puts the Jesuit side, as expounded by the great working head of the order in Paris, in such a way as to be just towards one who was admittedly using public excitement about a startling trial for the purpose of producing a military rising in favour of a monarchy. The sketches of historical personages may be blamed for their frankness, when regard is had to the fact that the men are living, and are even, in some cases, personal friends of the author. It is difficult for us on this side the Channel to realize the difference which exists between French and British conceptions upon this subject. The Bismarck volumes caused us to make similar reflections. The true test, however, should be, not our practice here, but the conformity of an author to the ideas of the best people in his own country. The picture of Galliffet is the finest. It has already been quoted in *Le Temps* and other well-known papers as a model of insight and of style. That of M. Delcassé is almost as good. Of Jaurès there are two: one personal, and one where the individuality of the leader is merged in a general survey of the Socialist position. All these will take their place by the side of the sketch of Thiers in the first volume of M. Hanotaux, and of Gambetta in his second, lately reviewed by us. The characters of "the villains in the play"—that of Cassagnac, for example, or that of Cavaignac—are perhaps too closely modelled upon Cicero. The story of the interview between the author and Père Du Lac is of high interest, but is, of course, not new. M. Reinach has a wonderful passage upon the contrasts which the French genius presents, combining as it does the qualities of the plain and of the mountain, those of the fogs and of the sun, those of the monarchic and of the republican State, those of the Catholic and those of the Huguenot and the Voltairean traditions.

It may be noted that M. Reinach tells at length the story of the negotiations for the first entrance of Socialists into the Cabinet of the Third Republic, and this portion of the volume will have special interest for the friends and foes of M. Millerand.

The reader's highest sympathy will be reserved for the brother of Dreyfus, the patient believer against all odds, called, though M. Reinach objects to the last four words, in a

letter published by M. Clemenceau, "the admirable brother—true hero, that one."

The imminence of a dissolution of Parliament gives interest to *Elections and how to Fight Them*, by Mr. Seymour Lloyd, published by Mr. Vacher, with an introduction by the Secretary of the National Union of Conservative Associations. It follows the usual lines, and is pleasantly written, as may be seen from this quotation: "An experienced Election Agent, like a bibliophile, prefers wide margins, since in a contest nothing can be foreseen with absolute certainty save the entirely unforeseen."

The second issue of the *Liberal Year-Book*, published by the Liberal Publication Department, of which Mr. Birrell is chairman, and Mr. Geake, the secretary, responsible for the volume, is as good as the first issue, being carefully revised and accurate. It does not profess to be impartial, and is written from the Liberal point of view, mainly for circulation among Liberals; but its poll-book, showing the numbers at all elections for every constituency since 1885 inclusive, is of general utility, and is brought up to the middle of November. There are a few references to public questions—among others, of course, the fiscal controversy. In the part which deals with Mr. Chamberlain's speeches the recent articles in the commercial supplement of *The Times* on the tinplate trade might have been useful. They appeared probably too late for inclusion.

Apart from nursery-tale and rhyme, comparatively little has been written in English about the cat, that strange dweller on the threshold of domestic life, so mysteriously with us, but not of us. The literature of the dog is far more voluminous and is of a greater simplicity; for the dog is merely one of ourselves, with most of our finer qualities and but few of our failings. He is frankly devoted, deeply sentimental, wholly unsecretive. It is a commonplace that a dog will come when he is called, while the cat will walk away. Ruffle puss and you find a panther, while at any time after dark your serene sphinx of the hearthrug will cast off civilization and gentility at one bound to rave outdoors like a Mænad. For the cat it is but one step from the parlour to Walpurgis. The very subtlety of the subject renders it one not easy to handle; Baudelaire, Gautier, Pierre Loti, furnish successful instances that come to mind. Poe had the temperament and the needful skill, but he threw his opportunity away. And now comes Miss Violet Hunt with her excellent contribution, *The Cat* (A. & C. Black), to a series of "Animal Autobiographies," a task performed with sympathy and insight, and much vivacity. Miss Hunt undoubtedly understands cats as well as women, and she uses her intimate knowledge with discretion; she chastens her revelations of feline inwardness with a commendable economy and sense of fitness. Loki, the smoke-blue Persian who unfolds the tale, is distinctly attractive. Towards the close, indeed, the story almost rises to a problem novel. We find, on the one hand, a lovely lady who lives mainly for her high-born cats, and on the other an aspirant who seeks her hand, but not her pets, being physically overcome even by the unsuspected neighbourhood of a feline presence. One cannot but suspect Miss Hunt of having offered up her own artistic conception of the case on the shrine of a "happy ending." The volume is charmingly illustrated by Mr. Birkenrath.

Mr. Murray has reissued in one volume *The Creevey Papers*, which was the success of the season of 1903. No book of reminiscences has been equal to it since as an intimate revelation of a long period of English politics, and the volume, well supplied with portraits, should further establish the posthumous reputation of one whose rich fund of vivacity made him welcome in spite of his own want of means.

Messrs. Routledge have sent us several volumes of "The Photogravure and Colour Series." Well printed and handsomely produced, with striking illustrations, this new venture is likely to be popular. Mr. Gilbert James has done pictures for *The Books of Ruth and Esther*, *Matthew Arnold's Poems*, and Adlington's *Cupid and Psyche*. He has imagination and a personal style, and may in time become a good illustrator. But he seems to lack a sense of humour, otherwise he would hardly have pictured Arnold with educated whisker in a frock-coat among enormous candles and what we suppose are Carthusian monks. His beauties seem modern in type, and he overuses, too, masses of black. Miss Jessie M. King has grace, but we do not think her style (strongly reminiscent of Aubrey Beardsley) is suited to *Comus*. Miss Florence Castle has made pretty plates to *Herrick's Flower Poems*. *Blair's Grave*, with Blake's inspired designs, is welcome, and almost a novelty to the present age. The spirit and colour of old times are well given in the plates to *The Christmas Book of Carols and Songs*, by Mr. Alan Wright and Mr. Vernon Stokes.

The same firm send us the first two volumes of a reissue of Mr. Aitken's annotated *Spectator*, an admirable edition which it is a pleasure to see in a cheap form. This, Leopardi's *Essays and Dialogues*, and Burke on *The Present Discontents* are excellent as well as enterprising additions to the "New Universal Library," which deserves success, and will surely attain it.

Mr. Ernest Nister, who is justly celebrated for colour printing, sends us a capital packet of Calendars. This year they are very varied, and some of the new shapes introduced are decidedly attractive. The Calendars entitled 'Roses' and 'Proverbs' are sure to be popular, and those in book form are ingenious.

The Christmas number of *Black and White* has four bright presentation plates, and a host of the short stories which are generally associated with the season. They are by well-known writers, but not of permanent value.

Messrs. Hatchard's Christmas number of *Books of To-day* is a sound, yet amusing guide to the bewildering mass of books now before the public.

We have on our table *Manual of the Church Question in Scotland*, edited by Hew Morrison (Edinburgh, Keith & Co.),—*The Grace of Episcopacy*, by Canon H. C. Beeching (Nisbet),—*Old Testament History*, by George Carter (Relfe Brothers),—*A Sinner's Prayer*, by Samuel Stevenson (Marshall Brothers),—*Christian Prayer*, by the Rev. W. A. Reid (Blackwood),—*The Inward Light*, by Amory H. Bradford (Clarke),—*The Church of Christ*, by A. H. Charteris (Macmillan),—*Lex Levitarum*, by the Rev. J. C. Hedley (Art and Book Company),—*Social Aspects of Christian Morality*, by the Rev. W. S. Bruce (Hodder & Stoughton),—*A Drummond Treasury*, by E. C. B. (Burleigh),—*The Foundations of Religion*, by J. B. Kinnear (Smith & Elder),—*The Parables of Jesus*, by the Bishop of Stepney (Pitman),—*God's Image in Man*, by J. Orr (Hodder & Stoughton),—*The Hidden God*, by R. F. Horton (Brown & Langham),—*Animals of the Bible*, by Margaret R. Thomson (S.S.U.),—*Christ's Pathway to the Cross*, by J. D. Jones (Clarke),—*The Crucible of Experience*, by F. A. Russell (Clarke),—*The Pilot: a Book of Daily Guidance* (Clarke),—*The Interpretation of Nature*, by C. L. Morgan (Macmillan),—*Theological Encyclopædia*, by E. O. Davies, Introduction by A. M. Fairbairn (Hodder & Stoughton),—*The Upright Life*, by Charles Wagner (Hodder & Stoughton),—*Sermons by Unitarian Ministers* (Green),—*Conversations with Christ*, by the Author of 'The Faith of a Christian' (Macmillan),—*Difficulties of our Day*, by W. M. Sinclair (F. Griffiths),—*Broken Ideals*, by James Thew (Allenson),—*Man's Spiritual Enemies*, by the Rev. F. D. Bruce (Stockwell),—*Creed and Civilisation*, by T. Gordon (F. Griffiths),—*Our own English Bible*, by W. J. Heaton (F. Griffiths),—*What shall I tell the Children?* by G. V. Reichel (Allenson),—*Letters to a Godson: Old Testament and Christian Doctrine*, by C. Bickersteth (Mowbray),—*For Those who Seek*, by S. Stevenson (Marshall Brothers),—*Nature and Origin of Living Matter*, by H. C. Bastian (Fisher Unwin),—*Hugh Miller*, by W. M. Mackenzie (Hodder & Stoughton),—*George Rundle Prynne*, by A. Clifton Kelway (Longman),—*Constable*, by M. S. Henderson (Duckworth),—*Peter Paul Rubens*, by Hope Rea (Bell),—*Sir Lawrence Alma-Tadema*, by P. C. Standing (Cassell),—*Edward Macdowell*, by L. Gilman (Lane),—*Sir Henry Irving*, by H. Macfall (Foulis),—*Giordano Bruno*, by Alois Riehl, translated by Agnes Fry (Foulis),—*Giordano Bruno*, by M. Adams (Green),—*Henrietta Rae* (*Mrs. Ernest Normand*), by A. Fish (Cassell),—*Verdi*, by A. Visetti (Bell),—*Annales de la Société Jean-Jacques Rousseau*, Vol. I. (Genève, A. Jullien),—*Bacon's Nova Resuscitatio*, Vols. I. and II., by W. Begley (Gay & Bird),—*Drawings of A. von Menzel* (Newnes),—*Studies from Court and Cloister*, by J. M. Stone (Sands),—*Volume and Surface Integrals used in Physics*, by J. G. Leathem (Cambridge, University Press),—*University College of North Wales, Calendar, 1905-6* (Manchester, Cornish),—*Solid Geometry*, by C. Davidson (Cambridge, University Press),—*First Stage Physiography*, Section I., edited by R. W. Stewart (University Tutorial Press),—*Xenophon's Anabasis*, Book I., translated by J. H. Elstob (Brown & Langham),—and *Stories from Greek History*, by H. L. Havell (Harrap).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Ecclesiastes, New Metrical Translation by P. Haupt, roy. 8vo, 3/6 net.
Hollis (G.), How the Church came to England, 1/6 net.
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THE ITALIAN CATALOGUE OF BOOKS, 1847-99.

The "Catalogo Generale della Libreria Italiana dall' Anno 1847 a tutto il 1899," compiled with great industry by Prof. Attilio Pagliaini, the Librarian at the Genoa University, is at length completed. The first part appeared in October, 1900, and the last (double) part was issued this autumn. It has therefore been in progress just five years. It forms three volumes, and is printed in exceedingly small but clear type, on thin but good paper. As each page notes an average of about 100 works, the 2,595 pages record the publication of a quarter of a million titles or editions. Each entry gives in a severely condensed form the name of author, title of work, the format, the number of pages, the publisher, and the price.

It will be seen, therefore, that the work is planned on a most comprehensive basis; and it is only by the use of small type, and by confining each entry to one or two lines, that it has been possible to compress such a vast amount of matter into three volumes. Prof. Pagliaini probably had no idea of the stupendous character of the work when he began it, but, having carried out his great task to the bitter end, he has undoubtedly earned the gratitude of bibliographers all over the world. It is one of the reference books which every public library, European and American, should possess. It is indispensable because there is no series of publications answering to our 'English Catalogue' from which the same particulars can be obtained.

Prof. Pagliaini's great compilation is not of the same bibliographical and biographical value as the French work of Lorenz, for it entirely omits any biographical data; but then Lorenz's task, not being retrospective, was child's play compared with this, for the compiler has not confined himself to Italian books issued in Italy between 1847 and 1899; he has gone so far as to include most books printed abroad in Italian, and the translations into Italian of books born, so to speak, in other countries, but printed (and, let us hope, acclimatized) in Italy. The Professor has, it will be seen, not taken a parochial view of the task to which he set himself, and so his *magnum opus* possesses undeniable importance to bibliographers and students in countries other than Italy. With it one may, for instance, obtain a fairly complete list of the Italian editions of Dickens and other English authors. Very few of these translations ever find their way into this country, and the particulars given in this work will serve for bibliographical purposes where the Italian versions themselves are not available.

The very large number of English authors who have been rendered into Italian is flattering to us as a literary nation, and compares favourably with those of other countries, even France. Nearly every one of Dickens's stories has been translated, several more than once, and the low prices at which they were published indicate that they were issued in large quantities. Dickens must be one of the most difficult of English writers to turn into Italian, and is only possible to a translator who has an intimate knowledge of the domestic life of England, such, for instance, as is possessed by M. Marcel Prévost. It is difficult to recognize Dickens in many of the titles of books here given, and we note some exceedingly free renderings. Contrasted with Dickens, Thackeray makes a poor show in these pages, for only one of his works has apparently been done into Italian since 1847. Of this the identity is obvious enough, 'La Fiera della Vanità: Romanzo senza Eroe,' translated by Signor B. Martelli, and published at ten lire in 1880. One would have thought that Thackeray appealed to Italians—at least to the cultured classes—far more than Dickens; but here we have evidence which points to the contrary.

Even Robert Browning, who was so saturated with Italian history and legend, and who utilized them to such a degree in his poetry, is sparsely represented here by two very small trifles: 'Andrea del Sarto, il Pittore senza Errori,' 7 pp., and 'Una Macchia sullo Scudo,' 23 pp. Shelley has nineteen entries, one of which is 'The Sensitive Plant' in English, with explanatory notes by S. Silvagni in 1888. Shakspeare makes quite a formidable appearance, nearly 1½ columns being devoted to him; in many cases the entries are of single plays. Of 'Othello' there are nine different versions or editions, and of 'Hamlet' seven, one of the latter running into seven editions; of 'Julius Cæsar' there are five editions, one being in English. Of more or less complete translations of Shakspeare's plays there are several, but the most popular is that of Carlo Rusconi, which has appeared in eleven editions.

Four of the novels by "Beniamino" Disraeli are here recorded: 'Alroy,' 'Contarini Fleming,' 'Lothair,' and 'Sybil'; but they did not enjoy the popularity accorded to Lytton's romances, of which nine have been translated, several going into two or more editions, whilst 'Rienzi,' which naturally appealed to the Italians, has been translated several times, one version reaching four editions.

Of all the authors registered in these volumes, Dante Alighieri naturally comes first, with over eight columns; whilst a few entries, apparently omitted under Alighieri, are included under Dante. This entry is obviously the result of great labour and research. Every edition or part of an edition, every pamphlet relating to him or to his work, has been included. Italian editions issued outside the land of his birth and in other tongues than his own also find a place here. Ariosto is still in considerable demand, as is shown by the 1½ columns under his name. Balzac does not seem to have become at all acclimatized in Italy, for only a few of his stories have been done into Italian during the last fifty years, the latest being dated 1894. Victor Hugo, on the other hand, extends to nearly two columns.

It was said, I think of Horne Tooke, that he was a parson whose library did not contain a single edition of the Bible. Something of the same sort might be said of Italian publishing

during 1847-99, regard being had to the vast literature in England and Germany concerning the Bible. The 'Bibbia' entries here do not much exceed a column, whilst several of the entries under this title are either of the New or Old Testament in Latin or Italian not published in Italy. Alfieri, indeed, occupies considerably more space.

The English proper names are as a rule fairly well rendered; but it would not be difficult to point out blunders. The author of 'The Capitoline Museum of Sculpture,' 1872, is given as Shakespeare Vood. In several cases the Professor has found a stumbling-block in his transcript of the English preposition "with," which more than once appears as "whit." On the whole, however, Prof. Pagliaini has performed a very great service to international bibliography. It may be added that his work is published by Signor Ulrico Hoepli for the Associazione Tipografico-Libraria Italiana of Milan. W. Roberts.

A PERSONAL EXPLANATION.

I regret to learn indirectly that certain words of mine in the last volume of *The Ancestor* are resented by Mr. W. H. B. Bird, who strangely imagines them to apply to himself, although they not only did not, but, it will be seen, could not do so. As the volume of *The Ancestor* which it was hoped to produce at Christmas cannot appear at present, owing to stress of work, I crave the hospitality of your columns to show that this is so, and to set Mr. Bird's mind at rest.

Writing on 'The Trafford Legend,' and attacking me personally, Mr. Bird in his closing paragraph taunted me with not having deprived 'Burke's Peerage' of any subscribers by my criticisms on the accuracy of certain fantastic pedigrees—criticisms far exceeded in vigour by Mr. Freeman's famous article on 'Pedigrees and Pedigree Makers.' In my reply, appended to his article, I made, in my closing paragraph, the obvious retort that the rejection of such pedigrees was more likely to offend subscribers than their acceptance, a truth with which practical genealogists, surely, are familiar.

I append, from vol. xii. of *The Ancestor*, Mr. Bird's words and my reply:—

"Mr. Round.....is a voice crying in the wilderness. How long shall 'Burke' continue in iniquity? In such a case remonstrance is no doubt thrown away, or one might ask whether, after all, the clamorous method is the most effective. For a quarter of a century or so he has lifted up his voice, yet the editor of that standard publication remains serene in his sins, conscious perhaps that subscribers have not fallen away. Is it not time that saner councils prevailed?"—P. 51.

"Remembering that, as Lord Beaconsfield observed, the critical investigation of pedigrees does not tend to popularity, while, as Mr. Bird unguardedly reminds us, spurious genealogies bring prosperity, I have often been surprised that my sturdy denunciation of their wilful and persistent repetition should have met with such widespread approval."—P. 55.

My words are a direct reply to Mr. Bird's taunt as to the failure of my criticisms to produce any effect on the prosperity of 'Burke.' I was not even aware that he himself enjoyed prosperity—I am glad to learn it—and as to suspecting him of spurious genealogies, nothing could be further from the thoughts of any one who knows his work; indeed, I expressly repeated on the opposite page that I had "no wish to question" his Trafford pedigree in *The Ancestor*, and urged that our views on the subject are "much less far apart than he imagines and represents." As I have fully and repeatedly explained, my quarrel was not with Mr. Bird's pedigree, but with the absurd legend (which he does not defend) that the Traffords' ancestor "Randolphus de Trafford" flourished in King Canute's time, as persistently repeated in 'Burke.' So ancient a pedigree would indeed be a marvel—if true. J. H. Round.

LETTERS OF HORACE WALPOLE: INDEX.

Fiveways, Burnham, Bucks, November 25th, 1905.

As the paragraph relating to the index volume of my edition of the 'Letters of Horace Walpole' which appears in to-day's issue of *The Athenæum* (p. 725) conveys the impression that the indices have been prepared by myself with the assistance of the gentlemen named, I beg to state that this is not the case.

Owing to circumstances over which I had no control, I was unfortunately prevented from completing the indices in time for the publication of the index volume at the date announced by the Delegates of the Clarendon Press. I was myself desirous that the issue of the index volume should be postponed for a few months, in order that I might fulfil the promise of the prospectus and title-page as to the preparation of the indices by the editor of the work. The Delegates, however, considered it of paramount importance that the volume should be issued at the date originally announced, and I was therefore reluctantly compelled to accede to their request that I should hand over the indices to them for completion by other hands. My MS. material, which covered the whole of the first eight volumes, and part of the ninth, for the index of persons (with the exception of the article Horace Walpole), and the first two volumes for the indices of places and subjects, was sent to the Press on the understanding that it should be printed in its entirety, and should serve as a model for the completion of the index on the same plan.

When, however, the proofs of the index reached me (which I was requested to correct, though the copy was withheld from me), I found that my plan had been changed, and that numerous alterations, excisions, and interpolations had been made, without my consent, in the portions completed by myself, so that I was no longer able to recognize my own work.

In these circumstances I could not consent to correct the proofs, nor can I accept any responsibility for the indices now announced for publication. Helen Toynbee.

LORD ROSEBERY, KEATS, SHELLEY, AND BYRON.

A correspondent whose letter was published in *The Pall Mall Gazette* of Tuesday may be said, in the language of the "penny-a-liners," to have "achieved a record." He quotes Byron's letter stating that Shelley has written an Elegy on the death of Keats, and mentions Byron's well-known satirical lines as though they were by Shelley and formed the Elegy. We should have thought that 'Adonais,' although no doubt it did not find circulation at the moment of its publication, was now sufficiently known to any who could take part in the controversy caused by Lord Rosebery's recent slip in naming the *Edinburgh* for the *Quarterly* to make it impossible that such a letter should be written. Not only are the allusions in the 'Adonais' to the famous article against Keats numerous in themselves, as, for example, "Envy and calumny and hate and pain," but it will also be remembered that the prose preface to the poem, contained in nearly all the editions, gives an account of the whole transaction.

'WAYS OF VERSE.'

Chorleywood, Herts.

My attention has just been called to a review of my little book 'Ways of Verse' in your columns, in which your reviewer takes me to task for using the word "ago" as a noun substantive. But did not Burns do the same in writing "for the sake of old lang syne"? Of course, as your reviewer says, a thing can be done "by the hands of a master" that should not be attempted by an ordinary, unknown individual, and I ask pardon for the licence. But I feel I must draw attention to the fact that I had a worthy model for my abuse of the English tongue. Arthur Lewis.

Literary Gossip.

The Countess of Strafford has edited a fourth and final volume of 'Leaves from the Diary of Henry Greville,' and the book will be published on Monday next by Messrs. Smith, Elder & Co. The first entry in the volume is dated December 17th, 1861, and the last September 1st, 1871. The Countess has decided to bring the journals to a close at that point, as, although carried on in a desultory manner as far as April, 1872, the entries are of less public interest, and many passages are of too private a nature for publication. The volume contains a comprehensive index covering the four volumes of the series.

Mr. Eveleigh Nash has purchased the English rights of the autobiography of the Crown Princess of Saxony, and will publish the book early in the new year. It will be entitled 'Confessions of a Princess.'

Mr. George A. Morton will publish early in the spring the authorized English translation of M. Louis Elbé's 'La Vie Future'—a work which, when published in Paris a short time ago, created a stir in scientific and religious circles.

The annual meeting of the Henry Bradshaw Society took place on November 24th at the Society of Antiquaries. From the Report submitted by the Council it appeared that the two volumes issued by the Society for the current year are now ready, and in process of distribution to the members. These are an edition of an eleventh-century Mozarabic Psalter from Silos, now in the British Museum (MS. Add. 30,851), and a new edition of the 'Martyrology of Oengus the Culdee,' by Mr. Whitley Stokes. For 1906 the Council propose to issue Dr. Warner's edition of the Stowe Missal, in which the facsimile of the MS. will form one volume, and the printed text, with the editor's notes and introduction, another.

In the "Bibliothèque Charpentier" the first part of M. Waldeck-Rousseau's 'L'État et la Liberté' is about to appear. It deals with the period 1879-83.

The publication of Mr. A. E. Housman's 'A Shropshire Lad' has been transferred to E. Grant Richards.

At Balliol on December 15th a presentation is to be made to Mr. R. L. Poole on the occasion of the coming of age of *The English Historical Review*.

There are many interesting literary documents in the sale which Messrs. Sotheby, Wilkinson & Hodge will begin on Wednesday next. Several of the Dickens letters are characteristic examples. The Chatterton holograph MS., extending to 12½ pages quarto, appears to be the first draft of 'Ælla,' and differs in many respects from that work as published. The Charles Lamb manuscript of 'Hercules Pacificatus,' on six pages octavo, closely written, differs slightly from the version which first

appeared in *The Englishman's Magazine* in 1831. With this lot there are included three short letters from Lamb unknown to Ainger when he edited Lamb's letters in 1897. One lot consists of a volume containing about 120 interesting autograph letters, chiefly addressed to Southey by Coleridge, Walter Scott, Lockhart, Lamb, and other literary celebrities of the earlier half of the last century; and yet another consists of the original manuscript of Thackeray's lectures on Congreve and Addison, not in his autograph, but with additions by him.

The publication of the new volume by Mr. G. H. S. Beveridge on the Sobieski Stuarts, which we announced as in preparation, has been delayed in order to include a fresh batch of letters which the author has found in the Highlands.

Last week we noted the spread of the word "Hooligans" in Russia. We now have to record the rise of the new Australian word for a small farmer, which has been the subject of inquiry in a London daily paper. "Cocky" is short for "cockatoo farmer." The term of reproach has now been accepted as a pleasant nickname by the farmers themselves. In its origin it expressed the contempt of the great squatter for the little man who settled on a small patch, and was said to scratch the surface as does the Australian cockatoo.

Messrs. Bradbury & Agnew may be congratulated on the success of the special feature of the new issue of *Punch's Almanac*. It is a coloured plate entitled 'A Medley of Modes,' in which are represented the modifications in feminine costume in this country from the foundation of *Punch* to the present time. The earliest exemplars of fashion belong to the Keepsake type, but we soon come to the crinolines and porkpies and other fashions remembered by those still living. The difficulty which all find in recalling, as a possibility rather than as a fact, the extent to which the lovelier side of creation have made guys of themselves strikes the observer not only in the picture by Mr. Bernard Partridge, but also in any gallery of modern portraits. The ladies, however, may reply that their costume meets from time to time with the approbation of critics, whereas that of the males is uniformly horrible. The "intense" lady of the Grosvenor Gallery period stands out as a contrast to the otherwise unbroken healthiness of the English type depicted.

A feature of the Quatercentenary celebrations of Aberdeen University, at which the King has consented to be present next September, will be a large number of "University Studies." In preparation are: 'Studies in the History and Art of the Eastern Roman Provinces by Graduates of Aberdeen University,' edited by Prof. W. M. Ramsay; a *Festschrift* in honour of Prof. D. J. Hamilton, by his pupils, edited by Dr. William Bulloch; a new series of 'Flosculi Græci Borealis,' edited by Prof. J. Harrower; 'The Roll of Graduates of the University of Aberdeen, 1860-1900,' edited by Col. William Johnston, C.B.; 'Studies in the History and Development of the University of Aberdeen,' edited by the Convener of the Publications Committee; a revised edition of Neil Maclean's 'Life at a Northern University,' edited by Mr. W. K. Leask, which will be the contribution of the Students' Representative Council; a 'Handbook to the City and University of Aberdeen'; and a 'Record of the Quatercentenary,' to be issued at a subsequent date. The publication of so many volumes has been rendered possible by the munificence of Mr. J. E. Crombie.

The bust of the late John Nugent, C.S.I., senior member of the Council of the Governor of Bombay, the execution of which was entrusted to Mr. Brock, R.A., by the English and Indian subscribers towards a memorial to that distinguished Anglo-Indian, is now finished. Mr. Jehangeer Dosabhoy Framjee, of the Bombay service, who is at present in London, is arranging for the early dispatch of the bust to Bombay on behalf of his fellow-subscribers. It is hoped that the Government of Bombay will give it a place in the Secretariat building.

The Senate and Council of Prague have sent the great silver medal "for services to the city," with an illuminated diploma on vellum, to Mr. James Baker for his numerous books and articles on Bohemia, written during the last twenty years.

Mlle. Dosne, sister-in-law and heiress of Thiers, has bequeathed the statesman's beautiful residence, Place St. Georges, to the French Institut, apparently without any restrictions. The house itself was originally constructed by M. Dosne, one of whose daughters Thiers married; it was partly destroyed during the Commune, but was subsequently reconstructed at the cost of the State. Mlle. Dosne devoted the later years of her life to editing a section of Thiers's correspondence and his 'Notes et Souvenirs'; and it was under her auspices that the "Fondation Thiers" was established. It will be interesting to see how the Institut will dispose of its new present.

We have to note the publication of the Thirty-Fourth Annual Report of the Local Government Board, 1904-5, which deals with the usual subjects. The price is 4*s.* 10*d.*

SCIENCE

AN EXPLANATION OF MAGNETISM.

At the beginning of the last century Ampère asserted that every molecule of a magnet was the seat of an electric current, and that these molecular currents were free to move about their centres. So long as the substance of which the magnet was composed remained unmagnetized, the currents were supposed to point in every direction. The effect of magnetization was, according to him, to arrange them all in parallel, when the limit of magnetization was reached; while the difference between the permanent or ferromagnetism of steel and the temporary or paramagnetism of soft iron was accounted for by Weber's assumption of a greater rigidity of the molecules in the first-named case than in the second. Then came Faraday, who showed that all known substances, including gases, were either attracted or repelled by a magnet, those which, like bismuth, are repelled being called diamagnetic; and Prof. Ewing, whose experiments demonstrated that many of the remaining phenomena of magnetism could be explained by the action of the Amperian currents upon each other. Meanwhile, it has been established by many different observers that every electric current produces a flow of magnetism in a direction perpendicular to its producer, and vice versâ; to which the experiments of Zeeman enable us to add that the spectrum of an incandescent substance placed between the poles of a very powerful electromagnet becomes thereby split up into a greater number of lines than it possesses apart from them.

Even from this necessarily brief and imperfect sketch, it is plain that there is a certain connexion between these at first sight unrelated facts. As the Zeeman effect is, so far as yet ascertained, universal, and Faraday's experiments leave no doubt that almost all substances, except iron, steel, and their relations among the elements, will, if free to move, strive to set themselves across a magnetic field, it seems fair to conclude that diamagnetism is the normal or fundamental condition of all bodies, and that both the other kinds of magnetism are but modifications somehow superinduced upon it. This view is also confirmed by the recent discovery of M. Curie that, while a rise of temperature will make a magnet pass from the ferromagnetic to the paramagnetic state, and the paramagnetic state itself may be described as varying inversely to the absolute temperature, the diamagnetism of a body remains entirely unaffected by either heat or cold. But then it is plain that electricity, which not only gives us the most powerful magnets known, but can itself also be, alternately, both the cause and the product of magnetism, must have something to say to the superinduced modifications, although iron, in which they are most generally exhibited, has no special qualities in the electrical sense, being neither a very good nor a very bad conductor. Hence even Clerk Maxwell failed in determining the relationship between magnetism and electricity, and we have been content hitherto to make use of our practical knowledge of it for the production of light and power without any attempt to understand its real nature.

In these circumstances M. Paul Langevin has come forward, as mentioned more than once in 'Research Notes' (see *The Athenæum*, Nos. 4041 and 4069), with the proposition that the whole series of phenomena can be explained on the electronic hypothesis. Matter, he says, is an agglomeration of electrons, and electrons are merely electrified centres in movement, like a kink in a rope, within the universal medium of the immobile ether. These electrons perpetually revolving in closed circuits he likens to the Amperian currents, and points out that their displacement must produce in the surrounding ether a magnetic field, in each case of an intensity proportional at once to the charge of the electron and to its velocity. The creation of these fields at the moment when the electron begins to move implies, on the same authority, an expenditure of energy proportional to the square of the velocity, and this energy is kinetic in form, and equivalent to the energy of self-induction or inertia of the current it produces. Every electrified centre or electron possesses, he declares, a certain inertia by virtue of its charge, and the inertia of a molecule of matter is, therefore, only the sum of the electromagnetic inertias of its component electrons. Arguing from these premises — which few partisans of the electronic theory will be unwilling to grant him—M. Langevin seeks to show that the nature of the magnetism of a molecule really depends upon the symmetry with which it is constructed. The molecule contains as many of these elementary currents as it has electrons in motion, and as each of these produces an equivalent magnetic field,

these fields should all cancel each other if the molecule be perfectly symmetrical. But if "the molecular edifice" is dissymmetrical to the extent of a revolving cylinder — and M. Langevin quotes the demonstration by M. Curie that a magnetic field possessing only the symmetry of a revolving cylinder has but one plane perpendicular to its direction — the molecule will be a small magnet.

There remains to be seen what happens if a molecule of either of the degrees of symmetry noticed, and, a fortiori, any body consisting of a great number of such molecules, be brought within the action of a magnetic field created by exterior causes. In the first place, the electric field which, as we have seen, always accompanies the creation of a magnetic field, will modify the motion within their orbits of all the electrons composing the molecule. This modification is always extremely feeble, and the strongest magnetic field that can be produced will only alter the magnetic effect of the elementary currents by a ten-thousandth part. This, however, is sufficient to cause the appearance of the phenomenon of diamagnetism, always the first to manifest itself in the presence of an external field. If the molecule is sufficiently symmetrical for the total strength of the poles multiplied by the length—or, in a word, the magnetic moment of its composing magnets—to be zero, no other result will follow, and the molecule or body will remain diamagnetic. If, on the other hand, the want of perfect symmetry within the molecule compels the electrons to have a resulting or total moment which is not zero, the external field, after rendering them diamagnetic, will try to turn their magnetic axes parallel with its own, and will thus make them paramagnetic. Matters will stop here if the molecule is so composed that the action of the molecular magnets upon each other is negligible, as it is in the cases of gases and solutions. Should, however, its interior constitution be such that the action of these internal currents on each other produces its full effect, the body will become ferromagnetic, although M. Langevin does not express himself very clearly on this point. He promises to return to it later, after study of the directive actions of magnetized particles upon each other, which he thinks will be peculiarly well exemplified in the magnetic action of crystals.

So far, then, M. Langevin accounts for the artificial production of diamagnetism and paramagnetism only, and shows for the first time the relation between the two. Into the thermodynamic argument by which he illustrates this we do not propose to enter here, and there seems no occasion to reproduce the equations and other formulas of his analysis, which the reader will find set out at length in a translation of his paper which appeared in our contemporary *The Electrician* of the 3rd and 10th of November. But to his remarks on the Zeeman effect M. Langevin adds as an *obiter dictum* that whenever an electron changes speed, either an electromagnetic or luminous ray is emitted, and in this he sees the origin of the rays of the spectrum. The period of the vibrations of the light rays, which he puts as in the neighbourhood of 10^{-15} seconds, should be, he declares, of the same order as the duration in time of the revolutions of the electrons in their orbits. This, which was shadowed forth in a somewhat different form by Prof. Lorentz before the experimental demonstration of the Zeeman effect, is a most pregnant hint, and may go far to clear up what is still obscure in the relations between electricity, magnetism, and light.

Generally, it may be said that, while M. Langevin's theory is yet incomplete, it marks a distinct step in advance, and may, perhaps, succeed in bringing all the known phenomena of magnetism within the range of the electronic hypothesis. Yet there seems no reason to reconsider at present what has already been said in 'Research Notes,' to wit, that M. Villard's alleged discovery of particles of magnetism, or "magnetons," seems to be left out of account by it, and that it is only by actual experiment that it can be established to the satisfaction of all. Finally, the whole electronic hypothesis will probably remain in doubt until it can furnish us with some explanation of the phenomena of gravitation.

ANTHROPOLOGICAL NOTES.

The School of Anthropology of Paris has now begun its winter courses. M. Capitan, Professor of Prehistoric Anthropology, takes for subject the bases of "la préhistoire"; M. Hervé, Professor of Ethnology, the negro problem in the United States; M. Mahoudeau, Professor of Zoological Anthropology, the origin of man; and M. Papillault, Professor of Sociology, associations among primitive peoples. M. Verneau gives a complementary course on human palæontology, dealing with the primitive races of Europe, the race of Spy and its probable origin and the negroid race of Grimaldi. Among the courses of lectures are ten by M. Dussand on pre-Hellenic Crete and its civilization, and five by Dr. Marie on the morbid psychology of crowds, mental contagion, "folie communiquée," &c. Other subjects are proposed for discussion by professors and teachers. These arrangements are made by the Association for Instruction in the Anthropological Sciences, which is recognized as an establishment of superior education and public utility.

The publishing house of Fritz Lehmann, of Stuttgart, announces a forthcoming work on the types of heads and faces of the East Asiatic and Melanesian peoples, with explanatory text (in German or in English) by Dr. Hagen. They are taken from Tamils of Madras, the southern provinces of China, the Malayan islands, and German New Guinea, and include an African negro.

M. Dharvent, of Béthune (Pas-de-Calais), has published in a local paper a "report" presented by him to the recent Prehistoric Congress on a flint discovered by him at Fouquières, in that neighbourhood, roughly resembling a human head, and bearing hollows to represent the eyes and mouth, made, as he thinks, intentionally with the view of emphasizing the likeness to humanity shown in the natural configuration of the flint. Curious as such objects are, great hesitation will be felt before accepting them as conclusive evidence of human workmanship.

The proceedings of the Fourth International Congress of Actuaries, held at New York in 1903, have just been published in two large volumes by the Actuarial Society of America. They contain a discussion of a question of some interest to anthropologists, that of the presumed increase in the average duration of human life during the nineteenth century. A strong impression prevails that there has been such an improvement in longevity, and there is some evidence of it; but that evidence, when brought to the test of statistical investigation, does not appear to be conclusive. Mr. S. G. Warner was the author of the paper on this question relating to Great Britain, and he showed that while the Registrar-General's returns indicate a steady decrease in the rate of mortality during the century, the weight of that improvement falls on the early years of life. After age 34–44 the tendency is the other way. The average age at death of the deaths registered in 1840, 1870, 1890, shows an increase, which is especially marked in the second interval. The experiences of insurance companies, as tabulated in 1893, show a slight improvement throughout on those tabulated in 1863; but as they relate to selected lives, this may be due to more careful medical supervision. A table furnished by Mr. George King indicates an improvement of about 5 per cent. in the number of survivors at given ages during these thirty years. Diagrams show a steady increase in the expectation of life and the numbers living, according to seven successive mortality tables published in the Netherlands. In other countries not much evidence was available.

'THE SECRET OF THE TOTEM.'

Alleyne House, St. Andrews, November 26th, 1905.

May I be permitted to point out a fundamental misapprehension on the part of the courteous reviewer of my 'Secret of the Totem' last week? He writes:—

"Mr. Lang relies for his examples of the most primitive types of man upon.....Australian natives. .....He takes upon himself the determination of which of the tribes that have come under investigation are the most primitive and which are more advanced; and he rules out of court—by implication, if not actually—evidence to be derived from anywhere else. This surely is an 'immense' beginning. He settles that the Arunta group of Australians, claimed by Messrs. Spencer and Gillen as the most primitive, are in fact the most advanced; and the rest of his conclusions are based upon this settlement of the case. He has Mr. Hartland among modern scholars on his side in this matter, but he has opposed to him Mr. Spencer, Dr. Howitt, and Mr. Frazer. And in not admitting evidence from America and elsewhere he is putting aside the whole doctrine of survival in culture."

Later the critic remarks that I "use my own conclusions to prove my own conclusions."

If all these things were "not otherwise but thus," my whole argument would, of course, be one flagrant *petitio principii*, and not, as the reviewer says with benevolent inconsistency, "clear, consistent, and logical." The fact is that I do *not* "take upon myself the determination of which of the tribes.....are the most primitive" as regards social organization, and, far from having Dr. Howitt opposed to me on this point, I use his own tests of primitiveness, which I had reason to suppose to be universally accepted by all British students of any authority. I wrote (p. 7):—

"We begin with what all inquirers (except one or two [such as Starcke and Cunow] who wrote before the recent great contributions to knowledge appeared) recognize as the most pristine type extant."

Thus I did not take upon myself to determine which types of organization "are the most primitive," but I merely followed Dr. Howitt and general consent on this point. "The common assumption" (as Mr. Frazer wrote in the September number of *The Fortnightly Review*) has been "that inheritance of the totem through the mother always preceded inheritance of it through the father." On no arbitrary decision of my own, but on "the common assumption," I chose the reckoning of descent on the mother's side as one test of primitiveness. Dr. Howitt does the same thing: I could produce columns of proofs from his work, but it is enough to refer to his 'Native Tribes of South-Eastern Australia,' p. 500. I cited Mr. E. B. Tylor, Dr. Durkheim, and Messrs. Spencer and Gillen as being of the same mind here as Dr. Howitt, and also Mr. Frazer (cf. 'Totemism,' 1887) "till recently," that is, till September, 1905, when he wrote, after my book was printed, that "the common assumption need not hold good."

The other test of social primitiveness which I accepted from Dr. Howitt and general assent was the increasing number of tribal divisions, from two to four, and thence to eight "classes," within which marriage is prohibited. On this point I have never heard that any difference of opinion exists among British authorities. Thus, I took no power of "determination of which tribes are most primitive" upon myself. On the other hand, in my preface (p. x) I quoted Mr. Frazer's recent remark, adding that, if he be right, "much of my argument is shaken, and

of this it is necessary to warn the reader." I made no *petitio principii*.

As regards Mr. Baldwin Spencer, I was not aware of, and so had not read, his most recent statement of his case, in the *Proceedings* of an Australian scientific society. But I quoted from his 'Central Tribes,' p. 211, his opinion that Arunta society is relatively advanced; and for his opinion that their rites and ceremonies are advanced I cited 'Central Tribes,' p. 227, 'Northern Tribes,' p. 329; and I can add other examples.

Mr. Spencer, however, appears to hold that, in their alleged absence of religion, in their nescience of the facts of procreation, in the magical character of their totemic guilds, and in their casual manner of acquiring totems, *not* by inheritance, the Arunta and kindred tribes retain very primitive traits. Now I do not combat this theory simply on the ground of conclusions which, as I prove, I am most erroneously said to have "determined" for myself. I argue, indeed, that tribes with eight "classes" (confessedly not primitive, but most advanced), and with inheritance of totemic rites through *males*, are, by "the common assumption," not primitive. These institutions of the Arunta, with their great solidarity and *local* government, raise a presumption against the primitiveness of their anomalous totemism. Local institutions and male descent, indeed, are among Dr. Howitt's tests—the usually accepted tests—of advance out of primitiveness (cf. 'Native Tribes of South-Eastern Australia,' p. 500).

However, I do not rely on this presumption alone, because these tribes, though advanced to the extent indicated, might, none the less, conceivably retain traits very primitive. I therefore adduce new arguments of quite another character to prove that the Arunta nescience of procreation is a corollary from their system of philosophy; while their totemic peculiarities are not primitive, but the consequence of a confessedly isolated superstition of theirs, for which I suggest a hypothetical origin (pp. 62-89). My arguments may be erroneous, but they are not a case of "using my own conclusions to prove my own conclusions," which, according to the reviewer, is my method, while, none the less, my "method of dealing with my argument is altogether admirable."

Dr. Howitt remarked many years ago that when descent comes to be reckoned in the male line, he always finds totemic aberrancies and eccentricities. But I was not content to reckon the Arunta totemism among these aberrancies. I endeavoured to give a rational account of its evolution out of its confessedly essential factor, the *churinga nanja* superstition. As to "not admitting American evidence," the anxious reader may consult my discussion of some American evidence in the Appendix, pp. 202-15.

A. Lang.

SIR JOHN BURDON-SANDERSON.

Oxford mourns the loss of a great and good man. The Regius Professor of Medicine, who died there on Thursday week last, for more than a score of years stood for the symbol and embodiment of the life of research in the eyes of all Oxford students. Not only his scientific record, but also his very mien and presence, encouraged the fancy. Some may remember a good-natured cartoon of Spy's in *Vanity Fair* which renders with passable fidelity the long spare form, the stooping shoulders, the heavy brow, the brooding, abstracted air. Let Oxford be forgiven if in days gone by she was sentimental to the point of wishing to shut her gates to a physiology founded on vivisection. It is hardly too much to say that, if she has since come to acquiesce in a strictly limited infliction of pain on lower organisms in the interest of our own race, it is because Prof. Burdon-Sanderson's personal character could be taken as a guarantee for the absolute good faith of science in regard to this matter.

The history of his highly original and important researches in physiology and pathology is associated perhaps somewhat more closely with London than with Oxford, for he was for fifteen years medical officer of health for Paddington, and also on the staff of two hospitals. Here he made a name by his researches on infectious diseases and tuberculosis, and was Professor of Physiology at University College, 1874-82. Yet Oxford, where he was Waynflete Professor of Physiology (1882-95) before he took the Regius Professorship, at least enjoyed in fullest measure the benefit of his ripe experience, as her flourishing physiological laboratory and medical school attest.

His numerous scattered papers will, it is hoped, be published in a collected form, that the world may be the better able to appreciate the fine quality of his researches, which were recognized by abundant honours. Meanwhile, in Oxford his work will primarily be known, not as it survives in the "cold obstruction" of the printed page, but rather as it continues to grow and expand under the hands of the many disciples whom he has taught to revere high aims and a devoted spirit.

SOCIETIES.

Linnean.—*Nov.* 16.—Mr. C. B. Clarke, V.P., in the chair.—The following resolution was put and adopted: "The Fellows of the Linnean Society of London in general meeting assembled, 16th November, 1905, congratulate the University of Liverpool on the approaching inauguration of the new Zoological Department, and request their President, Prof. Herdman, to convey the expression of their good will and good wishes to the Chancellor, Council, and Senate of the University on that occasion."—Messrs. H. and J. Groves exhibited a number of specimens of British water Ranunculi, with the purpose of showing the modifications in the form of the leaves. They pointed out that the species might be roughly grouped under three headings: (1) those in which only broadly lobed aerial leaves were produced; (2) those in which submersed multifid leaves with capillary segments were also produced; and (3) those with multifid leaves only; that although the plants of the first group as a rule occurred only on mud or in shallow water, those of the second and third groups frequently occurred together; and they suggested therefore that it required something more than the "direct response to the conditions of life" to account for the different behaviour of closely allied plants growing under precisely the same conditions.—The Rev. T. R. R. Stebbing exhibited a photograph showing the otoliths (natural size) from thirty-five species of fishes, a collection made by the late David Robertson, "the Naturalist of Cumbrae."—Mr. E. M. Holmes exhibited a leaf and seed of *Macrozamia spiralis* from Queensland, where it is stated to cause symptoms of paralysis of the hind quarters of cattle eating the leaves. The chemical nature of the constituents of the plant appears to be unknown.—A paper entitled 'Contributions to the Embryology of the Amentiferæ: Part II. *Carpinus betulus*,' by Miss M. Benson, Miss E. Sanday, and Miss E. Berridge, was read by the last named.—A discussion followed, in which the Chairman, Miss Thomas, Prof. F. W. Oliver, and Dr. D. H. Scott took part.—Prof. C. Stewart read a paper on the membranous labyrinth of five sharks, that he believed had not been previously figured, viz., the labyrinth of *Notidanus griseus*, *Læmargus borealis*, *Lamna cornubica*, *Alopecias vulpes*, and *Carcharias lamia*.—Dr. Smith Woodward added some observations.

Zoological.—*Nov.* 14.—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary read a report on the additions to the menagerie from June to October.—Col. W. H. Broun exhibited the mounted head and skin of a white water-buck (*Kobus ellipsiprymnus*) from British East Africa; and two mounted heads of the rhinoceros, one of which showed abnormal growth of the anterior horn, whilst the other bore four horns, viz., two on the nose, one between the ears, and one nearly at the back of the head.—The Hon. Walter Rothschild exhibited specimens of a very interesting marsupial, hitherto unique, in the Paris Museum, viz., *Dactylopsila palpator*, Milne-Edw., which differed from *D. trivirgata* by the extremely thin prolonged second finger. Mr. Rothschild also exhibited two tusks which had been obtained by Baron Maurice de Rothschild during his recent expedition to Abyssinia. They were so unlike the normal tusks of any known animal that Mr. Rothschild was of opinion they might belong to some new form.—Mr. A. S. Hirst exhibited microscopic preparations of a new Hæmosporidian from the blood of an African stork (*Leptoptilus crumeniferus*). He pointed out that this parasite belonged to the genus Halteridium, but differed from *H. danilewskyi* in its greater size and also in its method of sporulation. The name *Halteridium crumenium* was proposed for the new species.—Dr. P. L. Sclater read a letter from Mr. William Rodier, of Tambua Station, Cobar, N.S.W., concerning the continued success of Mr. Rodier's plan for counteracting the rabbit-pest, and explained the plan, which consisted simply in catching the rabbits alive and killing the females only, letting the males go free.—Mr. H. Scherren made some remarks, illustrated by lantern-slides, on the *Satyrus indicus* of Tulpius, said to be the type of the genus Simia, with the view of showing that the animal was a gorilla, and was recognized before the middle of the eighteenth century as differing from a chimpanzee. The distinction between the *tschego* and the *ngina* was, he said, known in England in the first quarter of the nineteenth century.—Dr. Walter Kidd read a paper, illustrated by lantern-slides, 'On the Papillary Ridges in Mammals, chiefly Primates.' The arrangements of the ridges on the hand and foot of twenty-four species were shown and described, and their functions discussed. Arguments were brought forward to show that their primary function was to increase the delicacy of the sense of touch.—Mr. J. L. Bonhote communicated a paper on the mammals brought back by the Tibet Mission. The collection was very small, containing examples of only some eight species, three of which were described as new, viz., *Vulpes vulpes waddelli*, subsp. n.; *Cricetulus lama*, sp. n.; and *Microtus* (*Phacomys*) *waltoni*, sp. n.—Dr. Einar Lönnberg sent notes on the geographical distribution of the okapi, and Major G. F. Evans notes on observations he had made on the goral (*Cemas goral*) in Burma.—A paper by Miss D. M. A. Bate contained an account of a collection of the mammals of Crete. Examples of sixteen forms, of which six were described as new subspecies, were contained in the collection, and these were enumerated and remarked upon.

Anthropological Institute.—*Nov.* 21.—The following were elected Fellows:—Mr. E. M. Andrewe, Mr. C. Arnold, Mr. G. J. Atkinson, Lieut. T. T. Behrens, Mr. A. Dence, Mr. T. W. Edge-Partington, Sir Charles Eliot, Dr. Th. Gollier, Mr. W. A. Graham, the Rev. J. Hastings, Prof. M. Hay, Mr. H. Marshall Hole, Mr. R. E. Large, Mr. R. H. Martin, Mr. T. E. Smurthwaite, Miss M. F. A. Tench, and Dr. E. B. Walker.—Mr. J. Smeaton Chase exhibited a large collection of photographs from Arizona. These included typical types of the natives, and also illustrated the Mogui snake dance and other ceremonies.—Mr. Maurice Bidder exhibited a collection of objects from Siam, including weapons, pottery, and musical instruments.—Mr. N. W. Thomas read a paper on 'Boomerangs.' He explained the difference between the return and non-return boomerang, and showed the reasons for the peculiarity of the former kind. Diagrams of the different flights were exhibited as well as a large collection of Australian boomerangs and African throwing knives.

MEETINGS NEXT WEEK.

Mon.	Royal Academy, 4.—'The Head and Neck,' Lecture III., Prof. A. Thomson.	
—	London Institution, 5.—'Variation in Man and Woman,' Prof. K. Pearson.	
—	Society of Engineers, 7½.—'The Grindleford Stone Quarries and their Working,' Mr. B. L. Bradley	
—	Aristotelian, 8.—'Teleology,' Mr. Shadworth H. Hodgson.	
—	Society of Arts, 8.—'The Measurement of High-Frequency Currents and Electric Waves,' Lecture II., Mr. J. A. Fleming. (Cantor Lecture.)	
—	Geographical, 8½.—'Exploration in the Abai Basin, Abyssinia,' Mr. R. Weld Blundell.	
Tues.	Institution of Civil Engineers, 8.—'The Steam Turbine,' Hon. C. A. Parsons and Mr. G. G. Stoney.	
Wed.	Archæological Institute, 4.—'The Nuraghs of Sardinia,' Mr. W. Churchill.	
—	Entomological, 8.—'Descriptions of New Genera and Species of African Galerucidæ and Halticidæ,' Mr. M. Jacoby.	
—	Geological, 8.—'The Physical History of the Great Pleistocene Lake of Portugal,' Prof. E. Hull: 'The Geological Structure of the Sgurr of Eigg,' Mr. A. Harker; 'The Buttermere and Ennerdale Granophyre,' Mr. R. Heron Rastall.	
—	Society of Arts, 8.—'The Manufacture of Sugar from British-Grown Beet,' Mr. Sigmund Stein	
Thurs.	Society of Arts, 4½.—'The Partition of Bengal,' Sir J. Bourdillon. (Indian Section.)	
—	Royal, 4½.	
—	London Institution, 6.—'Ice-Breakers and their Services,' Mr. A. Gulston. (Travers Lecture.)	
—	Institution of Electrical Engineers, 8.—'The Charing Cross Company's City of London Works,' Mr. W. H. Patchell.	
—	Linnean, 8.—'The Ætiology of Leprosy,' Dr. J. Hutchinson; 'Some Notes on the Life-History of *Margaritifera pancras*,' Mr. A. W. Allen.	

Thurs. Antiquaries, 8½.—'Some Leaden Burial Crosses from the Site of the Grey Friars, London,' Mr. F. G. Hilton Price; 'Silver Spoons of Provincial Make, and some Further Examples of Death's-Head Spoons,' Mr. H. D. Ellis; 'The Treatment of the Monuments in Westminster Abbey Church,' Mr. A. Hartshorne.
— Chemical, 8½.—'The Constitution of Nitrites: Part I. Two Varieties of Silver Nitrite,' Messrs. P. C. Ray and A. C. Ganguli; 'The Products of heating Silver Nitrite,' Mr. E. Divers; 'Ethyl Piperonylacetate,' Messrs. W. H. Perkin, Jun., and R. Robinson; 'A Contribution to the Chemistry of Saccharin,' Mr. F. D. Chattaway; and other Papers.
Fri. Astronomical, 5.

Science Gossip.

Mr. F. W. Dyson, F.R.S., Chief Assistant at the Royal Observatory, Greenwich, since 1894, has been appointed Astronomer Royal for Scotland, in succession to the late Dr. Copeland.

The First Report on Fishery and Hydrographical Investigations in the North Sea and adjacent waters has just been published as a Parliamentary Paper (price 8s. 9d.). The volume deals chiefly with the Dogger Bank and the Channel.

The winter solstice this year occurs on the 22nd inst., the sun being furthest south about an hour after noon (Greenwich time) on that day. The moon will be full half an hour before Greenwich midnight on the 11th, and new about 4 o'clock on the afternoon of the 26th; she will be nearest the earth on the night of the 23rd. The star γ Tauri will be occulted from 4h. 58m. to 5h. 56m. on the evening of the 10th; Aldebaran from 2h. 52m. to 3h. 53m. on the morning of the 11th. The planet Mercury will be at inferior conjunction with the sun on the 15th, but may be seen in the morning at the end of the month, not far from Antares. Venus rises later each morning, moving from Libra into Scorpio, and passing due north of Antares on the 14th. Mars, now in Capricornus, enters Aquarius towards the end of the month, setting at Greenwich between 8 and 9 o'clock in the evening. Jupiter is still brilliant during the greater part of the night, situated to the south-east of the Pleiades; he will be near the moon on the 9th, and due south at 10 o'clock in the evening on the 18th. Saturn is in Aquarius, and will be in conjunction with Mars on the 26th; at the end of the month he will set about half-past 8 o'clock in the evening.

Comet *b*, 1905, was discovered by Herr E. Schaer, assistant at the Geneva Observatory, on the 17th ult., about 6 o'clock in the evening, between the constellations Ursa Minor and Cepheus, only about 4° degrees from the Pole, and equal in brightness to a star of the seventh magnitude. It was observed on the following night by Prof. Hartwig at Bamberg and by Mr. Aitken on Mount Hamilton, moving rapidly towards Cassiopeia; the former described it as round, about 10′ in diameter, magnitude 7½. The orbit has been computed by Herr Ebell, of Kiel, who finds that the comet passed its perihelion on October 27th at a distance from the sun about the same as the earth's mean distance. When it was discovered its position was only about one-fifth of the sun's distance from us, but it has since receded to about half the sun's distance. Its brightness therefore is rapidly diminishing, and is now less than a quarter what it was at the time of discovery. Its motion has been almost due south, slightly westerly, and after traversing the western parts of the constellations Cassiopeia and Andromeda, and the eastern portion of Pegasus, the comet is now passing the equator in the constellation Pisces, visible, but only as a faint object, to observers in the southern hemisphere.

Prof. Max Wolf and Herr G. Wolf, of Heidelberg, have discovered that seven small stars in the neighbourhood of γ Aquilæ are subject to changes of brightness; these will therefore be reckoned as var. 109–115, 1905, Aquilæ. They have also detected that a star in the constellation Aries (which may be a Nova) is variable, so that its designation will be var. 116, 1905, Arietis. It was first noticed on two photographic plates taken on the 6th ult.; its brightness then was below the twelfth magnitude, and it has considerably diminished since.

FINE ARTS

The Royal Collection of Paintings. Published by command of His Majesty King Edward VII. With Introduction and Descriptive Text by Lionel Cust, Surveyor of the King's Pictures and Works of Art. — Vol. I. *Buckingham Palace.* (Heinemann.)

Mr. Lionel Cust has already done such excellent work in his previous publications, especially the sumptuous edition of the Bridgewater Gallery, that we are not surprised to find the present work entirely admirable. The hundred pictures are chosen so as to typify all aspects of the collection at Buckingham Palace, from Duccio down to Winterhalter, whose work is rightly included on historical grounds, and, as wisely, confined to a single example.

The reproductions in photogravure are very good, excelling perhaps rather in sharpness of definition than in beauty of tone, as a comparison of the Rembrandts with the reproductions of the same pictures in Hofstede de Groot's publication shows. To each reproduction is attached Mr. Cust's descriptive text. These notices are done with all the thoroughness, the sound scholarship, and the tact to which Mr. Cust's past work has accustomed us.

In the introduction he gives an excellent summary of the history of the Royal collections from Henry VIII.'s time to the present day. Without going into details, he touches upon Charles I.'s extraordinary feeling for beauty and his unique connoisseurship. From Charles I. to George IV. the history of our Royal family does not shine in the matter of art patronage, but Mr. Cust rightly pays a tribute to the taste and understanding of George IV. The man who bought so seriously and intensely dramatic a picture as Rembrandt's 'Noli Me Tangere' must have been inspired by something more than dandyism or pretentious affectation. Finally, we come to the events of the late reign, in which the Prince Consort distinguished himself by an admiration for primitive art which was altogether remarkable, when one considers the time and the circumstances in which it was displayed. It is to him that the collection owes the few examples of the Italian and Flemish primitives which it possesses. Unfortunately, his perception of quality was not so acute as that of Charles I., who could detect repaints and alterations with a professional eye, and the Prince Consort allowed his pictures to be cleaned and restored in a deplorable manner.

It is in discussing these primitive pictures that Mr. Cust brings to light some of the newest and most interesting matter in the volume. The 'Madonna' ascribed to Fra Angelico is (or rather once was) a lovely work, but Mr. Cust rightly places it among the better school pieces, associating it very plausibly with the 'Annunciation' in the National Gallery. The Gentile da Fabriano, also a terribly repainted picture, which might perhaps be restored to a more primitive condition, is an undoubted and important work by that master. Mr. Cust has embodied in his notice the results of Mr. H. P. Horne's researches on the history of the picture, published in *The Burlington Magazine.* To Mr. Horne also, we believe, is due the discovery of the interesting connexion between the two saints by Pesellino and the 'Trinity' in the National Gallery, of which it formed one of the wings. Mr. Cust does not seem to be aware that both pictures, and possibly the other wing, were together in the Young Ottley Collection, and are superficially described in Waagen's first edition, so that the separation of the panels was subsequent to Young Ottley's death.

Of the two Titians, the 'Landscape' is not only the finer, but is also a very rare and exceptional piece among Titian's work. The other, 'The Lovers,' is in its present condition a most puzzling and disquieting picture. Mr. Cust appears to accept the attribution to Titian with less hesitation than we should have expected.

Of the German pictures the most important is the great altarpiece by Lucas Cranach, formerly attributed to Grünewald, and first recognized as Cranach's by Mr. Claude Phillips. The other and smaller Cranach, a most idyllic and charming piece, is not included in the present volume.

Coming down to the seventeenth century, we find a mass of material of the first quality, too large to discuss in detail. We can only allude to the Rembrandts—'The Shipbuilder and his Wife'; the much less satisfactory 'Rembrandt and Saskia,' before which Mr. Cust rightly hints at Bol; the superb 'Lady with a Fan'; and the two marvellous religious pieces, the 'Noli Me Tangere' and 'Adoration of the Magi,' which give us Rembrandt at his highest point of imaginative concentration and dramatic sincerity.

The collection is immensely rich in masterpieces of the Dutch School, Terborgh, Jan Steen, Slingelandt, Metsu, Cuyp, Hobbema, and Ruysdael being represented by works of the finest and most typical quality. All these are due to the perspicuous extravagance of George IV. when Prince of Wales, and it is to him rather than to any one else that the collection at Buckingham Palace owes its exceptional character.

Of the Flemish School, the Teniers, 'Le Tambour Battant,' is of extraordinary merit. It gives one the idea of an artist with much greater gifts than Teniers usually allowed to appear. It has an almost heroic grandeur of style and sobriety in the disposition of great triangular masses.

Of the Rubenses, the sketch for 'The Assumption of the Virgin' was made after the picture for Bolswaert's engraving—a fact which is suspicious for its authenticity, but, in spite of that, Mr. Cust considers its quality justifies the attribution. The 'St. George and the Dragon' is much less open to doubt, and is one of the pictures which originally belonged to Charles I., and were restored to the Royal collection as recently as 1814 by the Prince Regent. The so-called Memlinc is, as Mr. Cust frankly admits, the work of a second-rate,

but very charming master of the Bruges School, by whom there were several pieces at the Bruges Exhibition. He was not, we should imagine, so much an "immediate pupil and imitator of Memlinc," as Mr. Cust surmises, as an independent and collateral painter whose style suggests a designer for tapestries rather than one who was pre-eminently a painter.

In the English School, among much that is not of the first importance, are a few masterpieces; for instance, Reynolds's 'Duchess of Gloucester' and Gainsborough's dazzling 'Duchess of Cumberland,' the two ladies who married secretly into the Royal family with such conspicuous success that an Act of Parliament was passed to prevent the recurrence of these happy accidents. Then there is Gainsborough's splendid 'Johann Christian Fischer'; and among the later masters, Watts's 'Mary Augusta, Lady Holland,' an early work, is of surpassing beauty.

It will be seen from this brief summary what a wealth of masterpieces little known to art-lovers is now made accessible to the public, which is certain to be grateful that the Royal commands have been so thoroughly and adequately executed by Mr. Lionel Cust.

THE BURLINGTON FINE-ARTS CLUB.

As usual, the winter exhibition of the Club has brought forth some very interesting and little-known works of art. Some of these have lately been reproduced by the Arundel Club, but no photograph could quite have prepared one for the full splendour of the Antonio More belonging to Mr. Bischoffsheim. It is a portrait of Elizabeth of Valois, Queen of Spain. She is represented in magnificent robes of crimson and white satin elaborately cut and slashed. The painting of the sleeve is a masterpiece of minute delineation which never fails of breadth and coherence of effect. The face is scarcely pleasing, but it has extraordinary force of character and a strange simplicity and directness of expression, as though More had carried into the period of full-blown and self-conscious art something of mediæval sincerity and purity of vision. One cannot help feeling before such a portrait as this that More still awaits his full recognition. Even the sensuous charm and glowing colour of the celebrated *Lovers*, lent for the first time by His Majesty from Buckingham Palace, scarcely eclipses More's work. This is, however, a picture of great interest, for Vandyke sketched it as a Titian, and as such it hung in Charles I.'s collection. Later, in James II.'s reign, it bore the attribution of Giorgione, which Mr. Cook has endeavoured to sustain.

Mr. Bischoffsheim contributes another extremely fine work in the Reynolds of *Kitty Fisher*. For him it is unusually blonde in colour, with a pale luminous sky and roses for a background reminiscent of eighteenth-century French portraiture, and less in the grand Italian manner than usual. The dress, for which he accepted contemporary fashion, is admirably painted.

Even if the sceptical critic finds it difficult to believe that the small room here contains, as the catalogue has it, no less than four pictures by so rare a master as Giorgione, he may still wonder that no fewer than three Lottos are shown. Here, at all events, we are on sure ground. No one has ever doubted that Sir Martin Conway's so-called *Danaë* is not only the earliest existing work by Lotto, but also in many ways the most entirely enjoyable of all his paintings. For Lotto was an artist of exquisite sensibility, if imperfect talent, and, in consequence, he promised more than he could ever perform. Here in this early work, which breathes the fine earnestness and illusion of youth, he is really greater in what he suggests than in the imperfect accomplishment of his maturity. Another picture, Mr. Benson's *Susannah and the Elders*, shows him at the best of his maturer powers, but charming and original as it is, it lacks the poetical intensity of the 'Danaë.' Here certain extravagances and uncertainties of taste, which were inherent in Lotto's genius, make themselves apparent alongside of the originality which could go so far from the beaten track of Venetian painting, and could even take over something not only in technique, but also in feeling, from the art of the Netherlands, from Memlinc and David. Mr. Benson contributes yet another picture, a large *Madonna and Donors*, in which Lotto is seen in the more ordinary routine-work of his profession. We find here no fresh and delicate fancy, no odd conceit, to distract us from a sense of the essential weakness of Lotto's design.

Returning once more to that curiously prolific and various master, Mr. Cook's Giorgione, we may note that the picture which comes most near to the character given him by other writers is the *Portrait of a Gentleman*, lent by Col. George Kemp, M.P. This was described by Mr. Berenson as a copy of a lost Giorgione, so closely did it seem to that writer to adhere to his canon. That it is intensely Giorgionesque is evident, but the actual forms are clumsy and the mood almost caricatured. The dull, leaden greys, both in background and flesh, and something in the spacing of the design, suggest to us the probability that it is one of Bassiti's later Giorgionesque portraits.

There remain the two small scenes from the story of Paris lent by Sir Martin Conway, which are described as "probably the earliest works of Giorgione, done about the age of 16." There is much, one may admit, in the actual forms of the figures that recalls the early works in the Uffizi; indeed, it is probable that the lost Giorgione of which a partial copy remains at Budapest was laid under contribution by the second-rate provincial artist—Previtali, perhaps—who put together these delightfully naïve, but dissipated compositions.

Of the Flemish School there are but two small paintings: one a *Salutation*, ascribed to the now resuscitated Jan Mostaert, but evidently belonging to the school of Gerard David; the other, a *Virgin Reading*, in a delicately rendered landscape, which is by a perfectly recognizable artist who followed precisely in the footsteps of Adriaen Ysenbrandt.

Of the Dutch School there are several important examples: Mr. Alfred Beit's disagreeable, but intensely powerful portrait of a young man, an attempt by Rembrandt in his later years to deny his supreme poetical power, and to compete with the popular portraiture of the day, but fortunately, from that point of view, a failure; an exquisitely beautiful and original Cuyp, *Sunset after Rain*; a Gerard Dou, the *Housewife*, which almost persuades one that he was, after all, an artist; and two Franz Hals, which are rather of average than extraordinary merit.

Of the English School the finest is the Reynolds already mentioned; then there is a charming and very French portrait ascribed (wrongly, we think) to Hogarth, which is lent by Sir Hickman Bacon. There is a large and wooden portrait by Romney, which is more interesting for the subject—Lady Craven, afterwards Margravine of Anspach—than for anything Romney has to say of her. The portrait of *Mrs. Hodges*, ascribed to Gainsborough, looks to us more like a Cotes.

There are a few water-colour drawings of the Early English School, among which Cozens's *Isola Bella* and Girtin's *Bolton Abbey* are the best.

Besides the pictures, the exhibition includes a number of *objets d'art* which deserve a more detailed notice than can be given here. The Chinese *cloisonné* from Sir Trevor Lawrence's collection includes a few fine and early pieces, but is for the most part of the Khang-he and Kien-Lung periods, when elaboration and richness of effect were sought at the expense of greater qualities of design.

Sir Charles Robinson lends two exhibits which deserve notice—one a splendid helmet in steel repoussé and gilt which is supposed to have been Andrea Doria's "casque de parade"—on what grounds do not appear. This is, however, a matter of small importance compared with the superb quality of the workmanship and the breadth and freedom of the design. The other exhibit from the same collection is a terra cotta model of a *Dead Christ*, which is described as an original model by Michael Angelo. This ascription is supported by a drawing in the Louvre which has a vague general likeness to the terra cotta. The likeness is, however, not sufficient to make one overlook the essential differences in conception and manner. Sir Charles Robinson's is a most interesting and beautiful work of Michael Angelo's school, which we are inclined to attribute to Pierino da Vinci, the nephew of Leonardo, and one of the most intelligent and sympathetic of Michael Angelo's imitators.

THE STAFFORD GALLERY.

A small collection of water-colour drawings by Mr. Nicholson at this gallery merits attention. They are executed with all Mr. Nicholson's decision and certainty of effect, and lend themselves admirably to the process of reproduction which has been successfully carried out. They often show original methods of approach to familiar and oft-repeated scenes, and on all the personality of the artist is strongly impressed. We confess to finding in them the solution to a problem which has long puzzled us. We have always admired Mr. Nicholson's work for its deliberate artistic purpose, but with a reserve, the nature of which we could never quite explain. We have, in fact, wondered why, being so good and so accomplished, he never appeared to us really first-rate. Here, where we find him face to face with scenes of singular and refined beauty, we feel a certain want of respect and reverence. He seems too much concerned from the first with the effect he is going to produce, too little passive to the beauty of the object. While he treated commonplace or undistinguished things in this way, or interpreted them ostensibly in a half-humorous vein, one could not complain, even if one was not entirely satisfied; but when he approaches the grandiose and venerable architecture of Oxford with the same light and facile effectiveness, one becomes conscious of the inadequacy of the ideas suggested to his mind.

In his aim at broad summary effects he misses the refinement, the intensely civilized aspect, of Oxford architecture. Such a drawing as the *Worcester*, for instance, lacks the elegance, the subtlety of relief, which come out so perfectly in Turner's early drawing of the same subject. Again, by his spacing of such buildings as the *St. John's*, the *Radcliffe*, and the *Christchurch Library* he tends to belittle their effect on the imagination. They fill so small a space in the angle of vision that they seem rather to have been fitted into an arbitrary scheme of design than to have been the starting-points for one. The drawing of *Trinity* seems to us to be the most sensitive, and to arouse less than any other the idea of indifference to the peculiarly civilized and wrought-out beauty of Oxford buildings.

We should be inclined to admit that our detraction from these drawings is hypercritical.

Mr. Nicholson has certainly achieved something definite and personal, and his use of means to his own ends is masterly, and perhaps, after all, the critic is straining his function in taking objection to the end the artist proposes to himself.

SALES.

Messrs. Christie sold on the 25th ult. the following pictures:—G. Morland, A Rocky Coast Scene, with a group of sailors watching the approach of two cutters, 283*l.*; A Coast Scene, with fishermen, soldiers, dogs, and boats, 157*l.*; Richard Boyle, first Earl of Cork, 451*l.*; Portrait Group of Gentlemen in Hunting Costume, 110*l.* B. van der Helst, Portrait of a Lady, in black brocaded dress, with large white ruff, lace cap and cuffs, 231*l.* Holbein, Portrait of a Gentleman, in black dress with crimson sleeves, wearing a red-and-black cap, a gold chain round his neck, 115*l.* Hoppner, Edmund, eighth Earl of Cork and Orrery, 162*l.* Lely, Mary, Lady Broghill, wife of Roger, second Earl of Orrery, 141*l.* A. Pond, Countess of Coventry, as a market-girl, carrying a basket of eggs, 189*l.* Reynolds, Richard Boyle, Earl of Shannon, 682*l.* S. Slaughter, Juliana, Viscountess Skerrin, as a shepherdess, in blue dress, with a dog, 315*l.* P. di Cosimo, Portrait of a Young Man, in dark dress and cap, 120*l.* Romney, Head of Lady Hamilton, in white dress and hat, 168*l.* Vandyke, Mary Villiers, Duchess of Lennox and Richmond, 157*l.* A. Cuyp, A Group of Cattle and Milkmaid, in a hilly landscape, 346*l.*

The same firm sold on the 28th ult. the following etchings and engravings. After Meissonier: The Sergeant's Portrait, by J. Jacquet, 32*l.*; another copy, 31*l.*; La Rixe, by F. Bracquemond, 107*l.*; Piquet, by A. Boulard, 31*l.*; 1807, by J. Jacquet, 89*l.* After Vandyke: Beatrice Cousance, by Laguillermie, 26*l.* By A. H. Haig: Interior of Burgos Cathedral, 44*l.*; The Quiet Hour, 26*l.*; Mont St. Michel, 33*l.*

The collection of pictures and objects of art formed by M. Jules Jaluzot (the ci-devant "sugar king") was dispersed on Monday last at the Hôtel Drouot, Paris, and formed the first sale of importance in Paris this season. The total amounted to 104,000fr. of which 76,708fr. was received for the pictures. The result hardly seems to have come up to what had been expected by the Jaluzot creditors. The highest price was paid for a fine example of Roybet, Les Joyeux Convives, a picture of soldiers roistering in an *auberge, temp.* Louis XIII., which realized 16 000fr. It is stated that twenty-two years ago the artist received 25,000fr. for this work. There were several examples of Ziem, the most important being Venise, a view of the Grand Canal *au crépuscule*, 14,000fr.; Les Barques, 6,150fr.; La Gondole, 4,450fr.; and a view in Holland, a sketch, 3,260fr. The picture which attracted the most attention was La Mort de Marceau, by Jean Paul Laurens, one of this artist's best works; it obtained for him a *médaille d'honneur* at the Salon of 1877, and was at the Exhibition of 1900; but it realized only 13,000fr.

Fine-Art Gossip.

Messrs. Carfax opened to private view last Thursday water-colour drawings by Mr. Arthur Ponsonby and Mrs. J. E. Talbot.

Messrs. Dowdeswell held yesterday a private view of etchings by Armand Mathey after well-known artists.

The Harpignies Exhibition at the Leicester Galleries closes to-day, and will be followed by an exhibition of paintings by M. Jacques E. Blanche, and pictures and water-colours by Mr. Charles Conder. The private view is on Thursday next.

At the Goupil Gallery to-day there is a private view of drawings, by Mr. H. B. Brabazon, of Venice, the Italian lakes, &c.

Mr. Bonner announces from December 4th to 23rd an exhibition of enamel and other jewellery, leather work, silver and copper repoussé work, &c.

The Alpine Club are showing at the Club rooms from next Tuesday till December 23rd Alpine paintings by the late Alfred Williams.

At Leighton House there is on view a loan exhibition of paintings, sculpture, stained glass, enamels, &c., with cartoons and studies, by Mr. Henry Holiday; also some embroidery by Mrs. Holiday.

An exhibition and sale of water-colours, prints, engravings, miniatures, and enamels will be opened by the Duchess of Albany next Wednesday at Messrs. Graves's Galleries in Pall Mall. The whole proceeds of the sale will be devoted to the rebuilding fund of Lower Brixham Parish Church.

Mr. James Paterson writes:—

"In the notice of the exhibition of the Royal Society of Painters in Water Colours in last week's *Athenæum* there is a curious slip. Referring to my drawing in red and black crayon, your critic, mingling praise and blame, treats it as a water-colour imitating pastel. One cannot but sympathize with the overburdened reviewer of so many exhibitions at this time, but surely a very cursory examination would reveal the nature of the medium in my drawing."

We are sorry to have made the mistake. We can only plead that the quality of the light in London lately has been at best mediocre.

Mr. Baillie has left Princes Terrace, and is opening a new gallery at 54, Baker Street, next Friday, with an exhibition of the work of Simeon Solomon.

The celebrations in connexion with the tercentenary of Rembrandt will begin at Amsterdam on July 15th, 1906, and a number of books dealing with the life and works of the great artist are in preparation on the Continent. Commemorative plaques will be placed on the various houses in which he lived. That in which he died in the Joden-Breestraat has been purchased by the city authorities, and will be transformed into a Rembrandt Museum.

The Antwerp Museum has acquired two works by Jordaens which figured at the recent "Exposition Rétrospective" of the works of that master. They are the 'Méléagre et Atalante,' the property of a collector at Copenhagen; and 'Le Roi Boit,' a drawing which was purchased from a Munich amateur. The same museum has also lately purchased two portraits by Cornelis de Vos.

M. Gustave A. D. Crauk, whose death in Paris was announced last week, enjoyed an extraordinary popularity as a sculptor under the Second Empire, and after he executed a bust of the Empress Eugénie there was a long-continued scramble among the ladies and gentlemen of the Court for the honour of sitting to him. He dictated his own terms, which were "acceptées d'avance." The Maréchal Baraguay d'Hilliers, the Maréchal Pélissier, Madame Favart, Madame Patti, Madame Nilsson, Edmond About, and Francisque Sarcey were a few of his most celebrated sitters. The Empire fell, and Crauk "s'effaça," but he kept on working in his own studio up to the time of his death; he claimed that for fifteen years he had not set foot in the street. He was born at Valenciennes in 1827, and studied under Ramey, Dumont, and Pradier, obtaining the Prix de Rome in 1851, and various medals between 1847 and 1878. There are two of his works at the Luxembourg: a child's bust, and 'La Jeunesse et l'Amour,' a group, both in marble. One of the most important of his public works is the monument to Gaspard de Coligny in the Rue de Rivoli.

The statue of John Knox for St. Giles's Cathedral, Edinburgh, by Mr. Pittendrigh Macgillivray, R.S.A., has been finished in clay, and it is hoped that it will be ready to be unveiled next May.

MUSIC

THE WEEK.

Royal Italian Opera. — *Faust. Don Giovanni.*

The opera season at Covent Garden is over. Last week in 'Faust' Signor Zenatello impersonated Valentine, his fine singing and acting in the farewell and in the death scenes proving special features of the performance.

Mozart's 'Don Giovanni' was given on Thursday week, but it must be confessed that justice was not rendered to this master work. Of the three ladies, Signore Strakosch, Gilibert-Lejeune, and Clasenti, the Donna Anna, Donna Elvira, and Zerlina respectively, the second was the best, although her voice is not well suited to the part. Signor Battistini, as the Don, sang well; his voice, however, had not its accustomed resonance, while in his assumption of the part certain touches of nobility were wanting. Neither Signor Wigley nor Signor Didur, the one as Masetto, the other as Leporello, seemed quite to understand that any attempt to be funny is fatal. The orchestra was again often too loud, and some of the *tempi* hurried. However, the opera has been performed, and that is something for which one may be thankful. The great success of the season has undoubtedly been Puccini's 'Madama Butterfly.' It seems a pity that Giordano's 'Siberia' was not given in place of his earlier opera 'Andrea Chénier.'

Bechstein Hall.—*Joachim Quartet Concert.*

The series of the Joachim Quartet Concerts at Bechstein Hall came to an end yesterday week. The audiences were very large; on more than one occasion, indeed, many had to stand. The programme of the final concert included three Beethoven quartets, representative of the three periods into which the composer's artwork has been divided. In the last one, in C sharp minor, the intonation was now and then doubtful, but, taken as a whole, Dr. Joachim's playing, and that also of his able colleagues, was remarkably fine. As to the readings of the three works, it would be difficult to hear anything purer, nobler, more truly classic. All four players seem imbued with the same spirit.

Queen's Hall. — *Concert by the London Symphony Orchestra.*

Herr Peter Raabe, conductor of the Kaim Orchestra, Munich, took the place of Herr Arthur Nikisch at the second concert of the London Symphony Orchestra at the Queen's Hall last Saturday afternoon. In olden days conductors, both British and German, were more or less mechanical, so that they were often spoken of as mere time-beaters. With Bülow, Richter, Levi, and others a new and higher order of conductor arose; music, both classical and modern, was interpreted with greater life, greater soul. Herr Raabe, however, shows a tendency to exaggerate lights and shades; he seldom leaves the music to speak for itself. He is highly intelligent and talented as a conductor, and in the course of time he may acquire something of the calm confidence and dignity of Dr. Richter, who with little gesture achieves great results.

Æolian Hall.—*Mr. Richard Buhlig's Pianoforte Recital.*

The programme of Mr. Richard Buhlig's third pianoforte recital at the Æolian Hall on Tuesday afternoon included the third of

the three sonatas composed by Schubert shortly before his death—the one in B flat. The Andante is an exquisite movement, though the pianoforte cannot do justice to the music, and the Scherzo is a little gem; but in the first section of the work the charm and poetry of the thematic material are at times seriously marred by weak and trivial workmanship. It is no wonder that the composer's sonatas are so seldom performed; an exception ought, however, to be made for the admirable one in A minor, Op. 42. Mr. Buhlig, who played extremely well, deserves all credit for reviving a sonata in which, at any rate, there is much to admire. This work was followed by a very modern piece, César Franck's 'Prélude, Choral, et Fugue,' but the reading of the music was for the most part singularly unsatisfactory. The themes, around which the composer has entwined a network of curious figuration and chromatic harmony, were either lost or overmarked, while the jerky playing of the middle section robbed it of its poetry. Franck's delicately constructed music can easily be spoilt. Mr. Buhlig is a gifted artist, but in this particular case he rendered justice neither to the composer nor to himself.

Musical Gossip.

Next Thursday a performance will be given at His Majesty's Theatre of Mozart's 'Figaro' by the students of the Royal College of Music, under the direction of Sir Charles Villiers Stanford.

Dr. Joachim and his colleagues will give a new series of five concerts of chamber music at Bechstein Hall on the following dates: Monday evenings, April 23rd and 30th, and May 7th; Thursday evenings, April 26th and May 3rd—also two concerts at Queen's Hall (Saturday afternoons, April 28th and May 12th) for performances of works for strings and wind, in which Herr Richard Mühlfeld, of Meiningen, and other excellent artists will take part.

A new volume on voice cultivation is announced by Mr. Elliot Stock, entitled 'Singing; or, Method of Song and Speech,' by "A Singer." The work contains practical instructions and hints on the art of singing and voice production, founded on practical experience.

The second volume of Grove's 'Dictionary of Music and Musicians,' revised by Mr. J. A. Fuller-Maitland, is on the eve of publication.

"The unnatural mania for arranging pianoforte music for strings might well cease." Thus wrote Beethoven to Breitkopf & Härtel in 1802. And he went on to say that only composers such as Haydn and Mozart could properly transcribe their own music, "and without associating myself with those two great men, I assert the same thing of my pianoforte sonatas." He adds that he actually had thus arranged one of them, and therefore knew positively what a tough job it was. The sonata in question was the one in E, Op. 14, No. 1. The interesting transcription was actually published, but appears to have attracted little notice. Prof. Dr. Wilhelm Altman has described it in *Die Musik* (November 15th), and given the Finale in score, with, for comparison, the pianoforte part below. The whole work will shortly appear in the new supplement to Messrs. Breitkopf & Härtel's critical edition of Beethoven's works.

At Prague were produced Mozart's two great operas, 'Figaro' in 1786, and 'Don Juan' in 1787, and for many years the Mozart Society has been trying to obtain from the city corporation a site for the erection of a monument to the composer. As, however, there seemed no immediate prospect of such a site being granted, the Society has determined to erect a monument in the *loggia* of the old German national theatre, and the foundation-stone will be laid in January on the occasion of the 150th anniversary of the composer's birth. The sculptor Franz Metzner, of Vienna, has been commissioned to execute the monument.

The violinist Charles Bouvet is organizing four interesting séances at the Salle Pleyel, Paris. The "Fondation J. S. Bach," as the scheme is entitled, is now in its fourth year. Bach will be largely represented, but the programmes will include music by composers of the seventeenth and eighteenth centuries. Bach rose above all his predecessors, but he owed much to them; a knowledge therefore of their music, in itself often of high interest, helps musicians to appreciate more fully the grandeur of Bach's art-work. M. Bouvet's first séance takes place on December 15th.

The production of Dr. Richard Strauss's 'Salome' at Dresden is now definitely fixed for December 9th. The composer requires so large an orchestra (120 performers) that two rows of the stalls will have to be sacrificed.

Performances next week.

Sun.	Sunday Society Concert, 3, Queen's Hall.
—	National Sunday League Concert, 7.30, Queen's Hall.
Tues.	Miss Marjorie Sherwin's Concert, 8, Queen's Hall.
—	Mr. Richard Buhlig's Pianoforte Recital, 8.30, Æolian Hall.
Wed.	Stock Exchange Orchestral Concert, 8, Queen's Hall.
Thurs.	Miss Katharine Goodson's Pianoforte Recital, 3, Æolian Hall.
—	Royal Choral Society, 8, Albert Hall.
Sat.	Chappell's Ballad Concert, 3, Queen's Hall.
—	Orchestral Concert, 3.30, Crystal Palace.

DRAMA

THE WEEK.

Adelphi.—*A Midsummer Night's Dream.* Played in Four Acts.

Among Shakspearean comedies 'A Midsummer Night's Dream' lends itself most readily to musical and spectacular accompaniment. The nuptials of Theseus and Hippolyta are happily blended with the fairy revels of Oberon and Titania, for which they furnish occasion; and the burlesque entertainment of Bottom and his "crew of patches, rude mechanicals," fits in well with the fantastic observance of the solemnity. That Shakspeare would have welcomed such additions as modern science, art, and taste have invented is more than probable; and musical accessories such as are now ordinarily tolerated constitute, with all but sticklers for archaic observances, an enhancement of delight. These are in the present instance a little over-elaborate and burdensome, assigning to the whole something of the character of opera, which, of course, in Shakspeare's time had not been invented. The decorations introduced are in the main helpful and acceptable. In the opening scene, however, the crudity of some of the colours employed—especially the reds in the dresses of the warriors of Theseus—jarred somewhat. As performance the whole was bright and acceptable, and was a distinct advance upon that of 'The Taming of the Shrew.' Miss Lily Brayton was an intelligent as well as a superbly handsome Helena, charging the part with more passion and romance than is ordinarily assigned it. She was well paired by Miss Frances Dillon as Hermia. Hippolyta and Titania found stately exponents. Miss Beatrice Ferrar made an agile Puck, and Mr. Walter Hampden a warlike Oberon. Among the clowns Mr. Oscar Asche as Bottom the Weaver and Mr. E. Lyall Swete as Quince the Carpenter were prominent. The humour of Bottom was grave and reflective, a reading which we will not challenge; that of Quince amusingly pragmatical. A heavy responsibility was thrust upon the singing fairies, Misses Elizabeth Parkina, Ethel James, and Pattie Hornsby, all of them skilled musicians. No previous performance of 'A Midsummer Night's Dream' in which so much stress was laid upon music is, indeed, to be recalled. The entire entertainment is pleasurable, and to a certain extent seasonable.

St. George's Hall.—*Performances of the National Theatre Society.*

The conditions attending the performances of the National Theatre Society are scarcely favourable to a calm estimate of its merits. No fewer than eight new plays were presented during the first two days of the week—a period already heavily charged with theatrical novelty. It is obviously all but impossible to follow the whole of these, and the majority of the pieces remain unseen. In the collected dramas of Mr. W. B. Yeats and in other forms most of the plays are accessible, and on the merits of some of these — as, for instance, 'On Baile's Strand,' the Sohrab and Rustum episode of the Cuchullain legend, and on 'Kathleen Ni Houlihan,' a patriotic (from the Irish standpoint) piece dealing with Irish revolt in 1798 upon the arrival of the French in Killala Bay—eulogy has already been passed. 'Spreading the News,' by Lady Gregory, is a humorous little comedy showing the manner in which a baseless rumour, originated and repeated at a village fair, attains such proportions that a man innocent of all blame gets arrested for a murder, and cannot even obtain his freedom when his supposed victim is his partner in captivity.

Being in three acts, 'The Well of the Saints' of Mr. J. M. Synge may be regarded as the most important of the first day's productions. It also is a humorous work, the idea of which may be found in one of the punning songs of Thomas Hood. An Irish couple, aged and blind, recover their sight by miraculous means, and are no wise contented with the result, each finding the other plainer and less attractive than had been surmised. When, in punishment for wantonness or profanity, their divinely endowed vision is taken away, their quarrels cease, the happy state of affairs previously existing is renewed, and both experience the truth of the consolatory lesson preached by Dalila to Samson—that,

> Though sight be lost,
> Life yet hath many solaces, enjoyed
> Where other senses want not their delights.

At any rate, the offer of the strolling priest to repeat the miracle is received, not with indifference, but with resentment and violence, and the happy couple, restored to their former blindness, shake the dust off their feet, and quit a country in which priestly functions are discharged with so much superfluous zeal, and the lay population is disposed to resent the slight put upon sacerdotal ministration by the recalcitrant blind.

In a slow and rather sluggish fashion the acting was good. It was in the hands of actors bearing names such as Proinsias Mac Siubhlaigh, Maire Ni Gharbhaigh, and others that might indeed

Have made Quintilian stare and gasp.

Beside these the appellations that shocked Milton—

Gordon,
Colkitto, or Macdonald, or Galasp—

sink into insignificance.

COURT.—*Major Barbara: a "Discussion, in Three Acts."* By Bernard Shaw.

IN defining his play as "a discussion" Mr. Shaw has been less humorous and self-derisive than is his wont. It is that, and nothing more. How witty or convincing it is will not probably be ascertained until the printed rendering is in the hands of the public, which we trust it may soon be. Dramatic, however, it is not. Original and well-devised characters abound. There are scenes moving, touching, amusing, appalling, the fidelity of which it is not permitted to question; there is abundance—superfluity, indeed—of clever and paradoxical dialogue; but there is no dramatic fable, hardly any movement. So clever is Mr. Shaw throughout, and with so many brilliant flashes does he illumine his work, that we cannot find it in our hearts to chide him for continuing to preach after he has gained his point, and substituting boredom for delight.

One thing he has in common with Ibsen, his teacher, if Mr. Shaw was ever addicted *jurare in verba magistri*. He furnishes fine opportunities to his actors, and many of the characters in his new "discussion" were admirably presented by their exponents. The part of the Salvation Lass, his heroine, known as Major Barbara, was played with indescribable tenderness and earnestness by Miss Annie Russell, who drew from the public a warm tribute of tears. Quainter, but scarcely less admirable pictures were supplied by Miss Rosina Filippi, Mr. Dawson Milward, Mr. Louis Calvert, Mr. Granville Barker, Mr. Oswald Yorke, and others; and the whole performance, but for its verbosity and length, would have been exhilarating. The relations between husband and wife in 'Major Barbara' recall those in 'You Never Can Tell,' but the fun is less recklessly extravagant.

Whitewashing Julia: an Original Comedy in Three Acts and an Epilogue. By Henry Arthur Jones. (New York, the Macmillan Company.)—The latest addition to the printed dramas of Mr. Henry Arthur Jones consists of 'Whitewashing Julia,' a piece first produced on March 2nd, 1903. Built on lines similar to 'The Liars,' the play is neither less amusing nor less saucy than that masterpiece. That its popularity was less was attributable to the constant reference to a "powder puff," the recurrent mention of which became annoying and even exasperating. In one respect the play is unique. Three acts serve for the development of the plot. An epilogue—which is omitted in action and superfluous in perusal, since it serves only to impress upon the reader what he already knows—is added, with an explanation that its stage production is inexpedient. Though agreeable and amusing, the play does not rank with its author's best workmanship.

Dramatic Gossip.

IT proves with how little intelligence things dramatic are arranged in London, owing to the absence of any species of combination among managers, that while the latter portion of this week was all but wholly unoccupied, over a dozen novelties or changes were fixed for Monday and Tuesday—more, that is, than could by any chance be seen by the best-disposed critic or reporter.

THE three-act adaptation of Mr. E. F. Benson's 'Dodo,' produced on Monday afternoon at the Scala, was chiefly noticeable for the admirable interpretation of the heroine by Miss Sarah Brooke. The version is, however, scarcely happy, and the whole proved, indeed, depressing. Not much more successful or inspiriting was 'Jimmy's Mother,' by Mrs. Leonard Merrick, a one-act study of life dealing with the faith-healers. Among the productions of the Incorporated Stage Society a high place will scarcely be claimed for the latest.

THE opening piece during the week at the Waldorf Theatre has been 'The Factory Fire,' in which Mr. Henri de Vries played his customary round of parts.

MRS. CHARLES SUGDEN has appeared at Bournemouth in 'The Woman who was Bored,' her adaptation of 'Une Femme qui s'ennuie' of M. Paul Charles Bilhaud.

ONE more experiment in melodrama is to be essayed at the Princess's, which house, after undergoing structural alteration, will open under the management of Mr. Edward Dagnall with a play by Messrs. George R. Sims and Arthur Shirley.

THE Royalty is after all to be opened by Madame Réjane as a French theatre in London. Madame Réjane will herself begin the ball on January 4th, appearing in 'La Rafale.'

'THE INDECISION OF MR. KINGSBURY,' an adaptation from the French of M. Georges Berr by Mr. Cosmo Gordon Lennox, will be given at the Haymarket next Wednesday, with the adapter, Mr. Charles Hawtrey, Mr. Sydney Valentine, Mr. Wilfred Draycott, Mr. Holman Clark, Miss Nina Boucicault, and Miss Fanny Brough in the principal parts.

MR. WILLIAM POEL, a strong advocate of "the advantages of producing Shakspeare without scenery," is in America. We hear that his lectures are being warmly received there, for the Americans appreciated highly his rendering of 'Everyman,' which was represented in the States last year, and sympathize with his views in regard to the full understanding of Shakspearean drama.

THE rarest of the three early Shakspeare quartos which Messrs. Sotheby, Wilkinson & Hodge will sell on Saturday next is the imperfect copy of 'Titus Andronicus,' 1600. The copy of the 1594 discovered in Sweden last year, and described in *The Athenæum*, is "the first existing edition," whilst the 1600 issue is the second. Hitherto only two copies of the latter have apparently come to light—the Ellesmere and the Edinburgh University—and there is no record of one ever having been sold at auction. The present example unfortunately is imperfect, wanting the title-page. The other two quartos—curiously enough, all three were issued in 1600—are perfect, and it is difficult to say which is the rarer. The 'Much Adoe about Nothing' is the first edition, of which Mr. Gaisford's copy realized 130*l.* in 1890; and the 'Midsommer Nights Dreame' is one of two editions printed in the same year, one by James Roberts and the other by Thomas Fisher. The copy about to be sold bears the Roberts imprint, and this Halliwell considered to have the better claim to be regarded as the earlier.

TO CORRESPONDENTS.—C. C. S.—H. J. E.—W. M. F.—G. G. H.—G. R. P.—G. B. W.—received.
L. R. M. S.—Later. R. A.—Will write.

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SATURDAY, DECEMBER 9, 1905.

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LITERATURE

Further Memoirs of the Whig Party, 1807–1821. By Henry Richard Vassall, third Lord Holland. Edited by Lord Stavordale. (John Murray.)

STUDENTS of political history must have awaited the sequel to Lord Holland's entertaining and authoritative 'Memoirs of the Whig Party' with the liveliest interest, and the volume published under the competent editorship of Lord Stavordale, who is now entitled to another name, will prove no disappointment. It is true that the nephew of Charles James Fox chronicles in these pages no incident so affecting as his uncle's death, and adds but little to our knowledge of General Fitzpatrick, Whitbread, and Erskine when he comes to reflect on their deaths; while those who look for fresh specimens of Frere's wit will discover only his familiar eulogy of the Spanish Peninsula as a country "where God Almighty kept large portions of land in his own hands." In matters of opinion, again, the amused contempt with which the Whig patrician regarded Queen Caroline's draggle-tailed Odysseys has been anticipated in the original 'Memoirs,' and his championship of the captive Napoleon in the 'Foreign Reminiscences.' Still, we get in these pages an intimate running commentary on the internal history of a great political party during momentous times. Sufficiently serious though the 'Further Memoirs' are, they supply touches of light comedy in refreshing contrast to the buffoonery of Creevey. They are valuable, above all, from their evidence of the extent to which aristocratic Whiggism had been permeated by the French Revolution. The monarchy and the clergy are never allowed to pass without a gibe being directed at them by Lord Holland, though the theoretical Republican and Anti-Clerical would have recoiled in dismay, no doubt, from the translation of his views into practice.

The subject-matter of the 'Further Memoirs' falls naturally into two divisions: the negotiations for the return of the Whigs to office on and after the establishment of the Regency, and, secondly, the trial of Queen Caroline. Lord Holland gives a most animated picture of the goings and comings between Carlton House and Grey and Grenville, with Lord Moira as a well-meaning marplot and Sheridan as a much more deliberate spoiler of sport. He writes with a bitterness which is easily intelligible, and by a hint that the General's intellect was failing disposes of Fitzpatrick's explanation that the Prince of Wales could not, in the first instance, have got rid of the King's advisers "without exposing himself to the most odious imputations of destroying the sanguine hopes of his father's recovery, and even endangering his life." Still, that is exactly the conclusion to which the public would have come had a change of Ministry occurred. At every stage of the prolonged haggle the Opposition were much hampered, in Lord Holland's happy phrase, by Grenville's "passion for pen and ink, which outweighed every other consideration." The laboured remonstrances which Grey was induced to sign alienated a prince who loved his ease, and who, being as finished a diplomatist as his father and a far abler comedian, completely foiled the two serious statesmen. Of the other negotiators-in-chief, Moira had the collar of St. George thrown round his neck by his royal patron with an outburst of those tears which the Regent had "the prerogative of shedding at pleasure," and was appointed Governor-General of India, while Sheridan died in indigence. Lord Holland censures Moore for the reproaches he addressed to the opulent and titled companions of the dramatist's happier days because they had refrained from coming to his assistance in the hour of his necessity. The defence of those grandees who did not scruple to be Sheridan's pall-bearers, though they failed as his Samaritans, is more specious than conclusive. We are told, in the first place, that,

"to my knowledge, some aid of that nature was offered, and more was possibly accepted than his biographer relates or than his benefactors ever wished to have recorded."

Secondly, we are asked to believe that Sheridan belonged to that class of debtor which it is impossible to help, because he would neither give information, nor consent to any arrangement, nor speak the truth, even had he been willing to co-operate. The latter argument weakens rather than fortifies its predecessor.

Lord Holland took Queen Caroline's trial very lightly:—

"During the inquiry itself, I was for the most part employed in writing nonsensical puns and epigrams on the various indecencies which occurred, and tossing them across the table to the Chancellor for his diversion, and I believe I was the only Lord practised in public speaking who asked not a single question during the inquiry."

Lord Stavordale might have noticed that one of Lord Holland's jests on this somewhat formidable crisis is preserved in the vivacious correspondence of Harriet, Lady Granville; it smacks of the Regency. To Creevey, an assiduous party man, the trial was a mere bludgeon wherewith to belabour the Government; the responsible Whigs looked at it with other eyes:—

"Most of our party, and all who had been of Cabinet [*sic*] in 1806, were, in truth, at first very unwilling to espouse the cause of the Queen. We had no confidence in her merit and none whatever in her character; and we thought such a line of conduct would expose us to the charge of faction or revenge. On the other hand, we were as little disposed, after the treatment we had received, to identify ourselves with the King, and to brave unpopularity by encouraging him in an ungenerous and unnecessary vexation of a half-crazy woman."

If Lord Holland did not love Queen Caroline, neither did he waste any admiration on Princess Charlotte. He gives an unflattering sketch of her disposition which, without substantiating the scandals that prompted Byron's scathing lampoon on Dr. Nott, represents her as a good deal worse than the hoyden of Lord Albemarle's reminiscences.

The supplementary chapter of 'Miscellaneous Recollections' is chiefly concerned with men of letters, and most diverting it is. But little is added to our knowledge of Porson; Lord Holland's stories, in fact, have obviously filtered to him through Rogers. But the great Samuel Parr stands before us in his habit as he lived, now terrorizing high tables and undergraduates during visits to Oxford, or again surveying Pitt, whom he suspected of a settled intention of subverting the idiom of the language, from the gallery of the House of Commons. He brought his "whole grammatical mind" to bear on the orator, and — "The dog caught my eye, and chastised his faulty phraseology." The worst punishment that could have been inflicted on Pitt would have been the perusal of the turgidities and involutions which made up Parr's own prose style. Excellent, too, are the brief appreciations of Roscoe and "Monk" Lewis, while characteristic of Whig habits of thought is a vigorous onslaught on the Lake school, wherein Southey is represented as having been perverted by "the touch of Treasury gold," and Coleridge as "the hireling of every illiberal publication in its turn." Coleridge was no hireling. He explained his change of political standpoint with absolute sincerity: how, disgusted with the excesses of the French Revolution, he knew not which way to turn until in the uprising of Spain against Napoleon he discovered a genuinely popular cause. Lord Holland's sympathies were all with the insurgents, but he allows that the feeling was by no means unanimous among the Opposition, and Coleridge had reason on his side when he quitted such half-hearted supporters of freedom.

Lord Stavordale's editing of these 'Further Recollections' is much to the point. He might possibly have been more liberal with his illustrative matter. Thus an elaborated version of Sheridan's sneer at Whitbread's "Address" on the rebuilding of Drury Lane Theatre — that he wrote of the Phœnix like a poulterer—has been preserved by Moore. Still, it would have been a mistake to encumber the pages with too many foot-

notes, and on the political side Lord Stavordale leaves little to be desired. His introductions to the various chapters supply just the right kind of information that Lord Holland's somewhat discursive and allusive style requires by way of commentary.

TWO BOOKS ON JAPAN.

Great Japan: a Study in National Efficiency. By Alfred Stead. (John Lane.)

The Risen Sun. By Baron Suyematsu. (Constable & Co.)

Mr. Stead's book largely repeats his work 'Japan by the Japanese,' published last year and reviewed by us on September 3rd, 1904; and what we then said of that bulky volume might be again, in great part, said of this still more bulky tome of 700 pages, in which Great Japan is presented as the proof and illustration of the righteousness of the doctrine of efficiency as expounded by Lord Rosebery in his interesting 'Foreword.' There is the same indiscriminate laudation of all that the Japanese have said, thought, or done from the seventh century B.C. to the twentieth century A.D., based upon uncriticized statements of Japanese writers, upon totally false history, and upon the platitudinarian and extremely commonplace utterances of Japanese statesmen in relation to ethical, social, and political philosophy. "Since 661 B.C., when the Japanese empire was established by Jimmu, whose descendants in an unbroken line have occupied the throne of Japan until to-day," writes the most enlightened and liberal of Japanese statesmen, Count Okuma, whose genius as a financier was revealed as long ago as 1873 — "Japan has only twice invaded another country." This is the sort of history which finds acceptance in Japan, with Count Okuma and Mr. Stead. Mr. Shimada, "the well-known Japanese politician," writes that "the peoples belonging to this [Caucasian] race consider themselves seriously wronged whenever they see others trying to gain ground as a strong and wealthy nation."

To say the least, such utterances as these are ungrateful in face of the praise of Japan which has kept the press of Europe busy for the last twenty years or more. But the sentence is a key to Japanese thought — the Japanese too often tease themselves into resentment against fancied injury. What criticism they have to endure they provoke by their own unhistorical statements and pretentious platitudes. What is the use of telling the West that "from the earliest dawn of history women have enjoyed equal rights with men," &c. (p. 372), while a line or two above we find a recent Imperial rescript declaring that "females heretofore have had no position socially because it was considered they were without understanding"; or that slavery never existed in Japan, in spite of its continual mention in the 'Nihongi' (in the index to Dr. Aston's valuable translation there are some sixteen references to it); or that "under no circumstances have they [the Japanese] lost sight of these two great principles [a sense of justice and true national interests]" in relation to conquest, when the entire history of old Japan, an aggregate of principalities rather than a nation, refutes the statement, which in modern times has been contradicted by the Formosan expedition, by Korean experiences, and by the Chinese war (in part) of 1894?

In Mr. Stead's last chapter, 'Quo Vadis?' Baron Kaneko is quoted as saying, "We feel it our duty to do our utmost to extend these blessings [of Western civilization] to other Oriental nations." Why not let the West itself extend its own blessings directly, benefactions which, Count Okuma admits, Japan only accepted for the purpose of preserving her independence from the foreigner? If the truth be told, the foreigner, with all his ways, good and bad, is as little liked in Japan now as he was in the sixties.

With Baron Suyematsu's volume we must deal shortly. It is a reprint of various articles contributed to *The Nineteenth Century and After* and other periodicals — all of them interesting and instructive, if read with a sense of the usual Japanese notion that the author is on his defence.

In his criticism of the relations between Japan and France, Baron Suyematsu is not less outspoken than just. He properly characterizes the correspondence of a certain French journal from Japan as a bullying attempt to bring her into contempt. To speak of the Japanese as "barbarians and savages," as a French diplomat did so recently as last June in the *Deutsche Revue*, is foolish. Loti's 'Madame Prune' is a mere libel that needs no serious notice. Baron Suyematsu scouts the "Yellow Peril," justly enough; but such utterances as those of Baron Kaneko, already referred to, are not wise. If the "Yellow Peril" should ever assume substance, it will be due to such a policy as he advocates, or to the replacement of military by commercial war, or to Anglo-Saxon contempt for colour. In the last respect the Latin races are the more liberal. The sudden attack on Port Arthur is skilfully defended; the general verdict is that it was "smart." In view of the Treaty of Portsmouth our author must wish he had not written the chapter on a war indemnity. It is no use making large demands that you do not intend or are unable to enforce. The treaty was, no doubt, comparatively a fiasco from a territorial point of view, for as much of what had become Japanese territory was ceded to Russia as was handed over to Japan by that country.

Altogether Baron Suyematsu's book is a valuable contribution to history; his account of the origin of the war, though *ex parte*, is as just, probably, as available information renders possible. But he might write still better books than this, if he could get rid of the notion that most people are more than superficially interested in his country and its ways, and are desirous of criticizing these from Manchurian campaigns down to chopsticks—which, by the way, are awkward things enough, as any one may judge who watches the Japanese shovelling rice into their mouth from a bowl with them.

A History of the Hyderabad Contingent. By Major Reginald George Burton, 1st Infantry, Hyderabad Contingent (94th Russell's Infantry). (Calcutta, Office of the Superintendent of Government Printing.)

The origin and development of our Indian armies, closely connected as their history is with that of the administration of the country, are necessarily of great interest. It is, of course, generally known that the armies of Bengal, Madras, and Bombay were raised from very modest beginnings in the seventeenth century till they reached their present proportions at the beginning of the twentieth. But besides these regular troops, there have been enrolled, as occasion required, irregular forces, originally for special and local purposes, but now available for general service, each of which has its history, often remarkable, but usually buried in official records. Conspicuous among these, by its strength and composition as well as by its services, was the Punjab Frontier Force, the guardians of our most exposed marches. Next, perhaps, in importance was the Hyderabad Contingent, whose history is told in the volume before us; and there are, besides, many smaller corps, such as the Central India Horse, various Bheel corps, &c., whose records for the most part still await their historian.

The Hyderabad Contingent was developed from the Nizam's army, a numerous, undisciplined rabble of good fighting men, collected to hold the Deccan when it became virtually independent of the Mughal Empire. In 1790 a treaty between the British, the Nizam, and the Marathas was concluded, in which provision was made for the supply of 10,000 cavalry to the British forces in case of need, and two years later a mixed body of men did join our army. The Nizam's regiments were disciplined by Raymond, Perron, Baptiste, and others, French influence for a time overshadowing British interests. Then the Marquis Wellesley appeared, the French corps were disbanded, and the British Subsidiary Force, into which the best of the dispersed corps entered, was increased, forming a body of some 6,000 cavalry and 3,600 infantry, known till 1854 as the Nizam's Contingent. They served under Arthur Wellesley in the campaign against Tipu Sultan, who was killed at the capture of Seringapatam, and afterwards in 1803 in the Maratha war, but failed to escape severe criticism. From this time they were for some years employed in conjunction with the Subsidiary Force against the Pindaris in Berar, but apparently without gaining distinction. This was far from remarkable, for the men were neglected, kept long in arrears of pay, and so put to straits incompatible with discipline. Wellesley, however, quickly saw the need for reforms, which, after considerable opposition, were in the main adopted, with beneficial results.

But the chief reform is identified with the administration of Henry Russell, who held the high post of Resident from 1811 to 1820. That his measures were sound was proved in the various battles and sieges during the campaign undertaken by the Marquis of Hastings for the destruction of

the Pindaris and for the reduction of the Marathas. These objects were effected so thoroughly that the Pindaris are now remembered only by tradition and in history, whilst security from Maratha raids and plunder has ever since been the portion of the villagers of Southern India. For these services the troops from Hyderabad were commended by the generals under whom they served, and received the entire approbation of the Governor-General in Council.

No sooner was this campaign over than further employment for the force was found in suppressing the banditti who infested the State of Hyderabad, in reducing the forts they occupied, and generally in establishing order. These duties were successfully performed, and as a rule were suitably acknowledged, though occasional failure on the part of authority to distinguish clearly the relative merits of one engagement from another called forth caustic criticism. Thus an officer who took part in the operations remarked:—

"The services of the Russell Brigade have of late been very distinguished; and the siege and reduction of the fort of Nowah.....stands perhaps unparalleled by any similar affair during the whole of the late war.....Yet we have never seen any public acknowledgment of that service, not that it was deemed unworthy of due praise, but perhaps because the corps by which it was achieved did not belong to the regular army. Such a service, however, performed under the direction and at the example of British officers, certainly merited some public testimony, and infinitely more so than the reduction of Mundelah and Chanda, where we verily believe there was more paper consumed in the compliments on those occasions than was expended in the cartridges discharged," &c.

That is, we think, a happy expression of wholesome opinion, applicable to many other cases in which effusion of sentiment exceeds that of blood.

The State of Hyderabad and its province Berar were peculiarly liable to disturbance, partly because of their neighbours, but more on account of the presence of some 40,000 undisciplined and mischievous troops there employed. To them the Contingent, improved by careful attention, formed a counterpoise, and therefore British interest in its welfare and efficiency was assured; but it did not follow that the Nizam or his ministers would be equally solicitous. Hence we read of constant reform and reorganization of the Contingent on one hand, and of failure to pay the force and increasing debt to the Government of India on the other. This led to the assignment in 1853 of the revenues of Berar on account of the debt and to provide for regular payment in future, the balance being handed over to the Nizam. The arrangement seems to have worked well, for in the mutiny of 1857 the ruler and his great minister Salar Jung, in spite of considerable temptation, remained loyal, and materially assisted in keeping the peace of Southern India; whilst the Contingent did good service against the mutineers, and acquired the confidence of their English commanders, conspicuous amongst whom were Henry Marion Durand and Sir Hugh Rose. Both attested the valour and fine qualities of officers and men, and it is agreeable to note the numerous promotions and rewards given to the native ranks. Prominent among these was Risaldar-Major Ahmad Bakhsh Khan, who was admitted, as a special mark of distinction, to the first class of the Order of British India, with the title of Sirdar Bahadur. Of him it is recorded that in time of war he was to be found where fighting was fiercest, whilst in peace he was a fine sportsman, having speared many a boar and bear:—

"When over 90 years old he accompanied the officers of the cavalry out pigsticking at Mominabad, where he still resides, and is now about 94 years of age. He was granted the title of Nawab on retirement in 1883."

After the Mutiny the Contingent did not see much service till 1886, when they were sent to Burma; one regiment, indeed, joined our army in Afghanistan, where it was employed on the line of communications and had no fighting; but in Burma their training in the Deccan qualified them for jungle warfare,

"and the skill acquired in the chase of wild beasts was found of great service in the pursuit of dacoits through the dense and wild jungles....."

The Contingent took part in thirty-seven engagements or encounters with dacoits and insurgents, and materially assisted in the pacification of the country, thus upholding their distinguished reputation.

Since then peace and security in Hyderabad have become so fully established that the special occupation of the Contingent is gone; but it was clearly undesirable to lose the services of such a body. Consequently they were put on the same footing as other native troops in arms, equipment, &c., and, instead of being solely under the orders of the Government of India, were placed directly under those of the Commander-in-Chief. In Tirah and China they have maintained their good name, and since 1903 have been amalgamated with the regular Indian Army.

Such, in brief, is the story Major Burton has to tell; those who desire further information respecting our policy with the State, and military details, should consult his book. It has evidently been prepared with care, and has, we imagine, been a labour of love. Like most works based on official records, it bears traces of official style and of repetition. Many native words are used which may be additions to the Anglo-Indian glossary; but these, though unintelligible to a general reader, are familiar to the majority of persons likely to consult this book.

NEW NOVELS.

The King's Revoke. By Margaret L. Woods. (Smith, Elder & Co.)

If we may judge from the prefatory note to this novel, Mrs. Woods has had the advantage of the assistance of some experts, with the result that the historical texture of her book is no doubt accurate. It purports to be "an episode in the life of Patrick Dillon," who, Irishman as he was, served the King of Spain *de jure* during the usurpation of Joseph Bonaparte. Dillon, in combination with others, and with the co-operation of England, designed to rescue Ferdinand VII. from his prison in Valençay, and this is the story of their failure. They failed because of the incredible cowardice of the King, who, to curry favour with Napoleon, denounced his own partisans. The King is depicted vividly as a miserable creature; and the remaining historical portraits, which include Talleyrand, are well drawn. Perhaps the best character is that of the denationalized Irishman D'Haguerty, an adventurer who strikes us as extremely natural in his unscrupulousness, his greed, his capacity, and his good-humour. Dillon is not so successful, but he keeps faithful to his character as a wild Irishman. The women are all good, and are of various types, from the loyal and virtuous Marquesa de Santa Coloma to the infamous Suédoise. The story abounds with episode, and is a very taking piece of intrigue and adventure. There is too great a profusion of people in the drama, but that gives it the effect of life, if not of art. Mrs. Woods has had the courage to ignore the love interest, for the relation between the Marquesa and Dillon is platonic, and it may be that the popularity of the novel will suffer from this. It is, for all that, a sound, painstaking piece of work, deserving of high praise.

The Travelling Thirds. By Gertrude Atherton. (Harper & Brothers.)

There are certain things that Mrs. Atherton can do extremely well. One of these is the portrayal of the different types of her own countrywomen. She has a hearty dislike of their faults, and a vigorous contempt for their weaknesses, and she expresses herself with much freedom. At the same time she is in many things an ardent American, and she really loves the women whom she condemns. In the present volume she undertakes to tell the adventures of a party of Americans who make a tour in Spain, travelling in third-class railway carriages. Her descriptions of Spanish scenery, Spanish customs, and, of course, the Alhambra, are brought in so naturally that they do not in the least suggest the guide-book. Two love stories run through the work. One is of a somewhat conventional type, while the other is broadly melodramatic, but thoroughly amusing. Mrs. Atherton's chief success here is her heroine Catalina, a Californian girl who is full of exuberant life, utterly contemptuous of the conventions of society, and at the same time thoroughly lovable. The author has done nothing better than this portrait. The final chapter, in which Catalina, by a curious athletic feat, overcomes a brigand in single combat, is too grotesque to command the sympathy of the reader, but with this exception the girl is consistent from first to last. Of the other characters in the book, a professional invalid and her two daughters will be recognized as faithful portraits by all who are familiar with the various types of American tourists. The hero, a British guardsman, cannot be said to be a success. It is odd that Mrs. Atherton, with her evident dislike of the conventional, should have drawn so conventional and artificial a portrait as that of Capt. Over.

The Secret Kingdom. By Frank Richardson. (Duckworth & Co.)

Mr. Richardson has written a clever satire upon the ways of modern society, in which

he manages to convey the impression that he is laughing at his own wit as well as at the whole universe. His vitality is, however, sufficient to sustain his trenchant humour, which ranges over a wide area, from Piccadilly to Numania. The latter might stand as a skit either upon Servia or one of those little imaginary states on the borders of Germany which are now fashionable in modern fiction. Hither the hero finds himself suddenly transported as Crown Prince, with an ex-waiter for a parent, and accompanied by the four ladies who love him, chief of whom is naturally an American heiress. The book is a good farce, but one that calls for a steady brain on the part of the reader.

The Splendid Knight. By H. A. Hinkson. (F. V. White & Co.)

The splendid knight is Sir Walter Raleigh, and this is a story of his search for Eldorado, which he does not succeed in finding, but into which the hero of the tale, for whom Sir Walter forms an unaccountable affection, almost blunders. At least Owen Burke manages to reach the Inca's Court somewhere in the hinterland of the Spanish Main. It is only a portion of his numerous adventures, in which he is incredibly lucky. But for a ruby ring he would have been shot by a cruel Spanish governor, who has, of course, a beautiful daughter. Every one takes a fancy to the wild Irishman, even his jailer; and that the daughter also should is a foregone conclusion. Sir Walter was probably not altogether the mirror of clemency which modern ideas of humanity would make him out, but he would hardly have sacked and burnt a town and threatened to hang every one for the sake of Owen Burke, particularly when he was assured, on the honour of a Spanish gentleman, that his protégé was safe. However, it is best to consider this story as food for the young, who will find it packed with incident, and will not object to its well-worn material.

A House Divided. By E. M. Jameson. (Hodder & Stoughton.)

The author of 'A House Divided' has a natural manner of writing which might carry the reader unquestioningly through more improbable circumstances than those connected with Hester Percival. Mrs. Percival is not a pleasant parent, but it is conceivable that a woman of this type might prefer to keep her young daughter in ignorance of the disgrace overshadowing their lives. Cynthia, the other daughter, who deserts her home at the crisis, is mainly of importance as a contrast to Hester's unselfish loyalty, which finds its match in Roden's love for her, and his faith, which is undimmed by the mysterious shadow in which she is enveloped. There is no straining after effect, but a delightful ring of sincerity, in the love-making of this young couple, who are greatly helped by a nice and wholly natural child and a fairy godmother, to meet whom is a pleasure which would in itself make the book worth reading.

The Wandering of Joyce. By E. M. Devenish. (Duckworth & Co.)

The foundation of the plot of this novel is the superstition of the "sin-eater," who by eating the bread from the corpse's breast takes from the departed soul its burden of sin. There is a certain picturesqueness and promise in this grim notion, and the author at the outset appears to be getting it well into working order. The atmosphere is murky, and the action agitated; and altogether the reader is prepared for the enjoyment of weird elements and strange mysteries. But presently the author begins to meander in unnecessary ways, chiefly in America. A husband who disappears is the object of Joyce's pilgrimage, but he is not her husband. The wife considers herself at liberty to marry some one else after seven years' desertion, and Joyce, who loves the missing Considine, starts on her self-imposed journey. There is nothing at all rational about the tale, but that would not matter if it hung together properly. This it does not, and the explanation lies in the author's inexperience. There is plenty of good material here, but inability to apply it to the best advantage. The style is pleasant and vivid, and the pictures are graphic. But the fabric of the tale is too immaterial—as unsubstantial as air—to carry one through three hundred pages.

The Sands of Pleasure. By Filson Young. (E. Grant Richards.)

Mr. Filson Young has a better sense of style than sense of life. His work bears the hall-mark of youth and inexperience. It is over-full of talk, and much of that talk is of literature and philosophy, the inevitable pitfall of the tyro. Such a character as Lauder, the cynical painter, would only be possible to youth. Moreover, the author in a set preface introduces himself as a delineator of the unconventional. The world is his oyster, and he is resolved to open it, willy-nilly, and in despite of Mrs. Grundy. Therefore he gives us a long and somewhat prolix interlude in Paris in the company of unmitigated *cocottes*. *Cocottes* are not new to life, as Mr. Young points out; nor are they to literature. Yet it may be said that he deals with his skilfully. "Toni" is admirably depicted, but we must confess to wearying of the atmosphere of Montmartre, more particularly as Mr. Young has no definite backbone to his novel. It is in three parts, the first of which presents the hero, a builder of lighthouses on the Cornish coast; the second relates his sad experiences in Paris; while the third brings him back disillusionized to his work. Probably many young men have undergone similar experiences; but there was needed something to bind the novel into a unity. Mr. Young's observation is keen, and his wit is playful. He has, moreover, a broad outlook and an interest in humanity. These qualities should equip him as a novelist in due course. Meanwhile he has made a clever experiment, in which the best point is his unusual care and judgment in language. He writes thoroughly well, and frequently with distinction, which is not a common virtue in these, or indeed any other, days.

The King's Achievement. By Robert Hugh Benson. (Pitman & Sons.)

Mr. Benson has made an exhaustive study of that period of English history when Henry VIII. saw fit to dissolve the monasteries, and to make himself supreme in the Church of England. The story, which is long, is mainly used as a vehicle for expressing the author's decided views upon the religious and political matters of the day, and is rather overweighted by the historical detail, which obtrudes itself too persistently in the foreground. The brothers Torridon are a good contrast—the one a devout monk, and the other, as assistant to Thomas Cromwell, Earl of Essex, an active agent in the persecutions to which the religious orders were subjected; whilst the portraits of Henry VIII. and Sir Thomas More are certainly vivid. The author cannot be denied the dramatic sense; indeed, we wish that his enthusiasm had not led him to dwell with so much realism upon martyrdoms and executions.

The Fair Maid of Graystones. By Beulah Marie Dix. (New York, the Macmillan Company.)

This charming story, which belongs to the historical-romantic order of fiction still fashionable among us, has considerably more of romance than history in its composition, and can boast the attraction—not altogether usual in novels of this class—of a real live heroine. The scene is laid in England, and the period is that of the Civil Wars, but neither Rupert nor Cromwell is dragged upon the stage. Few allusions are made, indeed, to contemporary events, yet that mysterious something which many nowadays agree to call atmosphere is admirably suggested, and all the characters, male and female, seem in the picture. The plot, which hinges on a case of mistaken identity, is ingenious, if scarcely probable, and the interest fresh and well sustained. A mistake in the binding has defrauded us of some sixteen pages, and that, too, in the very crisis of a thrilling passage.

As Dust in the Balance. By Mrs. H. H. Penrose. (Alston Rivers.)

It is a daring experiment on the part of Mrs. Penrose to create a heroine who, from first to last, is of complete unimportance to her surroundings. On the whole, the experiment is successful, for, in spite of her lack of intelligence and perception, Rose Warden, with her great simplicity and her consequent blunders, has a lovable personality. In any case, the reader's sympathy is aroused and sustained in her pitiful story, which begins with the coldness and contempt of her sisters, and ends with her flight from the impossible prig whom she has married and the spiteful gossip of a vulgar neighbourhood. There is an almost painful consistency in the steady development of her misfortunes, but the pathos with which she is invested atones for the lack of original interest.

Nigel Thomson. By V. Taubman-Goldie. (Heinemann.)

The hero of this unpleasant story of 'Varsity life is an undergraduate whom weakness rather than wickedness has placed in a bad set. He becomes engaged to a girl of good family, and resolves to break with the old life—gradually. He has, however, made

the acquaintance of the granddaughter of a small dealer in "faked" curiosities, a pretty innocent, scarcely more than a child. An unhappy chance works the undoing of them both, and Thomson magnanimously marries the girl. Their subsequent history is as disastrous as might be expected. The author needs an ounce of civet to sweeten his imagination. Doubtless "these things are life," for even undergraduate life has its seamy side, "and life, some think, is worthy of the Muse." But the author lacks the art which is required to present a sordid and harrowing subject without offence. The realism which introduces into a work of fiction the names of actual people is in questionable taste, and fails to achieve its purpose where the characters themselves are lifeless and uninteresting.

Alkibiades: a Tale of the Great Athenian War. By Charles Hamilton Bromby. (Clifton, Baker & Son.)

The Great Athenian War is of course the Peloponnesian War, in which Alcibiades played an important and, as most people think, a disastrous part. Mr. Bromby, however, is by no means inclined to lay the blame on his hero, and is determined to find justification, or at least palliation, for his conduct on all occasions. Apart from this personal attitude towards Alcibiades he follows history closely, and rarely permits himself to invent or even embroider. This causes a certain lack of suppleness in his narrative, which never seems to kindle into independent life. We have a dialogue between Socrates and Alcibiades carefully modelled on Plato; Xenophon is laid under contribution on several occasions; a description of the plague at Athens is taken straight from Thucydides; and Alcibiades's two great speeches are faithfully adapted from the last author. Of course all this is legitimate enough, but it is rather a dangerous method for a writer of romance: he is apt to become dry and a trifle dull, and Mr. Bromby has not escaped these faults. Still the book bears witness to a mind of much refinement and some scholarship, and we regret that we shall have no more from the same source.

TWO BOOKS OF MEMOIRS.

Mr. William O'Brien publishes, through Messrs. Macmillan, *Recollections*, a volume which is to be recommended to our readers as a pleasant companion for some hours. It is not, as some might anticipate, a book of political revelations. Political importance it has; for its account, from the extreme Nationalist side (to which at that time Mr. O'Brien as a boy belonged), of the Fenian movement of 1866 has great historical and political value. Ending with 1883, this instalment of Mr. O'Brien's autobiography does not cover the most interesting period dealt with in Mr. Barry O'Brien's two volumes on Parnell. There is nothing about the conception in 1884 of the National Council scheme, and nothing, of course, of the Randolph Churchill-Carnarvon negotiations of 1885, nor of the birth of the larger Home Rule Bill. The time selected covers, indeed, "the Kilmainham Treaty," but on this there are no revelations, and there was not much room for them, after the full account from the Parnell side in the volumes mentioned above.

The public appreciation of Mr. O'Brien will be improved by the perusal of his volume. In controversies which have arisen with the prevailing British sentiment on the one side and with the extreme friends of Parnell on the other, and in recent divisions between Mr. O'Brien and the parliamentary Nationalist majority, Mr. O'Brien has often been held up to ridicule. It is impossible to end the reading of his book without being conscious of a high level in the tone of personal dignity. Some of the autobiographical touches are excellent, and are also truthful; for example, this: "I have no more ambition than an earthworm." Mr. O'Brien avoids allusions detrimental to Parnell. But we note his statement that at the beginning of Parnell's parliamentary struggle against Butt, which led to the formation of the existing Nationalist party, "the election fund of the Carlton Club had actually to be resorted to for payment of his own election expenses in Cork City." We should be inclined to doubt the fact. Such statements are often believed when they are made with every appearance of authority; but it is possible that Mr. O'Brien, although possessed of exceptional sources of information in Cork city, is mistaken. Our author's experience as a Parnellite editor was a strange one:—

"Messrs. Parnell and Egan had agreed to buy Mr. Richard Pigott's good-will, or rather, to buy off his ill-will, for a sum of 3,000*l*. Except on the basis of a blackmailing transaction, the price was a ridiculous one.....Pigott had been keeping the establishment going by methods worthy of his subsequent performances of Parnell Commission fame. It was suspected that the Secret Service Fund was at the bottom of his attacks on the Land League from the high-souled Fenian point of view."

We do not quite understand the statement, "Parnell was equally ready to take his allies from the Liberal or the Tory benches, and from either side of Westminster Hall." The last words are not new to history, but they used to mean the House of Commons and the Bar, and date, of course, from days before Mr. Shaw Lefevre's destruction of the Law Courts, long styled "Westminster Hall," after the still remaining building, of which for centuries they were an excrescence. Mr. O'Brien follows many writers in suggesting too modern an origin for obstruction:—

"There is some doubt whether Biggar was not the actual inventor of parliamentary obstruction, and consequently the author of an immortal chapter in the parliamentary history of every European State."

The readers of *Punch's* imitation of Pepys, adorned by the drawings of "Dicky" Doyle, will remember that obstruction received its name and first fame during the life of "the Pope's brass band." Mr. O'Brien writes as a rule in scholarly fashion; but there are some passages which fail conspicuously when so considered. We do not know what meaning he ascribes to "Hallali" in the words, "A fighting song of his own, which was chorussed at many a secret Fenian Hallali in the South." But, although this use of the word is unusual, we believe it to be correct. The same cannot be said of phrases such as "the second last time in my life."

We have not always been able to speak favourably of the work of Mr. Robert Sherard, and it is accordingly with the more pleasure that we welcome an excellent volume, *Twenty Years in Paris: being some Recollections of a Literary Life* (Hutchinson & Co.). Mr. Sherard was for a long time the correspondent in Paris of American newspapers, as well as a writer in *The Pall Mall Gazette* and *The Westminster Gazette*. Although some things that he gives us may have been anticipated by what he has published in the United States, they will, like the rest of his book, be fresh to readers in this country, and are of literary and journalistic interest. We are struck by the truth, in his account of the French newspaper world, of Mr. Sherard's statement that the best professor of journalism is the press censor. The great newspaper writers of modern France were, as he says, brought up under the Second Empire, when the press legislation forced them to avoid hurry and to think, not, as Confucius pronounced sufficient, "twice," and his rival "thrice," but "seven times before writing down an opinion." They had to make their readers understand, without getting their proprietors fined or consigning themselves to jail. The result was the truest journalistic style. The volume is full of good anecdotes which strike us as new, though it is, of course, possible that some of them may have been used by Mr. Sherard in his correspondence. Renan is asked by a red-haired baronet what he thinks of the descent of the English from the lost tribes. The reply is evidently authentic: "It is, perhaps, a theory which is unworthy of investigation." Another bit of Renan is the following: "The title of Academician is less a literary than a social honour." Given the stupendous fame, at all events in France, of Massenet as a composer, it may startle some to hear

"of his great admiration for Gounod. He played the cymbals in the orchestra at the Opera on the first night of 'Faust,' and when it was hissed he felt so indignant....."

We had forgotten that Edison was a count, but the reception of the dignity by the inventor has been the subject of comment in the United States. We are more pleased with his first sight of shrimps. After having asked whether they grew larger, by which question Mr. Sherard inferred that Edison took them for small lobsters, the inventor finally remarked that "they give a great deal of trouble for very small results." We are also pleased with the direction given to Mr. Sherard, when he went to Norway to see the King of Sweden, that he would easily find him in the streets, inasmuch as he was, except Ibsen, the only man in Norway who wore "a top-hat." We fear that now there will be only one, if, indeed, the great author survives his illness. Perhaps the new minister at our Court, Nansen, will take to one.

Australians will be interested by the question asked by President Carnot after tasting all their good wines, namely, whether "they were within their legal rights in giving" to them such names as Burgundy and Chablis. The Australians would do better to conquer the desire to obtain a European market by the use of such names, which are misleading. In the long run their wines can stand alone. Mr. Sherard had the honour of being locked up with another former President of the Republic, namely, "the Marshal," who was "run in" in the days of Boulangism for undue delay in obeying a police order to "circulate"—that is, "move on." In his account of the Marquis de Morès Mr. Sherard is, we think, misled by friendship. He describes the means by which this famous duellist increased the strength of his arm. He tells us that he was "as gentle as he was brave." In a somewhat full account of many incidents in his career Mr. Sherard makes no allusion to the deliberate and brutal provocation given to the Jewish officers of the French army and to the duel in which Capt. Mayer was killed. We believe that we are right in the recollection that this brave Jewish officer directed his seconds to agree to any conditions, and forced them to accept, against their duty, the private rapiers of M. de Morès. These, being double the weight of any which Capt. Mayer had ever seen, were usable only by their owner; and the result was that the finer was killed by the less-good fencer. The case has always been regarded in the fencing world as one of murder; and, if there is any doubt about the facts, the other side should have been put on record. Neither can we accept Mr. Sherard's account of the unpopularity of Zola in this

country, accompanied as it is by some suppression of the cause of the temporary unpopularity which existed. The attitude of *The Athenæum* towards Zola was that common to the literary world of Great Britain. We were in advance of France itself in proclaiming the merit of much of Zola's work, and, although there were pages in nearly all his books which were in themselves disgusting, we recognized the marvellous poetic charm of 'La Faute de l'Abbé Mouret,' and the extraordinary power of 'Germinal.' On the other hand, 'L'Assommoir' was, on the whole, condemned, and one later novel was the subject of unreserved horror—now shared by literary France. Mr. Sherard several times uses the words "the Third Empire" for what is more correctly termed the Second Empire. He sometimes drops into French idiom, as, for example, in the phrase "rich charges at Court," which will be unintelligible to any reader who knows only the English tongue. There is also a sentence as to eating the wheat in the grass, which is a literal translation of a French proverb, but will form a crux. Mr. Sherard rightly puts "Clémenceau" when he is describing the novel (though the accent is omitted in one place), but wrongly gives the accent to the name of the politician.

JUVENILE BOOKS.

MESSRS. CASSELL & CO.

The Little Folk's Sunday Book, by S. H. Hamer, is a comprehensive selection, excellently adapted from both Testaments, and generously illustrated by reproductions from the paintings of well-known artists.

MR. T. SEALEY CLARK.

Living Toys is the title of an adaptation from the French of Montorgueil by Mrs. Harold Neill. If this be a fair sample of modern Gallic nursery fare, we need not be inordinately envious. The illustrations are gorgeous, but the subject is somewhat stilted and too long drawn out.

DE LA MORE PRESS.

Humpty Dumpty, and other Songs, set to music by Joseph Moorat, illustrated by Paul Woodroffe, is attractive in every way. The musical setting of the rhymes is good, and not likely to overtax the powers of many mothers, while the illustrations show distinct whimsicality. Altogether this is a welcome improvement on the commonplace production which often serves as an introduction to the youngest of the arts.

MESSRS. GALL & INGLIS.

In *Cast Away among the Filipinos*, by Mr. William Seatter, we have what professes to be a true story of the adventures of an Orkneyman in the Spanish-American war. It is certainly unvarnished in style, and its great merit is the circumstantial setting forth of most harrowing experiences at the hands of the half-Spanish inhabitants of Luzon and elsewhere, who insist that their victim is an American. Mr. W. B. Wollen illustrates the book.

MESSRS. WELLS GARDNER & CO.

The Blue Veil, by Florence Montgomery, has long been a favourite with nursery folk, and a fresh edition will probably find many new readers; but we must protest against old stories masquerading as new. Publishers should indicate such facts. A batch of reviews by the ignorant ought not to compensate for the lack of confidence aroused by such dealing.

MESSRS. GAY & BIRD.

A Trip to Santa Claus Land, by Vivian Phillipps, illustrated by Patten Wilson, bears a family likeness to 'Alice in Wonderland.' Brightly and fluently written, it is absolutely devoid of any dull paragraphs—a thing much to be desired in stories destined to be read aloud. The language is simple, and the author shows a sympathetic understanding of the needs and capacities of the child mind.

MR. W. HEINEMANN.

We regret that we cannot enrol ourselves amongst admirers of *A Gay Dog*, pictured by Cecil Aldin. No display of cleverness quite compensates for unsuitability in the choice of subject-matter.

MESSRS. HUTCHINSON & CO.

In the Days of Elizabeth, by Eva March Tappan, is a pleasant little historical work, well suited to girls, especially in America. The style is good, but distinctly Transatlantic in the use of words like "claim," the reduction of English sums to dollars, and a strange economy in spelling. The magnificence of the Court naturally strikes an American. It is rather odd, in giving a glimpse of Queen Mary Stuart's misfortunes, to omit such a cardinal point as the murder of Riccio, and we are sorry to see stereotyped the modern error that the Howard of Effingham of 1588 was a Roman Catholic.

MR. JOHN LANE.

Lilliput Revels and *Innocent's Island*, by W. B. Rands, edited by R. Brimley Johnson, and illustrated by Griselda Wedderburn, is a reprinted collection of fantastic verse for children. Inconsequence and petty conceits are not necessarily faults in work designed for young minds, but the present reviewer finds some of the ideas merely silly, not even excellent nonsense. Any one who did not previously know Rands's verse would easily gather that he was, as the editor remarks, "always pressed for time, and had seldom an opportunity of finally revising his work." The educational value of amusing reading in the best style cannot be over-estimated, and much of Rands's verse is so clever in form, and so amusing in matter, that it is a thousand pities it is, here and there, so slipshod and banal.

MESSRS. LONGMAN & CO.

The Plain Princess, and other Stories, by I. Maunder, illustrated by M. W. Taylor and M. D. Baxter, rejoices in the distinction conferred by a preface from the pen of Mr. Andrew Lang. In it he says, "The most timid child will not find anything in this to make him dream horrid things." For this we are deeply thankful. Few grown-ups, however impressionable, realize the intense vividness of a child's imagination. None of the stories in this collection has been "conveyed" from the classics of nurserydom, and the book will therefore be welcomed as "something new" in even the best-stocked of cupboards.

MESSRS. MACMILLAN & CO.

Micky, by Evelyn Sharp, illustrated by H. M. Brock, is sure to be one of the successes of the season. Micky and his elder brother Tristram are delightfully real. The author has both an excellent grasp of the childish mind, and a capital way of putting on paper its humours, limitations, and sincerity.

MR. MELROSE.

Mr. Robert Leighton, in *The Green Painted Ship*, should earn the gratitude of boys for a stirring story of the sea. A wicked shipowner sends out a rotten hulk, which is disguised in green paint among other decorations. The wonderful escape of three boys from the "coffin," their adventures among the mutineers (including the villain suborned by the owner to scuttle the ship), and their casting away on the St. Kilda group, furnish forth an excellent narrative. There are some good nautical characters. Mr. J. W. Charlton is the illustrator.

MESSRS. NISBET & CO.

The scene of *Brown*, by Dorothea Moore, a pleasantly told "story of Waterloo year," is laid in the Essex fen country, where the inhabitants, supplanted in their net-making industry by French prisoners, have been driven to illicit practices. Smugglers and preventive men are constantly at war, while the benign and sagacious old rector endeavours to allay the strife. His godson, Brown, the gallant child-hero of the book, becomes involved in the general conflict, and is finally congratulated by the Duke of Wellington. We hear so much of the little fellow's pride in the surname of Holland that the combination with his Christian name would seem unfortunate. The alarums and excursions in which the boy plays a part do not, somehow, disturb us greatly. We feel sure that everything, including the romantic episode, is going to end rightly, and are not surprised when a long-lost sister, supposed to have been drowned, stands revealed in a village maiden. Within its limitations, the story is good, and may appeal to adult as well as younger readers.

MR. ERNEST NISTER.

Jumbo Crusoe is a laughable parody of the famous Robinson's adventures. Mr. Clifton Bingham is responsible for the funny verses, and the pictures are by C. H. Thompson.—Stories by various writers contribute to the success of *The Little People's Book of Wild Animals*.—*Funny Rhymes and Stories* amply justifies its title; but even the less expensive of the many children's books published by Mr. Nister, such as *Our Dog Friends*, *The Old Woman who rode on a Broom*, and *The Train Scrap Book*, are quite devoid of anything vulgar or crude; while many, such as the "Model Books" series, not only serve as books, but also provide endless amusement for busy fingers helped by scissors and paste.—*The Play-time Book* is a bright collection of pictures and animals and rhymes which is admirably fitted for the nursery.—There is *Nister's Holiday Annual*, too, edited and arranged by A. C. Playne, with stories by the most approved authors.—*Pictures and Plums for Fingers and Thumbs* offers both verse and prose, and most enlivening illustrations. The same may be said of *Wee Folk's Story Book* and of *Little Folk's Spice*—in fact, Mr. Nister offers such a variety of good things that the difficulty of choice will be the only problem to the buyer. The books just mentioned are for the beginners in the nursery. The older Olympians will rejoice in *Natural History for Young People*, by the Rev. Theodore Wood, most liberally illustrated, and excellently adapted in style for its public.—We doubt the wisdom of anticipating a great treat of later years by retelling the story of *Child Characters from Dickens*, as Mr. L. L. Weedon has done. He has, however, taken pains, and his illustrator, Mr. A. A. Dixon, has distributed good looks to everybody with the facility of a fairy of the olden time at a christening.

MR. DAVID NUTT.

Mr. Ubbledejub and the House Fairies, by A. Thorburn, illustrations by May Faraday and Dorothy Newill, is as beautifully fantastic as any fairy tale should be, and, moreover, all the little mortals who read of them will learn many good things about these fairies. Mr. Ubbledejub is "just the size of a teaspoon." His work is to make the children of the house good, and whenever one of them is naughty he cries, so that some days his poor little eyes are "quite red and sore." His bride the Princess Sleepwell has a gown made of rose-leaves; and in the cold weather "the fairies

who live in warm countries over the sea, where roses always bloom, sent her fresh rose-leaves every day." These and such like are the touches which make fairyland so real a world to little folk. — *Rhymes of Real Children*, by Betty Sage, with pictures by Jessie Willcox Smith, seems to have been inspired under the shadow of the stars and stripes. The originals may be real, but their relationship to us is as to cousins many times removed.

MR. ALSTON RIVERS.

The Stoat Pack, by G. G. Desmond, is the life story of one of the less familiar studies in natural history, graphically told by a wise and helpful teacher. As Mr. Desmond himself suggests, very tender-hearted little people will feel too sensitively the tragedy of this true presentment of life in the field; but for them, doubtless, a little judicious skipping or paraphrasing may be arranged. The pictures by Ivor J. Symes admirably illustrate the narrative.

MESSRS. SMITH & ELDER.

In the charming story called *The Sparrow with One White Feather*, by Lady Ridley, a real child goes into a real fairyland, and sees and hears just what one who remembered the pathos and power that went to the making of 'The Story of Aline' hoped that she might be permitted to see and hear, even without the touch of fairy ointment on her eyes or the intrusion of fairy earwigs into her ears. Any one who reads this book will know why babies laugh without reason and cry without cause, how the magpie got a bad name, how and where fairies sleep and eat and take baths, and how it happens that happy thoughts come into perplexed minds, and pleasant dreams visit people's pillows.

MESSRS. WARD & LOCK.

When in doubt, choose an annual, is safe advice to those who are harassed by the wealth of possible selection put before them. *The Wonder Book* contains something of everything in stories, pictures, and verse, and makes excellent reading for young people.

MESSRS. WARNE & CO.

Only those who spend a great number of hours in the nursery will fully appreciate the easy suggestiveness and delightful humour of the illustrations by Leslie Brooke which adorn *The Golden Goose*, *The Three Bears*, *Three Little Pigs*, and *Tom Thumb*, infant classics which never fail to hold the attention of the restless denizens of the nursery.

OUR LIBRARY TABLE.

The Words of Garrison: a Centennial Selection (1805-1905) of Characteristic Sentiments from the Writings of William Lloyd Garrison. With a Biographical Sketch, List of Portraits, Bibliography, and Chronology. (Houghton, Mifflin & Co.)—Many of our cousins in the United States will to-morrow be observing the centenary of one of the greatest, if not the greatest, of their philanthropists, and in England there should be no lack of sharers in the honour paid to the pioneer of the anti-slavery movement and a leader in other good causes. Born on December 10th, 1805, Garrison had been apprenticed first to a shoemaker, and then to a cabinet-maker, before becoming a printer's boy in his eleventh year; and he made such good use of his opportunities that he began to contribute to his master's newspaper before he was seventeen, and was editor and publisher of a newspaper of his own before he was twenty-one. In that weekly, rightly named *The Free Press*, with the young Whittier for one of his writers, he started on the bold denunciation of slavery which, leading to his imprisonment for libel and other troubles in which he gloried, had fuller expression in *The Liberator*, begun on January 1st, 1831, "without a subscriber, in borrowed type, and set by the partners (in hours snatched from journeymen's work, by which they got their living), worked off on the press and mailed by them." *The Liberator* had for its motto, "Our Country is the World, Our Countrymen are Mankind," and Garrison's connexion lasted till he discontinued the paper at the end of 1865, having a few months earlier resigned the presidentship of the American Anti-Slavery Society, of which he had been the life and soul for more than twenty years. He lived twelve years longer to watch and help forward the development of his splendid work, and, perhaps without clear apprehension of the difficulties yet to be overcome, he had ample reason for thankfulness at the measure of success he had achieved.

About half of the timely little volume before us contains an interesting biographical summary, compiled from the monumental memoir of Garrison which was issued by his children some twenty years ago. In the opening section of the book we have a still more interesting selection of brief extracts from his own writings in prose and verse, so classified as to show how consistent and catholic was his resistance to all forms of oppression. "I know," he said, "that the cause of my enslaved countrymen cannot possibly be injured by my advocacy of the rights of all men, or by my opposition to all tyranny." So zealous was he in his upholding of "women's rights," on the ground that "the natural rights of one human being are those of every other, in all cases equally sacred and inalienable,.....neither affected by, nor dependent upon, sex or condition," that in 1840, when he came to London to attend a World's Anti-Slavery Convention, he refused to take his seat as a delegate on finding that women delegates were excluded. In his doctrine of non-resistance he went beyond the views of most Quakers, and as far as Tolstoy has since done. He avowed himself "a radical free trader, even to the extent of desiring the abolition of all custom-houses, as now constituted, throughout the world." He held with Herbert Spencer that "he is the most sagacious political economist who contends for the highest justice, the most far-reaching equality, a close adherence to natural laws, and the removal of all those restrictions which foster national pride and selfishness." His life was a noble example of pacific heroism, and for such apostleship as his there is no less need in our day than there was in the last century.

The difficulty about describing India, whether by literary or pictorial means, is that the cold-weather impression and the hot-weather impression differ too much to make either completely representative. India in the cold weather is such a paradise that travellers naturally prefer that season. The India of the hot weather is terrible, but more real. Travel is all but impossible; the jotting down of a diary torture; the views of scenery distorted by dust or by steaming reek. The best Indian photographs give a more truthful impression of the beauties of the peninsula than do any pictures. The shadows, for example, which come out grandly in photographs, are hardly ever sufficiently indicated in painting or in water-colour. The great Russian series of pictures of the tour in India of our present King was less unsatisfactory than were Val. Prinsep's efforts. But the difficulties in the artist's way are, we admit, stupendous. Mr. Hallam Murray, in *The High-Road of Empire* (John Murray), has produced a volume of which the text is perfect for its easy common sense. The black-and-white drawings are excellent. The colour plates are sometimes very good, but the majority of them are not like India. In other words, they are like India in certain aspects only of the cold weather prevalent during the shorter period of the year. There would be no difficulty in colonizing the India of most of Mr. Hallam Murray's coloured sketches. The sole wonder to the untravelled reader lies in the fact that the Aryan Hindu conquerors should have turned half black in such a climate. Agra is, on the whole, the finest thing in the world. Its red walls are better than the medieval fortifications which remain to us at Constantinople or at Rome, built as these are on the classical foundations. Moscow, compared with Agra, is a mere stucco vulgar imitation. Mr. Hallam Murray pleases us better with his distant Taj than with his Agra walls. The view called 'The Taj from the Fort' exactly recalls the most perfect aspect of the most perfect of all buildings. Perhaps we should say the most perfect aspect except one—that view from the garden during the full moon which defies pictorial representation.

In a few of the coloured drawings there is some trace of the atmosphere of the hot weather. Mr. Hallam Murray states that he was at Fatehpur Sikri in the "delightful..... cloudless days.....of an Indian winter." But his sunset view of the mosque is truly Indian in its light. The tolerance and the wide cultivation of its founder, Akbar, are recalled in the inscription on the Gate of Victory giving entrance to the mosque: "Said Jesus, on whom be peace, The world is a bridge; pass!" Even in the cold weather, sunrise and sunset in India, as in Egypt and in Provence, have in them something which recalls the hot weather of the past and of the future. Mr. Hallam Murray's coloured drawing of the great mosque at Delhi is also a sunset view, and also characteristically Indian. Some of the hill drawings are true to Indian nature; and when Mr. Hallam Murray comes to Ceylon we can accord unrestricted praise to the view called 'A Tropical Shower.' The charm of Kandy is one that cannot be realized except at the place itself; but the pen-and-ink drawing of the lake comes nearer to it, from being in black and white, than do the coloured illustrations. The Golden Tank Temple at Amritsar has never been brought before the distant reader. It is almost impossible to say in what exactly consists its power of striking the imagination and remaining imperishably in the memory of all who see it. If every one has failed and every one will fail, it has been and will be with the feeling that success is not possible. As Mr. Hallam Murray writes: "Nothing.....can compare with the Golden Temple.....and it is as impossible to describe its.....precincts, as it would be to describe a beautiful dream."

Mr. Carruthers Gould publishes, through Mr. Edward Arnold, *Political Caricatures, 1905*, which are so familiar, by means of *The Westminster Gazette* and the many repetitions in the papers which reproduce the cartoons eagerly sought for in that periodical, that it is unnecessary to attempt to describe them. Some of the drawings in the volume are, we think, new, but the great majority are well-known friends. It is hard to pick out a favourite. The typically English, but idyllic scene which represents Mr. Jesse Collings as a "clod" reposing with his back against a tree, a ploughed field behind him, and whistling through his pipe, like the rustic who has the stage to himself in the opening of a famous act in a Wagner opera, pleases us the most. Mr. Jesse Collings had written to a Nottinghamshire farmer to point out that Protection cannot possibly be of any use to the farmer under a landlord system: "My remedy is.....to turn the tenant farmer into the yeoman owner of his farm." The drawing is called 'Back to the Land and the Old Time.' "Back to the land," however, is the

phrase of the Russian revolutionary reformer; and "the Old Time" is perhaps older than that of F. C. G.'s figure. Mr. Jesse Collings is drawn in the smock of the labourer rather than in the costume of the yeoman. It is not more than thirty years since in large parts of England the labourer had his weekday smock and his embroidered smock for Sunday, the latter worn, however, as a rule, not with the low felt-hat here found on the head of Mr. Jesse Collings, but with a top-hat of the tallest and most uncompromising type. The total disappearance of the embroidered and almost complete disappearance of the plain smock constitute thus one of the most painful cases of loss of the picturesque.

The Children of Good Fortune, by C. H. Henderson (Constable & Co.), is described on the title-page as an essay in morals. It forms one of a class far more common in America than in this country, in which an appeal is made, along a certain level of thought, to a public more intelligent than profound. There would appear to be a large public created by the new education who, without being specialists in ethics, theology, metaphysic, or charitable effort, are prepared to welcome a serious attempt to discuss the practical business of life from a serious standpoint of social interest. The problem here is the problem of good in human affairs, sharply divided into two sections—the subjective ideal of the desirable being classified as the idea of "good fortune," the objective ideal as the idea of social welfare:—

"In a very few average individuals the two ideals may pretty nearly coincide, but in the majority there is some divergence. Society has always been intolerant of any wide divergence, and quite as intolerant of a divergence above her own standard as below it."

The individual, with his personal conceptions of right and wrong, the object of life, the meaning of success, is first analyzed. The author's tone is strenuous, a little austere, demanding effort and the bracing of the accepted ideal. He has but scanty toleration for "those hundreds of thousands of commonplace, immoral people who lose the best of life by accepting the least that is even tolerable." The second half of the volume discusses the social welfare, without an ideal of which "individual good fortune becomes a curiously fantastic thing." With the columns of a normal daily newspaper as text, in much the same fashion as Bellamy in 'Looking Backward' or Ruskin in the 'Fors,' the author preaches his judgment of the raw disorder of to-day's civilization, witnessed by the evidence of murders, commercial dishonesty, social upheaval. He examines four essential social institutions — the family, the school, the Church, the State: institutions, as he terms them, of affection, opportunity, duty, right; and, with mingled criticism of their present usefulness and exhortation concerning their future development, pleads for "the one moral view of an institution" as a "means which must always serve and never obstruct the true end, individual good fortune." The final appeal identifies religion with an enlightened morality, and pleads for its identification with life to make it "individual and human."

Red Fox, by C. G. D. Roberts (Duckworth & Co.), is the best book of an interesting series from the pen of the same writer. It is the story of the adventurous career of a certain red fox in the wilds of the far North-West, and it has the fascination of a real jungle story, without owing any apparent debt to Mr. Kipling. The last decade has certainly seen a great advance, not alone in the popularity, but also in the quality, of fiction dealing with animal life. We have reached a stage—remote indeed from the day of "Black Beauty"—at which the psychology of such life is treated with the same close and subtle analysis as is applied to human character. To be sure, the writer draws a good deal upon our common knowledge of human motives in setting forth the individuality of his animal characters. But, as we are all animals, however great the gap between beast and man, this method is justifiable, since it is based upon really intimate first-hand observation of the ways of wild nature. Mr. Charles L. Bull, whose drawings illustrate this book, is equally expert. There are scores of touches of real nature—touches only possible as the result of close and patient watching—in the story of Red Fox's puppyhood, and in such incidents as his captivity and hunting methods.

Madame, will You Walk? By Beth Ellis. (Blackwood & Sons.)—This quaint title, taken from an old song, fits this volume very well. It contains a batch of eighteenth-century stories partaking of the air of light comedy. In all the same set of gallants and ladies figure more or less, and the atmosphere is redolent of pretty intrigue and daring wagers as to the course of true love, or *bonnes fortunes*. The book is mostly, in fact, a light-handed, deftly conducted duel between the sexes, and forms a pleasant enough contrast to the argumentative attitude of the modern lover.

The Web of the Past. By the Countess of Cromartie. (Eveleigh Nash.) — The Celtic renaissance is, we presume, responsible for these pages. It must be admitted that, as in the author's previous work 'The End of the Song,' both style and subject-matter seem of their very nature to arouse an unholy spirit of parody. Carping critics may also object that the manners and the dialect (rather an ungrammatical one) of the despised twentieth century are sometimes attributed to knights and ladies of virtually prehistoric times. But all this does not alter the fact that we have read the stories with interest, and that the characters do, rather to our surprise, command our sympathies.

A Child's Garden of Verses has appeared with illustrations by Jessie Willcox Smith (Longmans), beautifully printed on a large page. Stevenson's delicate cameos of childhood have found a most apt interpreter, who has a style of her own with a curious charm. The pictures include full-page designs in colour as well as black-and-white sketches, and the illustrator has, we should say, gone to living models for her designs. We have looked forward to her work with pleasure since we noted it last year in a charming story by Frances Hodgson Burnett.

MESSRS. KEGAN PAUL send us *Proverbs in Porcelain, with Au Revoir*, by Austin Dobson, illustrated by Bernard Partridge. We are always delighted to see new issues of the author's gracious and delicate work. Our private edition of 'Old-World Idylls,' which contains the 'Proverbs,' is the tenth, and we doubt not that the present volume will lie on many a table this Christmas. Mr. Partridge is a little scratchy and indefinite in his detail, but on the whole an effective illustrator.

WE do not think that Mrs. Katharine Burrill is entitled as yet to rank prominently as a stylist, but her essays, *Shell Gatherers* (Dent), are likely to please a great many people, being bright, and full of humour and literary allusion. The author plays prettily with some of the characters of Dickens and Thackeray. She shows good sense, and the morals she inculcates are sound; but are they not common property by this time? These pages are pleasant talk, good journalism, but they lack the distinction and the original outlook which endow essays with permanent value.

MR. GEORGE G. HARRAP sends us *Golden Wings*, by William Morris, in a series entitled "The King's Treasury of Literary Masterpieces." It is a most luxurious and charming form of booklet, bound in green leather and beautifully printed.

Love in the Eighteenth Century. Translated from Edmond et Jules de Goncourt. (A. L. Humphreys.)—This translation of what is perhaps the most brilliant chapter in 'La Femme au XVIII. Siècle' seems to us curiously unequal. The task of rendering into idiomatic English the carefully elaborated periods of the brothers Goncourt is attended by enormous difficulties, and in surmounting these the translator gives frequent evidence both of industry and originality. On the other hand, we are often jarred, sometimes by slipshod colloquialisms out of place in dealing with a literary classic, and sometimes by grave misrepresentations of the original meaning. A little more care would have made this a really useful work of its kind.

WE reviewed *More Queer Things about Japan*, by Douglas Sladen and Norma Lorimer (Treherne), at length in April last, and have only to note, in reference to the new "Peace Edition," that a sketch of the Russo-Japanese war and a digest of the Peace terms have been added to the book.

LEVER'S *Jack Hinton*, with illustrations by H. K. Browne, published by Messrs. Macmillan, is one of the most attractive new editions of the day. There is gaiety and sparkle about Lever which is delightfully Irish, and puts him among the authors we can always turn to with pleasure.

WE have just received the first number of *The Layman*, which is described as "a newspaper for the laity of the Church of England." We wish the paper, which makes a good start, all success, for it is high time that the large class for which it is meant had a special organ.

MESSRS. DE LA RUE send us a packet of excellent Calendars and Diaries, which show first-rate printing and arrangement. Some of the leather Diaries are models of convenience and elegance. The Calendars in red and black, which show a month at a time, are always a special feature of Messrs. De La Rue's output, and this year they give a few days of the next month in smaller figures—a capital idea.

WE have on our table *A History of English Philanthropy*, by B. K. Gray (King), — *Boys and their Management in School*, by H. B. Smith (Longman),—*Persian Poets*, Nos. 1 and 2, translated by FitzGerald (Foulis),—*Smailholm Tower*, by G. W. Hick (Glasgow, Hodge), —*The Life of the Ages*, by Florence Verinder (Elliot Stock),—*Plays and Poems*, by P. Hookham (Kegan Paul),—*Sayings of Tolstoy* (Fifield), —*The Year's Horoscope*, by Ethel Wheeler (Fifield),—*Flowers from Upland and Valley*, by Elizabeth Gibson (Fifield),—*Clyde Songs*, by J. J. B. (Scots Pictorial Publishing Company),—*Footpaths through the Veld*, by F. C. Slater (Blackwood),—*The City*, by A. Upson (Macmillan),—*Godfrey's Quest*, by Lady Lindsay (Kegan Paul),—*Poems and Plays*, by C. W. Wynne (Kegan Paul),—*The Cloud Kingdom*, by I. H. Wallis (Lane),—*Bacon's Essays*, edited by E. H. Blakeney (Blackie),—*Outlines of English Literature from* A.D. *600 to* A.D. *1905*, by H. E. Evans (Relfe Brothers), —*English Composition Simplified*, by J. Logan (Murby),—*The Companionship of Books*, by F. R. Marvin (Putnam),—*How to Speak Effectively*, by C. Seymour (Routledge),—*Singing and Voice Production*, by Annie E. White (Murby),—*Stories from Wagner*, by J. W. McSpadden (Harrap),—*The Story of Organ Music*, by C. F. Abdy Williams (Walter Scott),—*Great Composers*, by Anna, Comtesse de Brémont (Hutchinson), — *Imperialism*, by J. A. Hobson (Constable),—*The Land We Love*, by Vivian Grey (Oxford, Alden), — *East Africa and Uganda*,

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Among Reprints and New Editions we have *Ships and Shipping*, by R. Dowling (De La More Press), — *A Glossary of Botanic Terms*, by B. D. Jackson (Duckworth), — *Letters from the Dead to the Dead*, by O. Lector (Quaritch),—*John Wilhelm Rowntree: Essays and Addresses*, edited by J. Rowntree (Headley Brothers), — *Our Criminal Justice*, by H. Crompton (Fisher Unwin),—*Lectures on Heroes*, by T. Carlyle (Allenson),—*The Guide to South Africa*, edited by A. S. Brown and G. G. Brown (Sampson Low), — and *Cecilia*, by F. M. Crawford (Macmillan).

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Austen (J.), Pride and Prejudice, with Preface by G. Saintsbury and Illustrations by Hugh Thomson, 12mo, 2/6 net.
Bailey (H. C.), Beaujeu, cr. 8vo, 6/
Balfour (F. H.), The Expiation of Eugene, cr. 8vo, 6/
Breare (W. H.), Elocution: its First Principles, 8vo, 3/6 net.
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Chambers (R. W.), The Haunts of Men, cr. 8vo, 3/6
Facts and Fancies for the Curious, cr. 8vo, 10/6 net.
Gadsden (C. F. Picton-), Practical Housewifery, cr. 8vo, 2/6
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Russell (T. B.), A Hundred Years Hence, cr. 8vo, 7/6
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Sharpe (H. G.), The Provisioning of the Modern Army in the Field, 8vo, 7/6 net.
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Thread of Gold (The), by the Author of 'The House of Quiet,' 8vo, 8/ net.
Turner (E.) and Hodder (R.), The Purloined Prince, 6/

FOREIGN.

Theology.

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Koch (A.), Lehrbuch der Moraltheologie, 10m. 50.
Künstle (K.), Antipriscilliana, 5m.
Lindemann (H.), Des hl. Hilarius v. Poitiers 'Liber Mysteriorum,' 3m. 20.

Law.

Bellom (M.), Les Lois d'Assurance Ouvrière à l'Étranger: Part 3, Assurance contre l'Invalidité, Part 1, 15fr.
Mommsen (T.) u. Meyer (P. M.), Theodosiani Libri XVI.: Vol. 2, Leges Novellæ ad Theodosianum pertinentes, 12m.

Fine Art and Archæology.

Bazin (R.), Les Oberlé, Aquarelles et Dessins par C. Spindler, 10fr.
Bénédite (L.), L'Art au XIX. Siècle, 20fr.
Cagnat (R.) et Toutain (J.), Inscriptiones Græcæ ad Res Romanas pertinentes, Vol. 1, Part 4, 2m.
Flaubert (G.), Madame Bovary, Compositions par A. de Richemont, 200fr.
Gebhart (É.), Florence, 4fr.
Metman (L.) et Brière (G.), Le Musée des Arts Décoratifs: Le Bois, Part 1, Moyen Age—Renaissance, 36fr.
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Moreau-Vauthier (C.), L'Homme et son Image, 30fr.
Tei-san, Notes sur l'Art Japonais: la Peinture et la Gravure, 3fr. 50.

Drama.

Martinenche (E.), Molière et le Théâtre Espagnol, 3fr. 50.

History and Biography.

Annales de la Société J. J. Rousseau, Vol. 1, 10fr.
Godet (P.), Madame de Charrière et ses Amis, 2 vols. 25fr.
Martin (C.), La Maison de Ville de Genève, 15fr.

Politics.

Béchaux (É.), La Question Agraire en Irlande au Commencement du XX. Siècle, 8fr.
Castellane (Comte de), Articles et Discours sur la Politique Extérieure, 1901-5, 3fr. 50.
Daveluy (R.), Les Leçons de la Guerre Russo-Japonaise: la Lutte pour l'Empire de la Mer, 5fr.
Waldeck-Rousseau, L'État et la Liberté: Series 1, 1879-83, 3fr. 50.

General Literature.

Maryan, Reconquise, 3fr. 50.
Médine (F.), La Messe de Onze Heures et demie, 3fr. 50.

NOTES FROM CAMBRIDGE.

It is not easy to write a Cambridge newsletter at the close of an uneventful term. The epithet really means a term during which people have been hard at work; for the "events" which make an academic term interesting generally encourage a *strenua inertia*, duties being neglected in order that time may be given to promoting a cause or a reform, or, if need be, a job. Personally I am always grateful to the Council of the Senate for providing some sport of the kind; for to appreciate a university it is necessary to follow in the steps of the merry monarch who used to delight in "sauntering." Of course, the education of the dull youth, the craft from which we get our modest pittance, suffers; but lives there a man with soul so dead as to allow mere duty to interfere with a Cause? Having no Cause to advocate this term, many of us have had to be content with doing our duty; and a good conscience combined with a sense of boredom is the result.

But while the mere Don has abstained from excitement, our young friends the undergraduates have not been so self-restrained. It is a remarkable fact that I do not remember a single "fly-sheet" to have appeared this term; and the absence of these stormy petrels is a sure sign that Dondom is at peace. But youthful energy is not expended in carefully worded satire; and when persons *in statu pupillari* lose their heads, something is generally broken. It is to be regretted that there has been an epidemic of rowdyism this term, culminating in the disturbance on November 9th, the King's

birthday, and also the day on which the University team acquitted itself rather more creditably than most football clubs against the formidable New Zealanders. The University journals have rightly protested against the foolish and rather contemptible conduct of the mixed mob of undergraduates and "lewd fellows of the baser sort," who did some damage to property, and seriously injured a policeman, in their endeavours to construct a bonfire. It is to the credit of the University that the leading athletes organized a subscription to pay for the damage done; but such scenes are unworthy of our age. It is true that the riots, or, as they are now called, "rags," are mild affairs in comparison with those of earlier days; but the folly displayed in them gives occasion for the enemy to blaspheme, and ought not to be tolerated. The difficulty is how to punish offenders. In the first place, it is almost invariably the least guilty who are caught; and in the second, imprisonment inflicts too serious a stigma for any magistrate to resort to such a remedy. It is almost a pity that the Vice-Chancellor has not the power to sentence an undergraduate to a durance which would carry with it no permanent degradation, and there are not wanting among us men of real eminence whose lectures, delivered with some frequency to the unhappy captives, would make them long for the robuster toil of the revolving wheel or the obdurate oakum.

The Heads of Houses have this term chosen a professor who would be totally unfit for the employment of a penal lecturer. The new occupant of the Norrisian Chair is a lively speaker as well as an original thinker. We understand that the field was strong, and that the great and wide learning of one of the rejected candidates, combined with his amazing versatility, would have given much-needed support to the professoriate. But the Heads felt—and I am bound to add, justly—that the Theological School required strengthening by the addition of a professor whose studies in criticism had gained a European reputation; and the selection of Mr. Burkitt is generally approved. That a layman should have been chosen without a protest is a significant sign of the times.

No one can say that the bishops neglect the universities in these days; and Cambridge men have been given opportunities of hearing exhortations from some of the most prominent ornaments of the bench. The fervour of London, the eloquence of Ripon, and the scholarly zeal of Birmingham have been equally successful in attracting large and interested audiences; the C.I.C.C.U. (I have never discovered what these mystic letters mean) has been most active; and Father Bull held a successful mission and has been in personal contact with over 700 men. Some of the seniors are beginning to wonder if so much spiritual excitement is good for sound learning and religious education; and it is greatly to be hoped that now we have a Bishop of Ely so much in touch with Cambridge life as Dr. Chase, his lordship's advice in these matters may frequently be sought and followed.

The agitation for the abolition of compulsory Greek is only dormant. Rumours are afloat that the Syndicate is about to report in favour of granting special degrees to science men, and to dispense with Greek in their case only. But will the History and Law Schools allow this? Their leaders find that for the "weak brother" Greek is just as much a difficulty as for the rising man of science, and on his behalf they claim relief. The friends of the Syndicate see much trouble in store for that unhappy body, whatever is proposed. Perhaps its members may yet regret that it was not allowed to die a natural death last May term.

The General Election does not as yet excite much interest; and the prospects of the candidates for the University are not very often discussed. The illness of Sir Richard Jebb is a cause of regret to everybody; and this has naturally delayed any action on the part of his colleague, Mr. J. F. P. Rawlinson, the Commissary of the University. Sir John Gorst, whom the Conservative party has rejected, will probably fight pluckily, as he has done most of his life, "for his own hand"; and he will have a good deal of support among the residents, who appear to like the sort of independence which makes a politician formidable to his own friends. It is outside Cambridge that his fate will be decided.

Two books have appeared which are attracting some attention. The 'Cambridge Theological Essays' are the product of fourteen more or less known Cambridge divines, whose work is introduced by the Regius Professor of Divinity, and concludes with a sort of benediction by the Master of Trinity. Dr. McTaggart has in *The Cambridge Review* dealt with seven of the essayists in much the same fashion as Fusbos did with Bombastes in the play. Approaching his adversary with the greatest courtesy, he has saluted, and after a few preliminary flourishes run him through, and then proceeded with equal politeness to demolish the next comer. He can be easily imagined standing over the corpse of a rival metaphysician, ready to acknowledge the talents of the defunct, and to raise a monument alike to the merits of the vanquished and the prowess of the victor:

> Here lies Bombastes, strong in wind and limb,
> Who conquered all but Fusbos: Fusbos him.

However, a youthful champion has appeared who may yet give the doctor trouble; and by next term all the slain will arise and be ready for the fray.

The other work is Mr. J. W. Clark's reproductions of Loggan's plates in 'Cantabrigia Illustrata,' and of it there is but one opinion. What a delightful place Cambridge must have been with hardly any town, no trains, no electric cars, peaceful colleges, and not too many undergraduates! It is, however, some consolation that, despite the gloomy predictions of the Philistines that if we refused to surrender Greek culture we should be deserted, more men than ever have entered in 1905. J.

ELIZABETHAN PLAGIARISM.

108A, Lexham Gardens, Kensington, W.

In the October number of *Modern Philology*, a Chicago periodical, I printed in parallel columns the poem by George Chapman entitled 'The Amorous Zodiacke,' which was published in 1595, and the French poem by Gilles Durant entitled 'Le Zodiaque Amoureux,' which was first published in 1587. The presentation of the two poems side by side proved that Chapman's work was a literal translation from the French. I was unable to discover any acknowledgment on Chapman's part of indebtedness to any preceding writer. Chapman's preface to the volume in which 'The Amorous Zodiacke' first appeared seemed to me to claim for his verse the merit of complete originality. I therefore thought myself justified in describing this performance of Chapman as "an unblushing act of piracy."

The publication of this discovery of mine has brought me much interesting correspondence. I am glad to find that importance is attached by scholars to this fruit of my researches, which I lighted upon quite accidentally some time ago. But two or three of my recent correspondents complain with more or less warmth that in applying to Chapman's action such words as "piracy," or even "plagiarism," I employ language that is unjustifiably strong. The argument of these critics runs to the effect that throughout the early periods of European literature the right of authors to borrow literally from foreign contemporaries without specific acknowledgment was generally recognized, and was not held to constitute any offence. I quite agree that the practice was habitual among Elizabethan writers, though the full extent of its operation seems to have hitherto eluded the notice of literary critics and historians. But I am disposed to deny the allegation that the standard of literary ethics in Elizabethan England permitted without reproach the publication, in the avowed guise of an original production, of a literal rendering—not an adaptation—of a poem by a foreign contemporary. The chances of detection seem to have been small, and most of such literal renderings escaped discovery. But, as far as I can learn, the temper of the times exposed to no halting condemnation any known endeavour to mislead the reading public respecting a native poet's indebtedness to a foreign contemporary. It was certainly held to be no sufficient answer, as some of my critics urge to-day, that the foreign poet's work was widely known, and that specific acknowledgment became on that account superfluous.

Puttenham's 'Arte of English Poesie' (1589) is an authentic record of the conditions governing the production of Elizabethan literature. Of one who published without acknowledgment renderings of Ronsard's far-famed and popular verse (which, as a matter of fact, were far from being quite literal), Puttenham wrote thus:—

> "This man deserues to be endited of pety *larceny* for pilfering other mens deuises from them [and conuerting them to his own vse, for in deede as I would wish euery inuentour, which is the very Poet, to receaue the prayses of his inuention, so would I not haue a translatour to be ashamed to be acknowen of his translation."

The word "larceny" is italicized in the original edition. Michael Drayton, in the dedication of his sonnets in 1594, uses language which no less plainly demonstrates that the prevalent habit of literal borrowing was currently held to be discreditable. Drayton charged the literal borrowers with "filching," and declared himself guiltless of any such accusation:—

> Yet these mine owne: I wrong not other men,
> Nor trafique further than thys happy clyme,
> Nor filch from [*Des-*]*Portes*, nor from *Petrarch's* pen,
> A fault too common in thys latter tyme.
> Divine Syr Phillip, I auouch thy writ,
> "I am no Pickpurse of anothers wit."

The point of these lines is no wise blunted by the fact that Drayton was himself suspected of the sin which he here condemned. Edward Guilpin writes apologetically in his 'Skialetheia,' 1598 (ed. Grosart, p. 64, Satyre vi.):—

> Drayton 's condemn'd of some for imitation,
> But others say 'twas the best Poets' fashion.

Again, Daniel, a poet who, despite his great gifts, depended very largely on the literal inspiration of foreign verse, was forcibly rebuked by a discerning contemporary for yielding to a practice which was declared without any qualification to be "base." In the play of 'The Returne from Parnassus' (Part II. Act I. sc. ii.) this warning is addressed to Daniel:—

> Only let him more sparingly make use
> Of others wit, and use his own the more,
> That well may scorn base imitation.

To the same effect runs Sir John Harington's ironical epigram, 1618 (Bk. II. No. 30), headed "Of honest theft. To my good friend Master Samuel Daniel," which concludes thus:—

> Then, fellow-Thiefe, let 's shake together hands,
> Sith both our wares are fiicht from forren lands.
> You 'l spoile the Spaniards, by your writ of Mart:
> And I the Romans rob by wit and Art.

The extravagant character of the denunciation in which some contemporary critics of the plagiarizing habit indulged is well illustrated by another of Harington's epigrams (Bk. II. No. 77), which is headed "Of a censurer of English writers"; it opens thus:—

> That Englishmen haue small or no invention,
> Old *Guillam* saith, and all our works are barren,
> But for the stuffe we get from Authors forren.

It should be borne in mind that the question at issue is not the assimilation of poetic ideas and phraseology by Elizabethan poets, which is an immutable law of literature, and is no more open to censure than any other law of nature. It is literal translation, without acknowledg-

ment, from foreign contemporary poetry with which I have been dealing of late. It is to examples of this method of literary work alone that I have applied terms which my critics judge to be needlessly opprobrious. I think the quotations that I give above will show—and they are far from exhausting my stock—that my terminology is warranted by the example of Elizabethan criticism.

I should like to add that, if I use terms implying some moral censure, it it because I know no others that fit the case. But it is not the moral aspect of the situation, which my researches are revealing to me, that is to my mind the point to be accentuated. I am chiefly impressed by the proofs I am accumulating of the closeness of the relations between Elizabethan literary effort and that of contemporary France and Italy, and of the community of literary taste and feeling, which almost rendered literary Europe at the end of the sixteenth century a single commonwealth of letters.

SIDNEY LEE.

COLERIDGE'S NOM DE GUERRE.

YOUR reviewer in his notice of books on Lamb last week charges me with an "excrescent *p*" in S. T. Coleridge's *nom de guerre*, Silas Tomkyn Comberbacke, as printed in *The Illustrated London News*, April 15th, 1893. He is quite right, but in my edition of 'The Letters of S. T. Coleridge,' 1895, i. 62, I cut off the excrescence and cast it from the "Tompkyn." Nevertheless, I was without excuse at the first, for Prof. Brandl, who first printed the letter of February 20th, 1794, in which the name occurs, though he leaves out the *e* in "Comberbacke" (he spells it "Comberbach"), prints "Tomkyn" correctly, and I had seen the autograph MS.

I cannot, however, admit that the publication of a facsimile of this letter in Lord Coleridge's 'Story of a Devonshire House' solves the entire problem. I have looked at the surname under a magnifying-glass (my own, not your reviewer's), and I must confess that I do not know whether S. T. Coleridge wrote "Comberbache" or "Comberbacke." The rest of the letter is as clear as daylight, but in this one word the repentant dragoon, with kindly foresight, left the penultimate letter of his "assumed name" an open question. It may be a *k*, but I think it is an *h*.

ERNEST HARTLEY COLERIDGE.

THE HISTORY OF KENT COUNTY CRICKET.

6, Middle New Street, E.C., December 5th, 1905.

LORD HARRIS has asked me to assist him in preparing material for an important volume dealing with the history of Kent county cricket, amongst the prominent contributors being Lord Harris himself, the Hon. H. Knatchbull Hugessen, Mr. Frank Marchant, Mr. J. R. Mason, Mr. W. South Norton, and Mr. W. H. Patterson.

As we are anxious to make this work complete in every respect, may I be allowed through your columns to express the hope that, should any of your readers possess any interesting records, either in the form of old scores, advertisements of matches, prints, or original drawings of prominent cricketers identified with Kent, old engravings of various important cricket grounds in the county, &c., they would very kindly send me particulars to the above address, and also say whether they would be willing to lend them to us with a view to their possible reproduction?

I need hardly say that the greatest care will be taken of whatever may be sent, and, should we be able to use anything, an acknowledgment of the lender's courtesy will appear in the work.

W. HUGH SPOTTISWOODE.

SALES.

MESSRS. PUTTICK & SIMPSON sold on Monday and Tuesday a selection from the library of the late Francis Fry and the library of a collector. The following were the chief prices: Biblia Latina, Basil., 1475, 25*l.*; Biblia Latina, Venet., 1475, 11*l.* 10*s.*; another, Nuremberg, 1478, 10*l.* 5*s.*; another, Strasburg, 1480, 28*l.*; Biblia Germanica, 1483, 32*l.* 10*s.*; Matthew Bible, 1549, 12*l.* 12*s.*; Coverdale Bible, 1550, 15*l.*; Biblia Polonica, 1561, 11*l.* 2*s.* 6*d.*; first Welsh Bible, 1588, 23*l.* 5*s.* Horæ ad Usum Sarum, Paris, 1520 (very imperfect), 20*l.* Paradise Lost, sixth title-page, 1668, 17*l.* 10*s.*; Paradise Lost, seventh title-page, 1669, 13*l.* 10*s.*; Paradise Regained, first edition, 15*l.* 15*s.* Plinii Historia Naturalis, 1470, 11*l.* 2*s.* 6*d.* Carey's Life in Paris, large paper, in the original parts, 46*l.* 10*s.* Sketches by Boz, three series, first editions, 20*l.* Freer's Works, 19 vols., first editions, 20*l.* 5*s.* Lever's Works, 37 vols., 13*l.* 10*s.* Pope, Miscellaneous Poems, 1712, 10*l.* 5*s.* Stevenson's Works and Life, 30 vols., 29*l.* 10*s.* Surtees, Jorrocks's Jaunts and Jollities, 1843, 31*l.* 10*s.* Romanoff, Mémoires sur les Lépidoptères, 11*l.* 10*s.* Ben Jonson's Works, 2 vols., 1616-40 (no portrait), 21*l.* The total for the two days was 1,246*l.*

The valuable library of 4,000 books formed by the late Sir Joseph Hawley at Leybourne Grange was sold last week by Messrs. Hampton & Sons, and the following prices were obtained: Ashmole's Berkshire, 9*l.* 10*s.* Dibdin's Bibliotheca Spenceriana, 12*l.* 15*s.* Eyton's Shropshire, 29*l.* 10*s.* Britton's Architectural and Cathedral Antiquities, 16*l.* 16*s.* Holinshed's Chronicles of England, 11*l.* 16*s.* Berry's County Genealogies, 12*l.* 12*s.* Buck's Castles and Abbeys, &c., 25*l.* 4*s.* Dugdale's Warwickshire, 11*l.*; Monasticon Anglicanum, 14*l.* 3*s.* Hasted's Kent, 27*l.* 6*s.* Second Fruites of Florie, 15*l.* 15*s.* Froissart's Chronicles, 13*l.* 2*s.* Grose's Antiquities, 11*l.* Hoare's Wiltshire, 33*l.* 12*s.* Manning and Bray's Surrey, 13*l.* 2*s.* Lipscomb's Buckingham, 14*l.* 14*s.* Peter Martyr's Decades of the Newe Worlde of West India, 44*l.* Strutt's Works, 21*l.* History of Devonshire, 10*l.* 10*s.* Prince's Worthies of Devon, 50*l.* Shaw's Staffordshire, 24*l.* 13*s.* Smith's Generall Historie of Virginia, 127*l.* Surtees's Durham, 17*l.* 6*s.*

Literary Gossip.

MR. MURRAY has been entrusted with the publication of the Life of the late Duke of Argyll which has been edited by the Dowager Duchess. The first part consists of a full and carefully prepared autobiography. In this are recorded the Duke's early years: his parentage and childhood, his surroundings and studies, especially in science and natural history. Succeeding to the title in 1847, he at once began to take an active part in politics, and in 1853 was admitted to Lord Aberdeen's Cabinet as Lord Privy Seal. The record of what passed in the Cabinet both before and during the Crimean War and the Indian Mutiny will afford much new light on these events. With the Mutiny the autobiography, which was written from 1897 to 1900, ends, and the remainder of the Life is derived from the Duke's diaries and correspondence.

MR. FISHER UNWIN will publish early next year a work by Mr. Frederic C. Howe, entitled 'The City, the Hope of Democracy.' It strenuously advocates municipal ownership, and deals with such problems as tenements, taxation, reformatories, and "The City Beautiful." It is based upon the author's personal administrative experience, and a study of the conditions prevailing in the large cities of Great Britain and the United States.

'A HISTORY OF THE FAMILY OF CAIRNES OR CAIRNS,' by Mr. Henry Cairnes Lawlor, is in preparation, and will be published by Mr. Elliot Stock shortly. It covers a period beginning with 1300 and coming down to the present time. The work will contain many important genealogical tables, portraits, ancient charters, seals, and illustrations of localities, and will be published by subscription.

NEXT week's number will contain our 'Notes from Oxford,' giving a record of the term's events.

WE are sorry to hear of the death on Sunday last, at his home at Cambridge, Mass., of Mr. John Bartlett, the compiler of 'Familiar Quotations,' probably the most popular book of its kind in existence. Mr. Bartlett's compilation was first published nearly forty years ago. The earliest English issue which we have seen was issued by Messrs. Routledge in 1869, and a thoroughly revised and greatly augmented edition was issued a few years since. Mr. Bartlett also compiled a concordance to Shakespeare's dramatic works and poems. He was eighty-five at the time of his death, and was descended from Robert Bartlett, who landed at Plymouth, Mass., from England in 1632.

THE case this week concerning letters of Lamb between Messrs. Macmillan and Messrs. Smith & Elder on the one hand, and Mr. Dent on the other, is rather complicated, but the decision seems to declare that the copyright in letters published after the death of their author belongs in no way to the author's legal personal representatives, but solely to the owners for the time being of the actual MSS. This judgment seems to us surprising, and we hope that, as is likely, the matter may be argued in a higher court.

A PROVINCIAL journal has been publishing a "children's page," purporting to be conducted by "Rita." This is, of course, the familiar pen-name of Mrs. W. Desmond Humphreys, who was not the author of the page in question, and objected to the use of her name by another writer. The solicitors of the Society of Authors have secured the withdrawal of this use, and *The Author* for December publishes counsel's opinion that Mrs. Humphreys could restrain another writer from using her pen-name. The opinion mentions two American decisions at law that Mr. Clemens was entitled to prevent publication of matter purporting to be by Mark Twain which he did not write. A "reasonable probability of deception," it is further pointed out, has to be shown in cases of trade names, which literary cases would naturally follow. So far as we know, the invention of the word "Rita" is due to Mrs. Humphreys. The right to monopolize initials or a single letter, such as "Q," would, we think, be more difficult to sustain.

THE volume of *Proceedings* recently issued by Mr. Murray for the Classical Association shows that it has already done good work. The annual meeting of this body will be held at King's College, London, on Friday and Saturday, January 5th and 6th, including a conversazione.

MR. H. OELSNER, Ph.D., has been appointed to the newly created Taylorian Lectureship in Romance, Philology, and Old French, in the University of Oxford. Dr. G. Fiedler, Professor of German in the University of Birmingham, has been elected to a similar post in German Philology.

Dr. J. H. Dickinson has translated from the Russian a new work on the battle of the Sea of Japan by Capt. Klado, Admiral Rozjestvensky, and many other officers who took part in the naval engagement. It will be published shortly by Messrs. Hodder & Stoughton, and will contain more than fifty original illustrations.

The *Journal of the African Society* for January will include an article by M. Émile Baillaud, of the French Colonial Office, on 'The Commercial Development of West Africa,' which is an English version of the lecture to be delivered by him at the United Service Institution next Monday. M. Baillaud has studied the conditions of agriculture in Senegambia, French Guinea, and the Western Soudan, and has recently spent some time, for the same purpose, in the Protectorate of Lower Nigeria. Another item in the January number of the *Journal* is an abridged translation of a very extensive ethnographical study by Dr. Johannes Weissenborn, 'Tierkult in Afrika.'

As we have many notices of seasonable books still to appear, we shall next week give four extra pages. The advertisement space has been allowed hitherto to encroach on the editorial, so that the latter has been sometimes limited to fifty-three columns. In future the paper, apart from advertisements, will occupy at least six columns more than the amount just mentioned.

The latest Report of the National Library of Ireland gives a remarkable account of the progress of an institution which is doing splendidly successful work in spite of insufficient endowment and accommodation. The daily attendance of readers reaches an average of 677, and the total for the year is 198,274. The great and steady increase in the number of readers, which puts to shame the records of some of the best-equipped English libraries, has for years past rendered the present Reading-Room totally inadequate. In 1902 the Trustees (under the chairmanship of Prof. Dowden) were already urging its enlargement, and at that time the daily attendance was less than it is now by an average of 159. The very moderate requests made year by year by the Trustees might with advantage to the library meet with more prompt response from the Treasury. The statistics of the evening attendance of men form an interesting feature of the Report. From 6 to 10 P.M. the daily average is over 176: the British Museum Reading-Room cannot obtain a sufficient number of readers after 7 P.M. to make it worth while to keep open.

The Athenæum has lost a constant reader in the dowager Mrs. Dundas of Carronhall, in Stirlingshire, who died recently at an advanced age. Born Margaret Moir, she used to say that she had taken it ever since she was sixteen (she was an heiress), and she hoped that when she died it would have a notice of her. Her health was so broken down for the last two or three years, partly owing to her insisting on trying one of the new systems for curing rheumatism left by influenza, that she may not have been able to keep up with it to the last. Mrs. Dundas was a most agreeable and cultivated woman. Her husband, Major Joseph Dundas, who died many years ago, was a well-known member of the Scottish Society of Antiquaries, and probably her artistic and antiquarian tastes conduced to his; and also the discovery on his property of the remains of a large drystone underground house, which attracted much attention at the time, and, occurring in a fully inhabited Lowland district, gave an impulse to investigation of similar remains.

Major Butterworth writes:—

"Will you permit me to point out a slip made by the writer of a paragraph in 'Literary Gossip' in connexion with Sotheby's sale? He states that the lot of which 'Hercules Pacificatus' is the principal item contains three letters written by Lamb. Two are by the latter, but the third is from Elliston to Lamb, in answer, apparently, to the request that Elliston should produce a farce — probably 'The Pawnbroker's Daughter'—at the Surrey Theatre."

More than one daily paper is speaking, we notice, of the works of Socrates. We shall be glad to see them, but thought that they did not exist, because, as a flippant humorist explained, Xanthippe did.

Instead of describing Thiers's residence in the Place St. Georges, as we did last week, as having been "bequeathed" by the historian's sister-in-law, Mlle. Dosne, we should have said "given," as Mlle. Dosne is, we are glad to know, still living, and is to receive the thanks of the Institut from the lips of MM. Édouard Detaille and Georges Picot. Not only is the historic house to become the property of the Institut, but also the furniture, pictures, books, works of art, &c., which it at present contains. In addition to all these things, an income of 45,000 francs goes with the gift, to defray the cost of maintenance, and salaries of librarians and other officers.

Dr. A. Schroeter, the librarian of the Royal Library in Berlin, whose death in his fifty-fifth year is announced, was well known both as an original writer and as a translator of the best English authors. Among his works are several novels and dramas.

SCIENCE

LOGIC AND MATHEMATICS.

A Primer of Logic. By E. E. Constance Jones, Principal of Girton College, Cambridge. (John Murray.)—We have no hesitation in recommending this handy little manual to students preparing for the ordinary examinations in elementary logic. They will find in it nearly all they need for satisfying the conservative examiners of the present day. Miss Jones's mind has evidently undergone the orthodox kind of training. On all fundamental questions in logic her views coincide with those held by the majority of living authorities, and she generally expresses those views with laudable clearness. Having said this much in favour of her work, we feel ourselves more at liberty to point out some serious defects, less in this little book itself than in the traditional system of logic of which it is the outcome.

However much advocates of conflicting schemes of education may differ upon other matters, there is one point upon which they are unanimous, namely, that, next to the training of moral character, the great object of education should be the cultivation of the intellect—of the power of reasoning. For this some recommend the study of the classics; others, more utilitarian, press the claims of modern languages; many give the preference to mathematics; while not a few would give the palm to natural science. But—and this is really curious—no one appears to have a word to say in behalf of logic, though it is the one and only science expressly constructed to secure the object aimed at. Logic, indeed, occupies the attention of a few students at our universities, but as a rival to classics or mathematics or any other subject in ordinary school instruction it finds no advocates. Why is this? One has only to open any elementary work on logic, such as the one before us, to find an answer—several answers. The kind of logic now taught is too abstruse for ordinary schoolboys. Unlike elementary mathematics, it presents no easy problems to interest the young, no neat formulæ that can be verified by measurement or calculation.

It bristles with uncouth names and technicalities (*enthymeme, epicheirema, subalternant*, &c.), which, being for the most part useless, burden the memory without any corresponding advantage. What would be thought of an algebraic treatise which had special and in general foreign-looking names, not only for symbolic expressions of frequent occurrence, like $x+y$, $x-y$, xy, x^2, and for "laws" or formulæ often appealed to, like $x^m x^n = x^{m+n}$, but also for comparatively rare expressions, such as $x^4+x^2y^2+y^4$, and for laws or formulæ seldom appealed to, as, for example, the law that for all values of x and y the numerical number or fraction represented by $x^4+x^2y^2+y^4$ is always equal to the product of the numbers or fractions represented respectively by x^2+xy+y^2 and x^2-xy+y^2? Yet this is the kind of absurdity found in every text-book on logic, because the evil of a needless and encumbering multiplicity of names having once crept in, each author feels himself bound to explain all the technicalities which he finds already existing. And the evil is on the increase, because some logicians appear to imagine that they advance the science by continuing this eternal process of dividing and subdividing and inventing new terms. Take the three so-called "primary laws of thought," respectively known in logic as "the law of identity," the "law of contradiction," and the "law of excluded middle." These, in Mr. MacColl's notation (see his article on 'Symbolic Logic' in *The Athenæum*, No. 3958), correspond to the three certainties $(A=A)$, $(AA')^\eta$, and $(A+A')^\epsilon$. Now, where is the necessity of giving these laws special names apart from their simple symbolic representations? Do not the symbolic expressions appeal immediately to the understanding, and imprint themselves readily on the memory? Again, why call the laws "primary"? An author is, of course, within his rights if he decides to place them first on a list of formulæ, just as he would be within his rights if he chose for that honour the three formulæ $(AB:A)$, $(A^\epsilon+A^\eta+A^\theta)^\epsilon$, $(A^\eta:A^\iota)$, or any other three out of the many hundreds which present themselves in logical researches, and for which no special names are needed. To determine the particular *order* in which logical truths have entered any individual mind is an insoluble psychological problem, for the simple reason that no two minds have passed through exactly the same stages of experience. The "primary laws" of the person A are seldom the primary laws of the person B.

Another grave defect of the common logic is that (in its customary form) the syllogistic rule for drawing correct inference is untrustworthy—glaringly so. Miss Jones, in perfect agreement with nearly all logicians, says (pp. 41, 170) that the syllogism *All M is P and all S is M, therefore all S is P*, holds, "no matter what words or symbols we put in the place of M, P, and S." A single concrete example will show

that this is an error. Let M, P, S respectively denote *married men, paupers, sailors.* Is it not grotesquely fallacious to argue that "*Since* all married men are paupers, and all sailors are married men, *therefore* all sailors are paupers"? It is true that our prefatory *since* is not usually expressed in text-books, but it is clearly implied in the invariably expressed *therefore.* With examples like this procurable in abundance, what becomes of the dictum that the fundamental syllogism is valid "no matter what words or symbols we put in the place of M, P, and S"? To make it really valid we must substitute the modest and cautious words *If* and *then* for the bold and confident *Since* and *therefore.* (See the article 'Symbolic Logic' in *The Athenæum*, No. 3989). Thus amended, the syllogism will be always true, whether its premises be true or false. A little reflection will show that our objection to this time-honoured syllogistic form is not hypercritical. Is it not a well-known fact that the most plausible fallacies are those due to false assumptions too readily accepted? Why, then, encourage this natural tendency to deceit or error by a false wording of the syllogism? The necessity of attending to the caution enjoined by this little conjunction *If* is exemplified by another error into which Miss Jones has fallen, in company with the majority of logicians. On p. 22 of her primer she says that "A Conditional is always expressible in the form, If any E is F, that E (=EF) is K," and that "this can always be transformed into: All EF is K, a Categorical with a composite Subject." The equivalence here affirmed between the conditional and the categorical fails when E, F, K are three real but mutually exclusive classes; for in that case the categorical statement is false, while the conditional is not. To fix our ideas, let E, F, K respectively denote *elephant, fox, kangaroo.* The categorical asserts, with over-confident rashness, that the *unreal* class EF (a class every member of which is assumed to be both elephant and fox) is either a part or the whole of the *real* class of kangaroos, an assertion which is plainly false, since realities and unrealities form mutually exclusive classes. The conditional asserts, with commendable caution, that *if* any elephant is a fox, that elephant is also a kangaroo—an assertion which cannot be proved false till we find an elephant that *is* a fox and is *not* a kangaroo. Elephants satisfying the second condition are numerous enough, but where are we to find any that will satisfy *both* conditions?

So far we have been criticizing not a book, but a system—pointing out errors which Miss Jones, in common with the generality of living logicians, has inherited from distinguished authorities of the past, including Mill, Boole, Jevons, and Schröder, to say nothing of the great Aristotle. It only remains to indicate one or two small errors, or, it may be, obscurities, for which, we think, she alone is responsible, and to which we draw her attention solely for the benefit of her next edition. We cannot agree with what she says on p. 32, that "*Few S are P* means Most S are not P." The two statements are *not* synonymous—at least in ordinary speech. It is certainly true, for example, that *Most men are not Chinese*, but it is not the general opinion that *Few men are Chinese*; else whence comes the dread of the Yellow Peril? Again, on p. 59 she says, speaking of the common syllogism, that "one premiss, or both, may be wider than the conclusion, but the conclusion can never be wider than the narrowest of the premisses." If by the second statement she means that the conclusion can never be stronger than, that is to say, can never give more information than, the weakest of the premises, she is mistaken. Take the following syllogism, which we will express in the orthodox form: *All bachelors are unmarried, and all the gentlemen on board are bachelors; therefore, all the gentlemen on board are unmarried.* Here the weakest premise is the statement that "all bachelors are unmarried," which gives little information—none in fact that was not known before. The conclusion, on the contrary, that "all the gentlemen on board are unmarried," may convey very important information—especially to the lady passengers.

The First Book of Euclid's Elements, with a Commentary based principally upon that of Proclus Diadochus. By William Barrett Frankland. (Cambridge, University Press.)—As may be gathered from its title, this work is intended neither as a text-book for students nor for the amusement of general readers; but its construction has evidently been a labour of love, which the few who are interested in the history of mathematical and especially geometrical speculations will warmly appreciate. These, we are sure, will feel sympathetically drawn towards the author, even when they do not share his views. On fundamental points he is in agreement with the modern non-Euclideans, as the following quotation will show:—

"That a straight line should return into itself and so in itself constitute a figure is a conception alien to Greek Geometry. Such a possibility seems never to have been entertained even by the subtle, restless Greek intellect.....Yet the possibility of the re-entrant character of the straight line, if rejected, should certainly be rejected openly, and not merely tacitly ignored. Further, two straight lines may conceivably form a figure; and that without intersecting in more than one point, if the straight line is of finite length and returns into itself."

Now what is it exactly that this quotation means? It all depends upon the significations given to the words *straight, possibility, conceivably,* and *figure.* These words suggest different mental pictures to different persons, with the result that controversialists fence round and round in a circle, dealing each other imaginary blows with arguments which never really clash. The "straight line" of the Greek geometry was a different line from the "straight line" of modern non-Euclideans. What is "possible" on one assumption may be *impossible* on another. What is "conceivable" to the mind of A, to whom the words used convey one meaning, may appear *absurd* to B. Insensibly and almost unconsciously some modern mathematicians change the primary meanings of words in order to give universal validity to their formulæ; then they rather unreasonably expect that the new meanings which they find convenient for their purpose should be accepted by others for whose researches the primary meanings are much more suitable. In the given quotation Mr. Frankland appears to restrict the word *figure* to a closed area. This we think an arbitrary and inconvenient limitation. Nor can we without reservation accept his dictum that the possibility of a re-entrant straight line "should, if rejected, be rejected openly, and not merely ignored." The Greek writers whom he criticizes were writing for readers who understood the word *straight* in the same sense as they did themselves, and for these no express rejection was necessary. All arguments contain, and must contain, tacit assumptions. The reasoning of Euclid is full of them; the reasoning of modern mathematicians fuller still. With all his modern views, however, Mr. Frankland is a great admirer of Euclid's 'Elements,' as Euclid himself left the work; but he does not approve of several additions which were made afterwards, and for which Euclid is wrongly held responsible. "Thus Euclid marks out for himself," he says,

"with entire validity the middle path of the parabolic hypothesis, which (tested empirically) cannot be much wrong so far as present knowledge goes, and (tested theoretically) is simplest and best so long as only one hypothesis is to be learned, taught, and studied."

There is a short but interesting supplement which specially treats of one of the fundamental conceptions of the modern non-Euclidean geometry.

'THE SECRET OF THE TOTEM.'

Mr. Lang's criticism of the review of his 'Secret of the Totem' is not very discriminating. He objects to our statement that "he takes upon himself" the determination of which of the tribes under consideration are primitive and which more advanced. Against this view he alleges that certain characteristics prove that the Arunta group are of the more advanced type, the proof being the opinions of all students of any authority. But it is the opinions of these very students in their general conclusions on totemism which Mr. Lang attacks in his book; and if he relies upon their support on points which suit him, and rejects their support when it does not suit him, it is equivalent, we think, to "taking upon himself" to determine the position. His independent arguments on this point are valuable, but they are based upon his previous definition of the advanced characteristics.

The Arunta group is composed of elements claimed by Mr. Lang to be advanced, and of elements claimed by other authorities, and not disproved by Mr. Lang, to be primitive. The relative importance of these two different sets of elements must be determined before it can be granted that the Arunta group on the whole represent the advanced and not the primitive type of Australian native culture.

Mr. Lang introduces our charge of *petitio principii* in places where it does not and cannot apply, and he gently turns to our general approval of his methods as evidence of inconsistency. We should admit his right so to reply to this criticism were it made against his general argument. But it was limited to one particular and special part of his book, namely, his criticism of Mr. Frazer's theory, which, "by the irony of fortune," was written after Mr. Lang had seen the rest of his book in print (see his preface, p. ix), and is thus separated from the other portions of his book. If Mr. Lang will re-read pp. 190–1, he will, we think, see that our opinion is justified.

We are not prepared to give up our approval of Mr. Lang's methods and appreciation of his lucidity of statement, which are the chief features of his book, simply because on one point, which does not affect the general argument, he uses methods which we cannot approve.

The Reviewer.

SOCIETIES.

Society of Antiquaries.—*Nov.* 30.—Mr. P. Norman, Treasurer, in the chair.—Mr. H. F. Bidder read a paper upon a burying-ground of the early Anglo-Saxon period in process of excavation at Mitcham, Surrey. He said that there were few known Anglo-Saxon burying-grounds in Surrey, the Mitcham one being the fourth of any importance: of these three were on the Wandle. At Mitcham the remains are found close to this river, and at present 67 graves have been opened, varying in depth from 18 in. to 3 ft. The bodies are mostly laid east and west, with the feet to the east. Of the last 19 graves excavated, 17 were orientated, with an average direction 11° N. of true E. A knife is sometimes found at the waist, and a spear or javelin at the shoulder. Two swords have been found, accompanied in each case by a shield boss; also four bronze saucer brooches (gilt), the fittings of a belt, amber and pottery beads, a tumbler and vase of glass, and two earthenware jars. In several cases a second skull has been placed in the grave, between the hands or across the ankles. In one or two cases two skeletons have been buried together—the one carefully laid out, the other carelessly buried on its face. In one of the most important graves a rude earthenware pot was laid on the knees; the contents of a

pouch (including a key) were at the waist; while at the left side was a short sword, or perhaps a wand of office, of a well-known type. Between the knees a length of material had hung down, with three pairs of short bronze rods attached to it, one below the other. On the heel-bone was a straight piece of iron—perhaps a spur of a new type. In another grave a small coin of Constantius III. (*circa* 350 A.D.) was found. Of two north-and-south burials, one was definitely above an east-and-west interment. The other was the grave of a small woman who had been carelessly thrown in on her face between two warriors. The latter were laid east and west, one with shield boss and sword, the other with a spear. Dr. Duckworth, of Cambridge, considered that skulls from this cemetery submitted to him resembled the Anglian type.—Mr. Reginald Smith commented on the marked absence of the characteristic Anglo-Saxon animal-ornament in this cemetery, and compared the design on some of the brooches with the Roman *Keilschnitt* of the fourth century. The saucer brooch, of which four examples were shown, was confined to this country and to a definite area, mostly in the Thames valley. While there were indications of contact with Roman civilization, the presence of arms in the graves of men suggested a Teutonic origin; and the most likely date was the first half of the fifth century. East-and-west orientation was here the rule, and was evidently previous to the coming of Augustine: the compass-bearings showed a tendency north of east for the feet, and this had more than once been taken to show that deaths were more frequent in the summer, when the sun rose in that quarter. A variation south of east seemed, however, to be the rule; but in either case the head may have been laid towards the setting sun, and no safe conclusions could be drawn from these variations. One grave was of special interest, containing a short tanged blade of iron that probably had had a tang-like continuation at the point, and belonged to a small series, of which four examples were known from Kent and the Isle of Wight, and one from the Charente. There was sufficient evidence in most cases that these burials were of women, and there seemed a special connexion between these iron blades and the crystal spheres that were usually found lying in spoons with perforated bowls. The Mitcham cemetery afforded very good evidence of the date of more than one type of relic, and added to our scanty knowledge of post-Roman Surrey.—Dr. Garson stated that he had watched the excavation of these graves from the beginning with great interest. He was inclined to think that the closeness of the bodies to each other in some parts of the ground pointed to many of the interments having taken place at the same time, perhaps in a trench. All the bones he had examined were those of males, except in one case. He remembered one instance in which a flint flake was embedded in the backbone; he believed it to have been the cause of death.

ZOOLOGICAL.—*Nov.* 28.—Dr. H. Woodward, V.P., in the chair.—Mr. J. T. Cunningham exhibited some photographs of a horse bearing incipient horns. They were about three-quarters of an inch in length, the left being slightly larger than the right, and there could be no doubt that they were outgrowths of the frontal bone. The growths were covered with normal skin and hair.—Mr. F. Slade exhibited photographs (taken in the Horniman Museum at Forest Hill) of a sea-anemone (*Anemonia sulcata*) in the process of division.—Mr. Douglas English exhibited and made remarks upon a living albino specimen of the field-vole (*Microtus agrestis*), captured last July in Wales.—Mr. G. A. Boulenger exhibited a living lizard (*Lacerta muralis*) from Brozzi, province of Florence, which he had received from Dr. A. Banchi. The lizard belonged to the typical form of the wall-lizard, but was remarkable for its black coloration, above and below. Melanistic forms of the wall-lizard were well known on small islands in the Mediterranean, but, so far as Mr. Boulenger was aware, no black specimen had ever been recorded from the mainland.—Capt. A. Pam made some remarks on a living specimen of the violet-cheeked humming-bird (*Petasophora iolota*) which he had recently brought from Venezuela and presented to the Society's menagerie. He also gave a general account of the habits of these birds, as observed by him, in a wild and captive state, and notes on their management and feeding while in confinement.—Mr. W. R. Ogilvie-Grant sent for exhibition a named set of the birds collected in Japan by Mr. M. P. Anderson in connexion with the Duke of Bedford's exploration in Eastern Asia. No new species were obtained, but several of the specimens were of special interest as illustrating stages of plumage not represented in the British Museum.—Mr. R. Lydekker contributed a paper in which he described a transition in the general type of colouring from the wholly black *Colobus guereza* in one direction, through several intermediate forms, towards the black-and-white *C. caudatus*, and in another direction towards *C. vellerosus*. Mr. Lydekker also described a mounted specimen of the white-maned serow (*Nemorhædus argyrochætes*, Heude) of Szechuen, the first example of the species ever received in England, and perhaps in Europe.—Mr. Oldfield Thomas read a paper on the mammals collected in Japan by Mr. Anderson for the Duke of Bedford, and presented by the latter to the National Museum. The collection was one of the most valuable for scientific purposes ever received from any one region. Over 600 specimens had been obtained, belonging to 50 species and sub-species, of which several were described as new. But the chief value of the collection lay in the fine series of properly localized specimens of species which had not been sent to Europe since the time of Temminck's 'Fauna Japonica.' By the help of these specimens the distribution of the species was fairly well shown, while the Museum would now possess examples of all the older known species suitable for comparison with their allies from other parts of Eastern Asia, such specimens having been hitherto conspicuous by their absence. Of the new forms special attention was directed to *Evotomys bedfordiæ*, a Craseomys allied to *E. rufocanus*, but coloured more like *E. glareolus*, and with a longer, less hairy tail; *E. andersoni*, allied to *E. bedfordiæ*, but with longer tail and conspicuously less powerful teeth; *E. mikado*, a true Evotomys, coloured very like the European *E. glareolus*, though more strongly rufous; and *Sorex shinto*, a small species allied to *S. minutus*, but with an unusually long tail.—Mr. C. Tate Regan read a paper entitled 'A Revision of the Fishes of the Family Galaxiidæ.' Two genera were recognized, Galaxias and Neochanna, the latter consisting of a single species only. Twenty-eight species of Galaxias were described, five being new to science.—Mr. J. L. Bonhote communicated the first of a series of papers dealing with the mammalian fauna of China. The present part dealt with the Murinæ, containing the genera Mus and Micromys. Two species were described as new: *Mus huang*, similar to *M. confucianus*, but general colour much brighter and tail without white tip; and *M. ling*, smaller than *M. huang* and paler in general coloration; very similar to *M. cremoriventer*, Mill., but with bicolour instead of unicolour tail.—Mr. F. E. Beddard read a paper entitled 'Some Additions to the Knowledge of the Anatomy, principally of the Vascular System, of Hatteria, Crocodilus, and Certain Lacertilia.'—A communication from Mr. Martin Jacoby contained descriptions of 111 new species of Phytophagous Coleoptera of the family Halticidæ.

PHILOLOGICAL.—*Dec.* 1.—Prof. I. Gollancz in the chair.—Dr. H. Oelsner read a paper on 'The Study of Old French at English Universities,' with the object of demonstrating that particular stress should in England (more than in other countries, including even France) be laid on the mass of medieval French literature that was produced in England, or bears on the study of English literature, history, life, and manners. From the purely philological standpoint it is recognized that the English language cannot be taught without constant reference to Early French. In literature, too, the value of Anglo-Norman has been recognized, though perhaps not so fully as it might be. There is at present no history specially devoted to this branch of Old French literature; but this want could easily be supplied by courses of lectures. A more pressing need is that of a *chrestomathie* containing extracts from all the principal texts in question. Every serious student of Old French knows the numerous important works that have too long been undeservedly neglected by scholars whose special business it is to have some knowledge of everything relating to medieval England. It is clearly not always possible to study everything at first hand, and the more general student of the English Middle Ages has every right to expect aid from specialists in various branches of the subject. English students of Old French should regard it as one of their special missions to make generally accessible, and diffuse the knowledge of, early French works relating to England. As it was impossible to treat the whole field in detail in a single paper, the various sections were only lightly sketched, while special attention was devoted to history, each of the following works being considered in detail: (1) Gaimar's chronicle; (2) Wace's 'Brut' and his 'Rou'; (3) Beneeit's chronicle; (4) chronicle of the war between the English and the Scots in 1173–4 by Jordan Fantosme; (5) a poem on the conquest of Ireland in 1172 ('The Song of Dermot and the Earl'); (6) the poem on the Third Crusade by Ambroise, dealing largely with Richard I.; (7) 'L'Histoire de Guillaume le Maréchal'; (8) Garnier's life of St. Thomas à Becket; (9) various prose chronicles; (10) the chronicle of Peter of Langtoft; (11) a number of historical and political *dits*; (12) the various groups of 'Brut' books, only one of which has so far been printed; (13) 'Le Prince Noir, Poème du Héraut d'Armes Chandos'; (14) 'Chronicque de la Traïson et Mort de Richart Deux, Roy d'Engleterre.' This list, though by no means complete, serves to show that it is possible to study the entire history of England between 1100 and 1400 in documents written in contemporary French; and an examination of the other sections of this early Anglo-French literature would yield results equally interesting and important.

INSTITUTION OF CIVIL ENGINEERS.—*Dec.* 5.—Sir Alexander Binnie, President, in the chair.—The paper read was 'The Steam Turbine,' by the Hon. C. A. Parsons and Mr. G. G. Stoney.—It was announced that 151 candidates had been admitted as Students.—The monthly ballot resulted in the election of 11 Members, 110 Associate Members, and 4 Associates.

ROYAL INSTITUTION.—*Dec.* 4.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Lieut. E. P. C. Amphlett, Mr. F. Bailey, Mr. H. Behrens, Mr. J. Kennedy, Mr. J. N. Kerr, and Dr. E. M. Modi were elected Members.—It was announced that Prof. William Stirling had been appointed Fullerian Professor of Physiology.

SOCIETY OF ENGINEERS.—*Dec.* 4.—Mr. Maurice Wilson, V.P., in the chair.—A paper was read on 'The Grindleford Stone Quarries and their Working,' by Mr. Benjamin L. Bradley.

PHYSICAL.—*Nov.* 24.—Prof. J. H. Poynting, President, in the chair.—A paper on 'The Dielectric Strength of Air' was read by Mr. A. Russell.—A paper by Dr. H. A. Wilson and Mr. E. Gold, 'On the Electrical Conductivity of Flames for Rapidly Alternating Currents,' was read by Dr. Wilson.—A paper 'On the Lateral Vibrations of Loaded and Unloaded Bars' was read by Mr. J. Morrow.

BRITISH NUMISMATIC.—*Nov.* 30.—*Annual Meeting.*—Mr. Carlyon-Britton, President, in the chair.—His Excellency M. D. G. Metaxas was proposed as an Honorary Member; and Lieut.-Col. Sir Horatio D. Davies and Messrs. F. Ellison, W. R. Gregson, E. Gunson, T. L. Roberts, and J. Summers were elected Members.—The Report of the Council was read, showing that the limit of 500 ordinary members had been maintained, the total, including 16 Royal and 18 Honorary Members, being 534. The Treasurer's accounts carried forward a surplus of 389*l.* 3*s.* on capital account.—The following were elected officers for the forthcoming year: *President*, Mr. Carlyon-Britton; *Vice-Presidents*, the Marquess of Ailesbury, the Earl of Powis, Earl Egerton of Tatton, Lord Grantley, Sir F. D. Dixon-Hartland, and Mr. Bernard Roth; *Director*, Mr. L. A. Lawrence; *Treasurer*, Mr. R. H. Wood; *Librarian*, Lieut.-Col. H. W. Morrieson; and *Secretary*, Mr. W. J. Andrew.—The President read a synopsis of the first part of his 'Numismatic History of the Reigns of William I. and II.,' a treatise upon the effect of the Conquest on the coinage of England as viewed in a strictly historical light, and containing full details of the money then issued from some seventy of the principal towns throughout England and Wales. The author commences with a description of the silver penny, which, with its mechanically divided half pence and *fourthings*, was the only denomination of money then in currency, and discusses its manual production from the dies, its purchasing power, the various historical references to it as a coin and to its dies, the status of the moneyers, and the position and powers of the numerous mints. In chap. ii. he reviews the particulars of the many discoveries of hoards of these coins during the last two centuries, and from these deduces much support to his rearrangement of the successive coinages. Chap. iii. is devoted to the history of the two kings and their Great Seals, with the analogy between the latter and the contemporary money. But it is in the next chapter that Mr. Carlyon-Britton is able to correct all previous writers on the subject by methods purely his own. It was the custom of the Norman kings to change the type or device of the money every three years, and therefore we have eight types of William I. and five of William II. The order of some of these has already been ascertained by the evidence of finds and the existence of "mule" coins, which bear one type for their obverse and the succeeding type for their reverse. There are, however, others to which these guides cannot be

applied, and these have consequently been misplaced, and one has been assigned to the wrong king. The writer, however, assuming that when the old money was called in, some of it would be restruck and issued as new, has searched not only his own collection, but also the principal public and private collections in the country, for specimens bearing traces of a previous type. This has resulted in his being able to correct and prove the chronological sequence of the whole series of the coinage of these two kings. He is thus enabled to date the types and to bring them into accord with the passing historical and political events of the day. As an instance of the astronomical superstition of the period, it is curious to note that, coincident with the record in the 'Anglo-Saxon Chronicle' of an extraordinary star shining in the evening, which men supposed was a comet, a star is added to the coinage then current, although the same type had previously been issued without it.

MEETINGS NEXT WEEK.

Mon. Surveyors' Institution, 4.—'Valuations of Mortgage,' Mr. J. J. Done.
— London Institution, 5.—'With Pen and Pencil and a Sense of Humour,' Mr. E. T. Reed.
— Society of Arts, 8.—'The Measurement of High-Frequency Currents and Electric Waves,' Lecture III., Mr. J. A. Fleming. (Cantor Lecture.)
Tues. Asiatic, 4.—'The History of the "Logos,"' Mr. H. Baynes.
— Colonial, 8.—'The Future of Western Canada,' Mr. E. B. Osborn.
— Faraday, 8.—'The Physics of Ore Flotation,' Messrs. J. Swinburne and G. Rudorf; 'The Concentration of Metalliferous Sulphides by the Flotation Process,' Prof. A. K. Huntington; 'The Ions of Pure Water,' Prof. J. Walker.
— Institution of Civil Engineers, 8.—Discussion on 'The Steam Turbine.'
— Society of Arts, 8.—'Historical Pageants,' Mr. L. N. Parker.
— Zoological, 8½.—'The Habits and Reactions of Crabs bearing Actinians in their Claws,' Dr. J. E. Duerden; 'Notes on a Collection of Snakes from Japan and the Loo Choo Islands,' Capt. F. Wall; 'Some Spiders of the Family Lycosidæ from South Australia,' Mr. H. E. Hogg; 'A Collection of Mammals from Persia and Armenia presented to the British Museum by Col. A. C. Bailward,' Mr. O. Thomas.
Wed. Society of Arts, 8.—'The Commerce and Industries of Japan,' Mr. W. F. Mitchell.
Thurs. Royal, 4½.
— Society of Arts, 4½.—'Glimpses of French Canada,' Hon. Rodolphe Lemieux. (Colonial Section.)
— Historical, 5.—'The Northern Policy of George I.,' Mr. J. F. Chance.
— London Institution, 6.—'English Folk-Song,' Mr. C. J. Sharp.
— Institution of Electrical Engineers, 8.—Discussion on 'The Charing Cross Company's City of London Works.'
— Society of Antiquaries, 8½.—'A New Palæolithic Locality in Herts, a Gold Inscribed Ring found in Herts, and an Anglo-Saxon Brooch found in Notts,' Sir J. Evans; 'The Character and Forms of Implements of the Palæolithic Age from the Neighbourhood of Southampton,' Mr. W. Dale.
Fri. Physical, 7.—Exhibition of Electrical, Optical, and other Physical Apparatus.
— Institution of Civil Engineers, 8.—'Tests of Street Illumination in Westminster,' Mr. E. B. Mann. (Students' Meeting.)
— Institution of Mechanical Engineers, 8.—Discussion on 'The Properties of a Series of Iron-Nickel-Manganese-Carbon Alloys.' Paper on 'Behaviour of Materials of Construction under Pure Shear,' Mr. E. G. Izod.

Science Gossip.

M. Christian Garnier (son of Charles Garnier, the architect of the Paris Opéra), who died at the early age of twenty-six, has bequeathed to the Sorbonne an important collection of geographical documents. Christian Garnier, who in 1898 won the Prix Volney for his remarkable method of "transcription des noms géographiques," formed a unique collection of grammars and dictionaries of every known language, and these, with a very fine collection of maps, &c., will form the Collection Christian Garnier, which will shortly be inaugurated at the Library of the Sorbonne.

We have received Appendix I. to Vol. IV. of the Second Series of the *Publications* of the United States Naval Observatory, containing the reports of the expeditions to observe the total solar eclipses of May 28th, 1900, and May 17th, 1901, the first to Barnesville and Griffin, Georgia, and the second to Solok, Fort de Kock, and Sawah Leonto, Sumatra. They are accompanied by some excellent photographs of the eclipsed sun. The duration of the totality in 1900 (which took place shortly after a minimum period of the solar spots) nowhere exceeded one and a half minutes; that of 1901 amounted to about six and a half minutes; but at many of the stations (including those at Sumatra) intermittent clouds somewhat interfered with the complete success of the observations.

Bulletins No. 2 and 3 of the Kodaikanal Observatory have been received from Prof. Michie Smith. The former contains a list, with notes, of the prominences on the sun which were observed between September 1st, 1903, and December 31st, 1904, the observations during the first five months being under the direction of Mr. C. P. Butler. *Bulletin* No. 3 gives a number of observations of D_3 as a dark line in the solar spectrum. This phenomenon is usually held to be a rarer occurrence than it would really seem to be from the Kodaikanal observations, which were obtained by Messrs. Sitarama and Nagaraja Iyer, and in many cases checked by the Director.

The Star Calendar for 1906 (Hirschfeld Brothers) contains a series of four compendious maps of the constellations in the northern hemisphere, as they will appear in the evening in the successive quarters of the year, the centre of each map representing the zenith. The days of the week corresponding to those of the month, and the constellations in which the planets, from Mercury to Neptune, are situated during the quarter depicted in each map, are also indicated. The initials of the author, being those of a well-known member of the staff of the Royal Observatory, Greenwich, are a guarantee for the accuracy of this handy guide to the heavens.

We have received the tenth number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*, the principal contents of which are a note by Signor Bemporad on the theory of astronomical refraction, and a continuation of the diagrams of spectroscopical images of the sun's limb to the end of November, 1903.

FINE ARTS

HISTORIES OF ENGRAVING.

Kupferstich und Holzschnitt in vier Jahrhunderten. Von Paul Kristeller. (Berlin, Cassirer.)

Der Kupferstich. Von Friedrich Lippmann. Dritte Auflage. (Berlin, Reimer.)

A book of more than five hundred pages dealing with the history of engraving on wood and copper from the invention of the art to the end of the eighteenth century is no easy thing to write or to read. In these days of specialization few writers are courageous enough to make the attempt, or qualified to treat of every process and every period in an impartial and authoritative way. It would be difficult to find an historian of engraving better equipped for the task by study, travel, and all-round experience than Dr. Kristeller, who is equally at home in Germany and Italy, and has an extensive knowledge of the collections of other countries. He is more closely identified, it is true, with the study of early Italian engraving and illustration than with that of Northern art, and he writes of the woodcuts in Italian books, not only of the fifteenth, but even of the less familiar sixteenth century, with greater fullness and accuracy than of any other branch of his subject. Indeed, we remember no single book in which illustration at all the leading printing centres is so well described, or in which so much attention is given to the continued existence or sporadic revival of wood-engraving in countries or at periods when it had nearly fallen into disuse.

From the reader's point of view it is questionable whether Dr. Kristeller was well advised in adopting the method of criticizing the merits of almost every engraver whom he has occasion to name. It is a method which must have added largely to the labour of composition, as it does to the bulk of the book, and the student's needs would be better supplied if more facts were substituted for adjectives. The book, however, is intended for the laity rather than for specialists, and the text is not burdened, in the usual German manner, with foot-notes or citation of authorities for every statement, their place being supplied by the excellent bibliography at the end of the volume, which serves as a guide to the literature on special subjects. Controversy is avoided, though the initiated may read between the lines allusions to such burning questions of a year or two ago as the early history of wood-engraving in France, or the originality of the 'Ars Moriendi' block-book.

It is no easy matter to decide which came first, the Flemish woodcuts of the 'Ars Moriendi' in the British Museum, which rank in any case among the highest achievements of that art in the fifteenth century, or the engravings of the same compositions by the Master E. S., preserved at Oxford. Prof. Lehrs, with his unrivalled knowledge of early engravings and those of this master in particular, has pronounced that E. S. has never been found in any single case to have copied an original by another hand, and that in this case, too, he must be credited with the invention. Dr. Kristeller regards the engravings as school-works, at the most engraved in the studio of E. S., and he presses to the utmost such arguments as their inferiority in perspective to the woodcuts and the absence of decorative scrolls. He might have added that in the 'Temptatio de Avaricia' subject, the fourth cask, from which a servant is drawing wine, does not occur in the engraving, and that this would be an unlikely addition for a copyist to make; and that in the last scene of all, where the engraving and the woodcut give the composition from opposite points of view, whereas in other subjects they take the same standpoint, it would be more natural to suppose that the original composition, as shown in the woodcut, had been reversed by a copyist in the engraving, for in the latter the Blessed Virgin and St. John take their wrong places at the side of the Cross, and the dying man is left-handed. This might, however, be an oversight on the part of the engraver, which was subsequently corrected by the draughtsman of the blockbook. It would be misleading, in any case, to speak of the latter as an ordinary copyist; he was an artist of genius, and if he was a copyist, his work is the exception which proves the almost universal rule that the copy is inferior to the original. It would be premature to sum up without waiting for the reply which Prof. Lehrs may be expected to publish in his forthcoming work on early engraving in the North. Meanwhile we would urge against Dr. Kristeller's view the difficulty of accounting for the presence in the blockbook of characteristic E. S. types of countenance.

Dr. Kristeller knows, it need hardly be said, all the recent literature of his subject, and this is the first general work in which advantage is taken of certain fortunate discoveries of the last few years. We read, for instance, of Georges Reverdy, of Lyons, who used to pass as an Italian under the name of Gasparo or Cesare Reverdino; and Hans Weiditz, of Augsburg and Strassburg, takes his proper place among the leading illustrators of the early sixteenth century. On the other hand, Dr. Kristeller still admits the possibility that Hans von Kulmbach may be the author of the 'St. John on Patmos' signed H.K., although it has been conclusively proved (*Burlington Magazine*, iii. 44) that the initials are those of the Strassburg printer Johann or Hans Knoblouch.

In the chapter on engraving in England we have noticed a few trifling slips. The first name of the stipple engraver Tomkins was Peltro, not Peter; and Clennell, not Chennell, was the name of Bewick's pupil. Dr. Kristeller dismisses William Faithorne somewhat too contemptuously in less than two lines. Ploos van Amstel did not survive till 1890.

The book is fully and judiciously illustrated, and when an engraving is chosen which is too

large for complete reproduction on the page, a portion of it is given in facsimile, a far better notion of the technique being conveyed in this manner than by a reduced illustration of the whole. The latest illustration supplied is one of Goya's etchings, and the account of this artist involves the only mention in the book of lithography, a process excluded from treatment by the limits fixed for the history.

The late Dr. Lippmann's short handbook on engraving, an official publication of the Royal Museums at Berlin, is unrivalled in its clearness and concision. Its scope is restricted to engraving and etching on copper. The third edition, just issued, has had the advantage of revision by Prof. Lehrs, who has modified the section devoted to fifteenth-century engraving. 'Der Kupferstich,' like Dr. Kristeller's history, closes with the eighteenth century, and it is well illustrated on the same principles as that work.

THE ARUNDEL CLUB AND VASARI SOCIETY.

The second year's publication of the Arundel Club has reached us. It will be remembered that the object of this society is the reproduction of little-known pictures of Old Masters. This year a change has been made in the manner of reproduction. Instead of the silver-prints of the first year's issue, which were printed on too thin paper and curled up in a disconcerting manner, the pictures are now reproduced in photogravure. The advantage of silver-prints was supposed to be in their greater precision and more exact detail, but we are bound to say that these photogravures are so well executed that they leave little to be desired in this respect, while in every other they are incomparably better. They are much pleasanter to look at both as regards surface and tone, and they are permanent and do not require mounting. The change is, in fact, a great improvement. The pictures are on the whole well selected. There are the beautiful Bronzino from the collection of the late J. E. Taylor, Sir James Knowles's wonderful Reynolds landscape done in emulation of Titian, an exquisite Watteau, Mr. Wernher's *St. Michael* by the recently discovered Spanish painter Bartolomé Vermejo, and an exceedingly interesting little Lotto from Mr. Benson's collection. The weakest part in the series is the large triptych called *The Stream of Life*, ascribed to Hogarth. The tradition is that he painted it for an inn in Fenchurch Street, and it is only by assuming that he bore the landlord a grudge or wished to wipe out a debt expeditiously that we can allow him any hand in such a mediocre performance.

The first instalment of the first year's publications of the Vasari Society is also published. From the beginning the undertaking has been received with such interest, and has attracted so many subscribers, that the Society is able to issue a surprising number of reproductions to its members.

The present part contains no fewer than twenty drawings, and ten more are promised for this year. The extremely careful and often brilliant reproductions fully justify the anticipations which were formed when it was known that the work would be placed in the hands of the Clarendon Press. As in the work they have done for Mr. Sidney Colvin's 'Oxford Drawings,' no pains have been spared to give an exact facsimile of the originals. The drawings are accompanied by short notes by various writers. Mr. McCurdy has annotated the Leonardos, of which there are four examples from the British Museum, including the well-known 'Warrior's Head' of the Malcolm collection. Mr. Sidney Colvin, whose advice and assistance have materially helped the undertaking, discusses the Piero di Cosimo (a drawing which we believe he discovered, and acquired for the Museum); the two Raphaels, one from Chatsworth of extraordinary grandeur and beauty; and two heads by Timoteo Viti. Three drawings by Pisanello and his school—perhaps the least satisfactory as reproductions, owing to the faintness of the originals—are described by Mr. Ricketts and Mr. G. F. Hill. A superb pen drawing by Titian, and a very pretty, but sophisticated Veronese, on which Mr. Binyon contributes notes, complete the Italian drawings.

The German drawings, which are all annotated by Mr. Campbell Dodgson, are of fine quality, and include examples of the elder Holbein, of Hans, and of his brother Ambrosius. Even more imposing and unusual is the large chalk drawing by Lucas van Leyden, which reveals qualities one hardly suspects from his paintings. Finally, there is a Rubens, 'The Boar Hunt,' delightful, but not of the highest excellence.

It will be seen from this what a varied and interesting selection has been provided from material which, with a few exceptions, has never been properly reproduced before. Mr. Hill, the secretary, who originated the idea of the Society, deserves the greatest credit for the admirable way in which he has edited its first publication.

AMATEUR DRAWINGS.

Several small exhibitions open at present call one's attention forcibly to the position of the amateur. We must apologize for using the word in its derived and least satisfactory meaning. "Amateurish" has come to have a bad significance; but there is a type of work done by artists who have missed the full professional training and who exercise their talent for their own pleasure. This kind of work has a distinct stamp, even when it happens that others find sufficient pleasure in it to buy it. Of such artists Mr. Brabazon is the most striking contemporary example, and the collection of his water-colours at the Goupil Gallery is by far the most remarkable of the exhibitions of water-colours now on view. It must be understood, then, that in speaking of Mr. Brabazon as an amateur we are only calling attention to an aspect of his art, without any idea of disparagement. It so happens, however, that the present exhibition shows very clearly what British art has missed by the fact that Mr. Brabazon did not go through the professional training of an artist. All Mr. Brabazon's sketches here have some distinctive and personal charm, but there are a few interpretations of pictures by older masters which strike us as standing out from the rest by reason of a certain constructive unity and forcefulness of design which we miss in his studies from nature. They are in no sense copies: they are interpretations, translations of the originals in which Mr. Brabazon has emphasized just what belonged to him personally in the originals. The *Guardi* (No. 65) is one of the most marvellous pieces of colour we have ever seen. The whole thing is expressed in tones of grey going to an inscrutable pinkish note in the sky; but the greys are superb in their transparent elusiveness. Beautiful as Mr. Brabazon's own versions of Venice are—and *The Church of the Jesuits* (38), with its unfaltering touches of frank black upon orange violet, is one of the best we have ever seen—they none of them have the solidity of effect, the unity in tone design, that this dream memory of a Guardi possesses. Even more striking, in a way, though by no means so perfect, are the versions of *Dordrecht* (77), after James Holland, and the seapiece (81) after Müller, because both of them have qualities of colour and of feeling which far surpass anything that those artists could boast. The translations have beauty of an altogether higher order than the originals, and yet they are, we think, both of them better, more solid, more logical, and more genuinely pictorial than anything Mr. Brabazon has done by himself. Here, then, we find what it is that Mr. Brabazon lacks for want of a professional training. His gifts are extraordinary, but they lie in the direction of the ultimate beauties, the last perfections of painting, and as an amateur he never had to acquire the substructure of pictorial design. It is only when this is given that we see him at his very best. Mr. Brabazon was no doubt perfectly right in the circumstances to exercise only the talent which was most distinct, and he has done it with great singleness of purpose.

But something the amateur is bound to leave out, if he is to attain what is the *raison d'être* of his accomplishment, some degree of personal expression. Mr. Ponsonby, who shows at the Carfax's Gallery, has left out in another direction. He has left on one side all the complexities of naturalistic colour, and confined himself to a deliberate and easy rendering of the main divisions of his subject, planning them with considerable skill and a distinct poetical feeling for their pictorial values. His colour schemes are in consequence arbitrary and somewhat tentative, but they are carried through successfully; the unity may be somewhat obvious, but it is definitely assured, and this is by no means a usual result, even in the majority of professional water-colour drawings. Mr Ponsonby's work, therefore, has a distinct decorative quality, and expresses, moreover, a refined and delicate reaction to natural beauty.

Most amateurs make the mistake of striving for dexterity and accomplishment, instead of accepting the limitations which the lack of these imposes, and using their intelligence and good feeling to get from the talent they possess its utmost expressive power. What strikes us so agreeably in Mr. Ponsonby's work is just this—that he has used what lay to his hand so intelligently and so tastefully that his work has a distinction lacking in many more skilful performances. Mrs. Talbot, who shows in the same gallery, is perhaps cleverer, but she is not so wise. Having set herself no definite limitations, she allows the thing seen to have too much influence, and there are not a few notes of colour which can claim no better right to their position than that something like them caught her eye at the moment.

Sketching in water colours has long been recognized abroad as one of our national vices, and there is no doubt that it has eaten into the heart of our social life. It may, however, be palliated when its effects are turned to charitable objects. The amateur always claims some consideration at the hands of critics, but never more than when he, or more usually she, comes before the public as a philanthropist. The little exhibition at Messrs. Graves's Gallery, in which the works of peers and peeresses figure largely, no doubt justifies itself by the excellence of its object. Miss Kemp Welch sends a skilful drawing of a horse's head. Mr. Hallam Murray contributes some very graceful little topographical scenes. Mr. Jack Yeats's *Cyder* is cleverly treated; and Miss Adeane's *Nice* shows a genuine feeling for colour. But to our thinking much the best drawing here is one of *Ludlow Castle*, by Mr. J. M. Heathcote, a pupil of Peter de Windt. In this the real science of wash-drawing is shown. It is interesting to think that this sound tradition has still lived on, unknown to professional artists, until in the revolutions of time it is once more appealing to the good sense and right feeling for the medium of the younger draughtsmen of to-day.

We might, perhaps, without unduly straining the word, include among amateur drawings the series illustrating the names of flowers by Burne-Jones which are now on view at the Fine-Art Society. For these drawings were done in the truest spirit of amateur workmanship: they were the solace and amusement of the artist's spare hours. Done in the evenings

while he was listening to music or conversation, they represent the almost unconscious and instinctive trend of his hand rather than any deliberate and concentrated effort, and they have as a result a certain easy grace which is admirable. There is, moreover, scarcely any effort at accomplished realization of form; the simplest poses that came to his mind were always accepted, together with the least intricate compositions which would at all express his ideas. As a result, many of them are really remarkable inventions, and we are not sure that these little rounds—the designs are all inscribed in circles about six inches in diameter—will not hold their own among Burne-Jones's more ambitious work. For it was always in the invention, in the poetical idea of situation or pose, that Burne-Jones's real talent appeared, rather than in anything consummate or elaborate in the execution; and here we have invention at its purest. Such ideas as the *Saturn's Loathing*, armed men fighting in a field of waving corn, has an æsthetic value in the mere idea conveyed verbally; so, too, has the *Arbor Tristis*, where the towers and houses of Jerusalem are seen at twilight behind the foot of the Cross, though here we must add that much of the beauty is due to a certain Byzantine rigidity in the forms. Some of them have an odd beauty of colour: it is colour so sophisticated, so decadent, as to have become, by very excess of refinement, naïve and almost barbaric. Such drawings as the *Jacob's Ladder*, for instance, remind us of certain early Christian mosaics in which effeteness has passed over into a second youth. Some are more in Burne-Jones's ordinary key, merely sad and tender harmonies of effaced greens and browns; but one such, the *Venus's Mirror*, strikes us as having an extraordinary charm as a composition within the round, with its convolved and re-entering curves.

The book has been reproduced in colours in a strictly limited edition. The work is evidently not one of exact facsimile, and sometimes the gaiety of the originals—and some of them are curiously gay—is lost; but, on the whole, the renderings of most exacting and difficult originals must be considered remarkable, since the technique employed by Burne-Jones almost defies analysis, not so much for its subtlety as for the somewhat promiscuous mingling of different methods and qualities.

ARCHÆOLOGICAL NOTES.

The general meeting of the Egypt Exploration Fund last month did not pass off without some significant incidents. Although the Chairman, Sir John Evans, hoped in his address that the separation from Prof. Petrie was only temporary, and that the Fund would soon find itself again in a position to retain his services, Prof. Petrie himself seemed to insist on regarding it as permanent, and symbolically left the platform to seat himself among the audience. Before the meeting was over, also, a telegram from the American Committee was received, to the effect that they resigned in a body—a move which is perhaps explained by an article in the current *Biblia* in which Dr. Winslow, the former secretary of the Fund in America, calls upon all true Americans, until they can start an Exploration Society on their own account, to subscribe to Prof. Petrie's new venture, the Egyptian Research Account, rather than to the Fund over which Sir John Evans has hitherto presided. The folly of crying peace when there is no peace was never more dramatically illustrated.

Apart from this, however, the Fund's accounts show that its affairs are by no means in a flourishing condition, and the successor of Sir John Evans—whose retirement from the presidency on account of age is a real loss—will have to be a strong man if matters are not to grow worse. There is again a large increase of expenditure in excess of income, and although the English subscriptions keep up fairly, the American, which four years ago exceeded them in amount, may henceforth be taken as a negligible quantity. Moreover, the accounts show that, while one of the excavators employed by the Fund was in receipt of a regular salary, the others were content with their expenses only; and it is at least doubtful whether explorers at once so zealous and so disinterested will be found in future. The fact is that the Fund has been suffering for some time past at once from divided counsels and from the frame of mind which the Scotch call "sinning one's mercies." The recent expeditions to Ahnas and Sinai have produced, in spite of much blowing of trumpets, no results at all commensurate with the money expended on them, while more solid work has been neglected, and the unexampled opportunity afforded by the large American subscriptions and the simultaneous windfalls of special donations from England has been allowed to let slip. Yet it would be a national calamity if the Fund's long and, on the whole, brilliant career of work were now to be closed; and it is to be hoped that the subscribers will insist, first, on a thorough reorganization of the management, and, next, on a consistent and straightforward policy being laid down and adhered to in future.

In this connexion, it may be as well to read M. Maspero's review of Capt. Raymond Weil's 'Recueil des Inscriptions Égyptiennes de Sinai' in the *Revue Critique* of a few weeks back. In this the head of the Service des Antiquités shows clearly enough the state to which the Sinaitic inscriptions have been reduced by weather and the depredations of the Bedouin, and that the transport to the Cairo Museum of such of them as could still be saved had already been begun by the Service before the expedition of last winter. He further explains how carefully the Sinaitic peninsula was surveyed when its Egyptian monuments were in a far better state than they are now—first by Palmer and Wilson, then by M. Bénédite, and more recently by Dr. Borchardt. Could the Fund expect to reap anything from their late expedition other than a theory as to Semitic worship which, as a contemporary's survey of the archæological work of the year maintains, is believed in by nobody but its author?

Mr. Campbell Thompson, whose exposure of the theory aforesaid in *Man* has been often alluded to in *The Athenæum's* 'Anthropological Notes,' has received an appointment in the Soudan service, and leaves England this week. During the few years that he has been an assistant in the Assyriological Department of the British Museum, his publications on the 'Reports of the Magicians and Astrologers' and on 'The Devils and Evil Spirits of Babylonia' have established his place among Assyriologists, and have a great deal more than justified his appointment, while his recent visit to the East on behalf of the Museum has given him some insight into the practice of exploration. It is to be hoped that he will not lose sight of these accomplishments in helping to maintain English supremacy in the Soudan.

M. Pottier, reviewing in the *Journal des Savants* M. P. Paris's essay on primitive Spanish art, takes occasion to express himself as to the origin of the prehistoric monuments sometimes called Iberian. He claims that the decoration on the Iberian vases is nothing but a provincial copy of the Mycenæan, and that this last is in itself a degradation of the Cretan. That the Cretans or their Greek pupils, both, like all islanders, seafaring peoples, may have cruised as far west as Spain, and may have there introduced their civilization, is probable enough; but the theory leaves the problem of the origin of Cretan art as insoluble as ever. Those who agree with M. Pottier's reasoning will at any rate admit that if this peculiar style began, so far as Europe is concerned, in Crete, it must have been imported thither, and could not have been indigenous, as some have thought, to the Mediterranean. Was it Babylonian, or Egyptian?

A remarkable article by Mr. W. S. Ferguson appears in the *Beiträge zur alten Geschichte* of Profs. Lehmann and Kornemann. In it the author seeks to show that Athens revolted from Demetrius Poliorcetes the year before, and not after, this worthy lost the kingdom of Macedonia. His principal proof is the decree of the Athenians in honour of Democharcs of Leukonoë, wherein his exile is alluded to, from which Mr. Ferguson is able to show by other evidence that he did not return till B.C. 289. This was the year when Ptolemy, Seleucus, Lysimachus, and Pyrrhus formed the coalition against the City-Taker which ended in his downfall; Mr. Ferguson's theory being that he was too busy with the preparations for his Asiatic campaign to attend to so small a matter as an Athenian revolt. This is in direct opposition to the statement of Plutarch, but on the whole it may be said that Mr. Ferguson makes out a good case, and this is the opinion of Prof. Eduard Meyer, who contributes to the essay an approving 'Nachwort.' Mr. Ferguson's other theory, that from Alexander's death down to at least the overthrow of King Demetrius the Athenians were divided into regular parties, the oligarchists leaning towards Macedon and the democrats opposing her, while political opinions passed by descent much as they do now, is also very interesting, though hardly proved.

Another notable article is that entitled 'Tsade and Sampi,' by Mr. F. W. G. Foat, in the current number of *The Journal of Hellenic Studies*. Mr. Foat's conclusions on the matter are that the Ionic alphabet is Semitic in origin, and related to the Phœnician, though not necessarily by direct derivation; also that there is evidence of a distant relationship between the forms of these alphabets and the Egyptian, "though affinity between the languages is improbable." The use of the Greek alphabet for numeration he puts as late as the sixth century B.C., and that of the Hebrew for the same purpose not earlier than the fourth century—a healing judgment which, if accepted, would put an end to many silly cabalisms.

THE CRONIER SALE.

M. Ernest Cronier is one of the many commercial magnates of the last half-century whose financial careers have been as complete failures as their picture collections have been admirable. It may be that M. Cronier availed himself of the best expert knowledge in forming his collection, regarding price as a secondary consideration; if so, he acted wisely, for at his sale at the Galerie Georges Petit in Paris on Monday and Tuesday, under M. F. Lair-Dubreuil, nearly every picture showed a handsome profit. The prices, indeed, were far in excess of what had been anticipated. A total of 2,475,401 francs was realized by the sale of seventy-four lots of pictures and drawings.

The sensation of the sale was the picture by Fragonard, 'Le Billet Doux,' a whole-length figure of a young woman, seated in front of a window at her writing-desk holding a love-letter. Fragonard exhibited at the Salon only in 1765 and 1767, and this picture was not among his exhibits in either of those years. It has been exhibited but once, viz., at the "Alsaciens-Lorrains" in 1874. It was acquired for a few hundred francs by the Baron Feuillet de Conches, from whom it was inherited by his daughter, Madame Jagerschmidt, who sold it to Cronier for 110,000fr. It now realized 420,000fr., by far the highest price ever paid at auction for an example by Fragonard. The other important picture by this artist was 'La Liseuse,' a three-quarter figure of a young woman reading. This beautiful work was at one time in the collection of the Marquis de Cypierre, and afterwards in that of the Comte de Kergorlay; in 1815 it realized 310fr., and now changed hands at 182,000fr. The drawing by

Fragonard, 'Le Taureau Echappé,' was in the St. Hubert sale, when it realized 1,300 livres; in that of M. de Namur it brought 1,200 livres; it passed into the cabinet of Le Brun, and at the Josse sale, in 1894, sold for 11,000fr.; it was acquired on Monday last by the Duc de Decazes for 35,500fr. An oval miniature on ivory, also by Fragonard, 'L'Enfant Blond,' sold for 4,200fr.

The Cronier sale was almost as great a triumph for Chardin as for Fragonard. The principal work by the former was 'Le Volant,' a three-quarter-length figure of a young girl, holding in her right hand a racket and in the left a shuttlecock. The picture is signed and dated "Chardin, 1751," and has frequently been engraved. It was exhibited at the "Alsaciens-Lorrains" in 1874, and is doubtless the picture mentioned by the De Goncourts ('L'Art du XVIII. Siècle,' Première Série, p. 178) under the title 'La Fille à la Raquette.' It was sold in 1875 for 5,000fr. M. Cronier gave 75,000fr. for it, and it was purchased on Monday by Baron Henri de Rothschild for 140,000fr. Another picture by Chardin, 'Les Osselets,' a half figure of a young girl, is signed in full, and was engraved by Lépicié in 1742, so that it is an unusually early work of this master. It sold for 180,000fr.

There were two important pictures by a French artist of the early eighteenth century, 'Le Concert dans le Parc' and 'La Collation à la Fontaine,' which, it is stated, M. Cronier purchased as by Fragonard for 600,000fr. It is known, however, that they realized only 12,000fr. at the Ivry sale in 1884; the two together were sold for 180,000fr. Another picture by an artist of the French School, 'La Promenade Galante,' fetched 15,600fr. The fine Watteau, 'Les Amants Endormis,' two lovers asleep on the bank of a stream, was in the collection of the Duc de Narbonne, and sold in 1851 for 600fr.; it now brought 152,000fr. A beautiful example of Nattier, a portrait of a lady, believed to be Madame Tocqué, signed and dated "Nattier px., 1740," sold for 65,000fr.

The pictures by artists of the Early English School, some of which were of more than doubtful authenticity, included Gainsborough's half-length portrait of a man (believed to be Sir John Campbell) in blue dress, 65,000fr.; Lawrence's half-length portrait of Miss Day, 43,000fr.; two by Reynolds (a half-length portrait of a gentleman in green dress, 33,000fr.; and a half-length sketch for the portrait of Lady Stanhope, 10,000fr.); and a picture ascribed to Romney, with the title 'La Jeune Laitière,' said to represent Lady Hamilton, 30,000fr. There was also a portrait in *gouache*, catalogued as by Gainsborough, but sold as by an artist of the English School, called 'Méditation,' a nearly whole-length of a lady in yellowish dress, seated in a woody landscape, wearing a large black "Gainsborough" hat with feathers and yellow ribbons. This realized 65,000fr.

The most important of the four portraits in pastel by La Tour was that of the engraver Schmidt, a half-length. This was engraved by L. Monziès, and at the sale of the Collection Laperlier in 1879 realized 4,150fr.; it now fetched 77,000fr. A half-length of the artist himself, strongly reminiscent of those at St. Quentin and in the Louvre, brought 70,100fr. It may be the same "très beau pastel, portrait de La Tour, par lui-même," which was sold for 15fr. 95c. at the sale of the collection of Maurice (himself painter to the Empresses Elizabeth and Catherine of Russia) in 1820. The half-length portraits of the Countess of Coventry and of 'Milord Comte de Coventry' fetched 72,000fr. and 36,000fr. respectively. Three pastels were by J. B. Perronneau: portrait of Marie L. C. F. Colette de Villiers, 10,600fr.; portrait of a gentleman, half length, in grey dress, 20,000fr.; and portrait of a lady in a *costume du bal* of blue muslin, with a blue mantle over her shoulders, 26,000fr.

Pictures by modern French artists formed an important feature of the sale. There were two of Corot: 'Le Pâtre,' from the Sanmarcelli sale of 1895, when it was called 'Le Chevrier,' and realized 25,000fr.; it now sold for 47,000fr.; and 'Etaples,' 31,000fr. H. Daumier's 'Les Amateurs' sold for 15,300fr. in the Georges Feydeau sale, 1901, and now advanced to 17,100fr. E. Delacroix's 'Hercule et Alceste,' signed and dated 1862, which fetched only 8,000fr. when it was sold in 1888, now brought 17,400fr. The seven by Diaz de la Pena included 'Le Printemps,' 1863, 50,000fr.; 'L'Automne dans la Forêt,' 1866, 45,000fr.; 'La Mare aux Chênes,' 35,500fr.; 'La Clairière dans la Forêt,' 16,100fr.; and 'La Sœur Aînée,' 12,000fr. Jules Dupré's 'La Mare' fetched 60,100fr., and 'Le Troupeau au bord de la Mare,' 34,000fr. Th. Rousseau's fine 'La Mare dans la Forêt,' sold by M. F. Petit in 1875 to M. Vince for 2,500fr., now realized 110,500fr.; and C. Troyon's 'Vaches à la Lisière d'un Bois,' 40,100fr.

The most important of the water-colours was 'Les Enfants' by Decamps. This advanced from 7,000fr. in the Moreau-Nelaton sale of 1900 to 10,600fr.

The sale on Tuesday produced a total of 2,722,630fr., the whole sale thus showing the heroic figures of 5,198,031fr. for 177 lots. A few only of the principal articles on the second day can be mentioned. A panel of old Beauvais tapestry, 'Les Sœurs de Psyché,' with subjects after François Boucher, 3 mètres 55 cent. by 4 mètres, realized 300,000fr.; the two companion panels, of the same height, but narrower, 'L'Abandon' and 'Le Vannier,' together realized 158,000fr. Two panels of Gobelins tapestry, with designs after Berain, Gillot, and Watteau, 'La Diseuse de Bonne Aventure' and 'Le Jaloux,' each about 3 mètres 60 cent. by 3 mètres 25 cent., brought 158,000fr. Four panels of old Beauvais tapestry, with subjects from 'Don Quixote,' went for 200,000fr. Among the furniture the finest piece was a Régence bureau in marqueterie of satin-wood, with rich bronze mounts, which went for 115,000fr.; in 1894 it was bought at the Josse sale for 50,000fr. High prices were also paid for Chinese porcelain, old furniture, and objects of art generally.

W. Roberts.

SALES.

Messrs. Christie sold on the 2nd inst. the following. Drawings: H. More, Rough Weather in the Mediterranean, 78*l.*; A Sunny Afternoon in the Solent, 75*l.* Sir J. Gilbert, Ready, 78*l.* Pictures: J. W. Godward, Venus at the Bath, 178*l.* G. Stubbs, Two Gentlemen going out Shooting, 105*l.* Benjamin Constant, Salome, 115*l.*

The same firm sold on the 4th inst. the following Drawings: T. S. Cooper, Five Cows by a Stream, 85*l.*; A Cow and a Group of Sheep near a Pool, 65*l.* C. Fielding, Loch Awe, 69*l.*; A Storm at Sea, with a wreck, 60*l.* J. Holland, The Market-place, Verona, 65*l.* W. J. Müller, Wick Church, 54*l.* J. M. W. Turner, Washbourne, 99*l.*

Fine-Art Gossip.

To-day the distribution of prizes to the students takes place at the Royal Academy.

At the Leicester Galleries last Thursday there was a private view of landscape notes and sketches by Mrs. Edmund Davis, and paintings by M. Jacques E. Blanche.

At the Dutch Gallery, 39, Old Bond Street, oil paintings of Dutch landscapes by Mr. P. J. C. Gabriel are on view till December 30th.

Messrs. Dickinson have on view at 114, New Bond Street, water-colour drawings and oil sketches of Old Paris and Brittany by Mr. James Bolivar Manson.

The first exhibition of sketches, &c., by members of the Arts and Crafts Club will be held at the Modern Gallery, 61, New Bond Street, and will include over 200 works. The private view is to-day, and the exhibition will remain open until January 7th.

The exhibition of the works of G. F. Watts in Edinburgh will close on the 16th. Ninety-six of the best pictures are to go to Dublin, and will be exhibited in the galleries of the Royal Hibernian Academy, opening on January 1st. Sir Walter Armstrong and Mr. Catterson Smith have made the selection.

Messrs. Frost & Reed are showing at their Bristol Art Gallery drawings of the Highlands of Scotland by Mr. C. E. Britton.

At the instance of the International Society of Sculptors, Painters, and Gravers, who organized the recent successful Whistler Exhibition, a special committee has been formed, which has decided that the best memorial to Whistler would be a public monument in Chelsea. It is also proposed that, should funds allow, replicas should be erected in Paris and in the United States. The memorial will be the work of Rodin. Subscriptions may be sent to Mr. T. Stirling Lee, New Gallery, Regent Street.

The death is announced of Henry Hugh Armstead, the well-known sculptor, who was made R.A. in 1879. He executed several of the figures round the Albert Memorial, the Tennyson Vase, the Packington Shield, and the Outram Shield. His designs include the large fountain in the forecourt of King's College, Cambridge, which is more attractive than his London decorations at the Colonial Office and elsewhere.

On Saturday last Bouguereau's successor at the Institut was elected. There were ten candidates, and it was not until after five ballotings that the choice fell on M. François Flameng, his nearest rival being M. Tony Robert-Fleury. The new member is a son of the well-known engraver M. Léopold Flameng, and received a medal at the Salon of 1879. At the same meeting it was announced that the Prix Doublemard, of the value of 1,800 francs, had been awarded to M. Ponsard, the young sculptor; the second prize going to M. Moncassin.

The want of space at the Luxembourg Museum has for some years prevented the whole of its pictures being hung at the same time, and the question of the transference of the contents to some other quarter is being discussed by the fine-art authorities. The expulsion of the "congrégations" has resulted in the Séminaire of St. Sulpice becoming vacant, and it is possible that this place will be converted into a municipal museum, with the Luxembourg pictures as a nucleus. But the building will have to undergo very considerable alterations before it can be adapted to the requirements of a picture gallery.

Miss Betham-Edwards writes from Villa Julia, Hastings, concerning the late M. Crauk:—

"French municipalities never lose an opportunity of enriching their museums with native art, often founding, indeed, special museums in commemoration of gifted townsmen. Such is the magnificent David Musée at Angers, and on a smaller scale the collection of Max Claudel's works at Salins, in the Jura. Valenciennes, the birthplace of Gustave Crauk, has not been slow to follow this excellent example. The Musée Crauk of that city, founded some years since, contains no fewer than 200 works of this distinguished pupil of Pradier—groups, busts, replicas, casts, and studies; and others are to be added. When complete, this museum will be a marvellous record of artistic labours, commencing with the Prix de Rome in 1851, and not terminating in the tombal monument of Cardinal Lavigerie in 1899. English frequenters of Paris will remember the lovely group in the Luxembourg, 'La Jeunesse et l'Amour,' and 'Le Faune et l'Amphore' in the beautiful old gardens of that palace. The best known of his statues to insular visitors is of course the fine figure of Coligny in front of the Temple de l'Oratoire, Rue de Rivoli. It is not surprising to learn that only in 1889 was the statue of the great Huguenot inaugurated. During the Ultramontane *régime* of the Second Empire and the reactionary years of the MacMahon Presidency no such commemoration was possible. This work is certainly one of the finest of the many modern statues now meeting the eye at every turn. With intellectual vigour unimpaired, Crauk worked in his Paris studio till within a few days of his death.

"During last September I frequently enjoyed the hospitality of the sculptor and his accomplished wife at Meudon, where we were near neighbours. I was, indeed, to have been honoured by sitting to him for a bust in the spring; and hardly was I settled at Hastings for the winter when I heard that he had passed away, happily dying in his sleep and after no prolonged suffering."

The deaths have been announced during the last few days of several well-known French artists. M. Lionel Bonnemère (son of the author of the 'Histoire des Paysans') was born at Angers in 1842, and was an artist of merit, a dramatic author, and a collector; he studied under Barye, and frequently exhibited; he wrote much on folk-lore subjects, founded the Société Artistique et Littéraire de l'Ouest, and was President of the Société Préhistorique.—M. Martial Thabard, who died at Clamart at the age of seventy-four, was a well-known Limousin sculptor; he studied under Duret, and is represented by a marble statue in the garden of the Palais Royal.—M. Joseph Caraud, who died at the age of eighty-five, was a native of Cluny (Saône-et-Loire), studied under Abel de Pujol, and received medals at the Salon in 1859 and 1861; he was a constant exhibitor at the Salon of scenes from domestic life.

The now famous 'Pietà' of Villeneuve-lez-Avignon, which figured at the Exposition des Primitifs Français in 1904, has recently been hung in the Louvre, where it is to remain. It was attributed in the catalogue to Nicolas Froment d'Uzes, who also painted the 'Buisson Ardent' which was borrowed for the same exhibition from the cathedral of Aix-en-Provence, and the date was approximately fixed at 1470. M. Henri Bouchot has lately made an interesting discovery on the frame of the 'Pietà,' the name of the donor, "Honorat Raousset," of whose family there are still representatives.

We refer in our 'Literary Gossip' to the gift of M. Thiers's furnished house to the Institut of France; and during the last few days another noble gift of a similar nature has been announced. Madame J. Comte (better known, perhaps, as Madame Armand Hayem) has given to the Société des Artistes Français a spacious house and a large park at Montlignon as a retreat for old artists. M. Tony Robert-Fleury has examined the place, and speaks in the highest terms of the gift.

The membership of the Society of Antiquaries of Scotland now numbers 706. The next volume of the *Proceedings* will contain the results of the Society's excavations upon four prehistoric forts in Argyllshire and of the Roman fort of Rough Castle, on the Antonine Wall. The excavations at the Roman fort of Barhill, also on the Antonine Wall, will be described in the next volume of the *Proceedings*. The military station at Newstead, Melrose, is the largest known in Scotland, and the excavations there, under the superintendence of Mr. James Curle, have yielded surprising results. A public appeal is to be made for funds to complete the researches here.

MUSIC

THE WEEK.

Queen's Hall.—*Symphony Concert.*

Mr. Henry J. Wood remains faithful to Mozart. At the head of the programme of last Saturday's Symphony Concert stood an Adagio and Fugue in C minor by that composer. Mozart and Beethoven were both worshippers of Bach, and they both understood how emotion gained in power when backed by intellect; but they must have felt how impossible it was to beat their predecessor in his own particular line. Yet how they profited by his teaching is shown in the finale of the 'Jupiter' Symphony and the 'Zauberflöte' Overture of the one, and in some of the fugatos and fugal movements of the other. In the C minor Fugue in question there is undoubted skill and strength, yet it is not exempt from a certain dryness. But the introductory Adagio, though full of scientific harmonies, is also full of feeling and poetry—one of many movements which create wonder as to how the development of Beethoven's genius would have been affected had Mozart lived and laboured another ten or twenty years. The fugue was originally written by Mozart in 1783 as a duet for two pianofortes, but he transcribed it for strings and added the Adagio in 1788. We may add that the autograph of the transcription of the fugue is in the British Museum, and it is one of no small interest, for it shows how carefully the composer worked. With the exception of a bass note doubled or a chord or two in the coda, the piano duet was strictly in four parts. These were written out by some one in open score, and underneath Mozart wrote his score, altering especially the semiquaver passages near the close, so as to make them suitable for strings. Near the end, too, he added a fifth part for double-basses, indicating that the first notes of the groups of semiquavers should be held by those instruments as crotchets.

The performance of Dvorák's 'New World' Symphony was a triumph for Mr. Wood; it testified to the immense trouble he must have taken with his new men. Signor Busoni was the pianist; but notwithstanding all his fine playing, he could not convince us that Liszt's A major Concerto is an interesting work.

Bechstein Hall.—*Miss Fanny Davies's Brahms Concert.*

Miss Fanny Davies gave a Brahms concert at the Bechstein Hall on Monday evening. The question has often been mooted as to whether it is wise to devote a whole programme to the works of one composer. As a rule we regard it as a mistake. In the present instance, however, Miss Davies had secured the services of Herr Mühlfeld, the well-known Meiningen clarinettist, and it was therefore natural enough that the two Sonatas in F minor and E flat for clarinet and pianoforte should be included; also that the pianoforte solos should be by Brahms. The two sonatas, first performed in London by the same two artists at St. James's Hall, June 24th, 1895, are characteristic works. The Allegretto of the first represents the composer in a genial mood; for the rest the music is somewhat austere. The second is on the whole far more genial. Herr Mühlfeld is not only an able performer, but also a most sympathetic interpreter of the music of Brahms, while of Miss Davies the same may be said. The opportunity, therefore, of hearing the music under such conditions was an exceptional one. The rendering was excellent, though, owing to the lid of the pianoforte being raised, the balance of tone between the two instruments was not always quite satisfactory. Miss Davies played as solos the Variations on an Original Theme, Op. 21, and a group of short solos beginning with the Ballade in D, Op. 10, No. 2, one of Brahms's most lovely creations. All were rendered with skill and devotion.

The Life of Johannes Brahms. By Florence May. 2 vols. (Edward Arnold.)—*Johannes Brahms als Mensch und Freund.* Von Rudolf von der Leyen. (Düsseldorf and Leipsic, K. R. Langewiesche.)—A short time ago we reviewed the first volume of a biography of Brahms by Max Kalbeck, and now we have a complete 'Life' in two volumes. Both authors in their enthusiasm for the composer are apt to forget that too little is better than too much. In the English volumes under notice there are many unnecessary details about "successful" performances, enthusiastic audiences, &c., also anecdotes which could easily have been compressed. On the whole, however, they form an interesting work. There is nothing really new either in the relation of Brahms's life or in the accounts of his art-work. The author's acquaintance with the composer began when she was a student, and in an introductory chapter she has given particulars of her own acquaintance with him. These are welcome in that they are told naturally; moreover, they afford genuine glimpses of the man Brahms. There is one pleasing feature in this 'Life.' The author's admiration for the composer is naturally great, otherwise she would not have written these volumes; she sees no necessity, however, to malign the founders of the New-German School. In writing about Brahms's compositions she states that "my aim has not been a technical one," yet what she has to say is none the worse on that account. There are certainly too many superlatives, and there is an occasional tendency to exaggerate. Brahms's First Symphony, we read, "remains unsurpassed in workmanship and sustained loftiness of idea." Hanslick greatly admired the composer, yet in criticizing this same work he is more careful; no composer, he remarks, approached "so nearly" to the works of Beethoven as Brahms. The name of Beethoven reminds us that in an ably written appendix—an essay, in fact, on 'Absolute Music and Programme-Music'—that composer is said to have "sketched a purely instrumental tenth symphony." Beethoven intended to write such a work, and in one of his latest sketch-books there are twenty bars marked *presto* and five of a theme, both fragments, according to Schindler, referring to a tenth symphony. But of any actually sketched symphony there is no trace.

The booklet by Rudolf von der Leyen offers another private view, if it may be so called, of Brahms. The latter often visited Crefeld, where he went to conduct his music, and he was the guest of Rudolf von Beckerath, uncle of the author of this book, in which are recorded many worthy sayings and doings of Brahms. Here are two of the former. Schumann was often the subject of conversation, and Brahms related how when in the asylum at Endenich he asked for a Bible, but the physicians, thinking this a clear symptom of brain disease, refused the request. Brahms added, "Those fellows did not know that we North Germans want the Bible every day, and never let a day pass without it." Again, Brahms was once at Roveredo, and, pointing to a statue, inquired whose it was. "Rosmini, a theologian and a philosopher," replied a friend; but Brahms mumbled, "To be both is impossible: a theologian can never be a philosopher."

Musical Gossip.

Miss Nora McKay, a native of Queensland, gave a violin recital at Bechstein Hall yesterday week. There are now many clever violinists before the public, and it is difficult to render justice to all. This young lady, who has studied under M. Ovide Musin at the Liège Conservatoire, deserves, however, mention. Her tone and technique are excellent. Her rendering of Max Bruch's 'Scotch' Fantasy showed good taste, while in Bach's G minor Sonata there was something more than mere skill. Miss McKay ought to take high rank as a serious artist.

Miss Maud MacCarthy, the Irish violinist, will make a first appearance in Germany at Cologne, at the Musikalische Gesellschaft concert to be given this afternoon under the direction of Herr Fritz Steinbach.

As a commemoration of the 150th anniversary of the birth of Mozart, Messrs. Breitkopf & Härtel will publish a second edition of the splendid Köchel thematic catalogue of the composer's works, which has been revised and augmented by Paul Graf von Waldersee. A fourth edition of the first part of the standard biography of Mozart by W. A. Otto Jahn, under the editorship of Hermann Deiters, will also be issued.

M. Raoul Pugno, the French pianist, has been giving recitals at New York and Boston with marked success.

A "Tschaïkowsky" Concert in aid of the suffering Jews in Russia will be given at Queen's Hall on Wednesday afternoon, the 13th inst. Mr. Mark Hambourg and his two brothers, Boris and Jan Hambourg, and also Mr. Landon Ronald, have kindly offered their services.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
Mon.	Mr. H. Brockbank's Vocal Recital, 3, Steinway Hall.
—	Mr. Karl Klein's Violin Recital, 3, Bechstein Hall.
—	London Choral Society's Concert, 8, Queen's Hall.
—	Miss Dorothy Bridson's Violin Recital, 8.30, Æolian Hall.
Tues.	Miss G. Sunderland and Mr. F. Thistleton's Concert, 8.30, Broadwood's.
Wed.	Tschaikowsky Concert, 2.45, Queen's Hall.
—	Royal Amateur Orchestral Concert, 8.30, Queen's Hall.
Thurs.	London Symphony Concert, 3, Queen's Hall.
—	Chamber Concert, 4.30, Leighton House.
—	Broadwood Concert, 8.30, Æolian Hall.
—	Strolling Players' Concert, 8.30, Queen's Hall.
Fri.	Royal Academy of Music (Students' Concert), 3, Tenterden Street.
—	Mr. Plunket Greene's Vocal Recital, 3.30, Æolian Hall.
—	North London Orchestral Concert, 8, Portman Rooms.
—	Mr. Charles Norman's Concert, 8.30, Æolian Hall.
Sat.	Mr. A. Hetts's Vocal Recital, 3, Æolian Hall.
—	Mosart Society, 3, Portman Rooms.
—	Orchestral Concert, 3, Queen's Hall.
—	London Symphony Orchestral Concert, 3.30, Crystal Palace.

DRAMA

Dramatic Gossip.

The death of Mr. W. H. Vernon removes from the stage at an advanced age an actor of some note. His appearances in London have been incidental rather than constant, and absences in America, Australia, South Africa, and elsewhere, have diminished public knowledge concerning him. His first appearance was made, it is said, at the Adelphi, Liverpool, in 1864. In London he was seen at the Globe Theatre, formerly in Newcastle Street, on November 28th, 1868, as the hero of Byron's 'Cyril's Success.' He played at many different houses in London, attaining, perhaps, his high-water mark as Sir Geoffrey in 'Mammon,' Mr. Sydney Grundy's adaptation of the 'Montjoie' of Octave Feuillet, given at the Strand on April 7th, 1877; and subsequently as Sir Horace Welby in Grove and Merivale's 'Forget-Me-Not,' in which he succeeded Mr. Forbes Robertson, supporting Miss Geneviève Ward as Stéphanie de Mohrivart. An old-fashioned actor, he played in London and the country an indefinite number of parts in tragedy, comedy, and farce. Those who had seen him recently were scarcely surprised at the news of his demise.

Almost at the moment when Mr. Frederick Harrison is producing his latest novelty at the Haymarket, his former partner in management is mourning the destruction of the Avenue Theatre, which he expected to open early in the new year. It is a curious circumstance that the Avenue—which, according to popular report (in this case, we believe, trustworthy enough), was run up in haste in order to be forced upon the constructors of the Charing Cross station—should owe its collapse to the accident to that edifice.

Schiller's 'Robbers' has been revived by the German company at the Great Queen Street Theatre, with Herr Hugo Waldeck as the hero. It is played in a style more conventional than that to which the company has accustomed us, and inspires but moderate interest.

Shakspearean performances have been arranged by Mr. Tree at His Majesty's Theatre for Christmastide. They will consist of 'The Tempest' (in which Mr. Tree will reappear as Caliban, Miss Tree as Ariel, and Mr. Lionel Brough, who has recovered from his illness, as Trinculo) and 'The Merry Wives of Windsor,' for which Miss Ellen Terry has been re-engaged. A single evening performance of 'An Enemy of the People' is also to be given.

An adaptation by Mr. Louis N. Parker of the 'Harlequin King' of Herr Lothar will supply Mr. Lewis Waller with his next novelty, when such is required. Herr Lothar will, it is anticipated, superintend the rehearsals of a piece which has enjoyed much popularity in Germany and at various continental centres.

'Noah's Ark' is the title of a Christmas novelty to be given at afternoon representations at the Waldorf Theatre. Miss Madge Lessing and Mr. H. Paulton will play the principal parts.

The notion of producing a Christmas piece at the Garrick has been abandoned, its place being taken by afternoon presentations of 'The Merchant of Venice.'

Mr. Gillette will, it is announced, turn his back upon London. Such resolutions are not always maintained, and we hope that Mr. Gillette, when he is provided with a piece worthy of his talents, may relent.

'A Midsummer Night's Dream' now concludes at the Adelphi at a reasonable hour. How much money and prestige are lost by the necessity of similar announcements managers seem unable to realize. The majority of new performances suffer from the inability of managers, authors, and actors to grasp the fact that enough is better than a feast.

Mr. Durward Lely is, it is announced, associated with Mr. William Mollison in the forthcoming management of the St. James's.

Mr. Fred Terry and Miss Julia Neilson will open the New Theatre on Boxing Day with a revival of 'The Scarlet Pimpernel.'

Mr. Martin Harvey has appeared at the Coronet Theatre, playing in course of the week 'The Only Way,' 'A Cigarette-Maker's Romance,' and 'The Breed of the Treshams.'

To Correspondents.—W. M. R.—C. H.—C. A.—received.
J. W.—Many thanks.
W. A. P. M.—Better suited for 'N. & Q.'
No notice can be taken of anonymous communications.

DAVID NUTT,
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SATURDAY, DECEMBER 16, 1905.

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LITERATURE

NORMAN ENGLAND.

The Political History of England.—Vol. II. *1066-1216.* By G. B. Adams. (Longmans & Co.)

England under the Normans and Angevins. By H. W. C. Davis. (Methuen & Co.)

THE trend of historical study in the mediæval period has been so largely, of late years, towards institutional, financial, social, and economic subjects that it almost savours of reaction when a return is deliberately made to Freeman's conception of true history, and when the lines of construction adopted are apparently those of Lingard; for his is the work which, we read, the advance of historical knowledge has now rendered obsolete.

That the first volume before us should have been entrusted to an American professor is a fitting compliment to the remarkable and somewhat unexpected development of the study of mediæval history among younger American scholars. Nor is there anything to suggest that the author is other than an Englishman, except such not unwelcome comparisons as impart freshness to the point of view. We read, for instance, of the important charter granted by Henry I. at his coronation:—

> "It opens a long list of similar constitutional documents which very possibly is not yet complete, and it is in form and spirit worthy of the best of its descendants.....It is as businesslike and clean cut as the Bill of Rights, or as the American Declaration of Independence when this last gets to the business in hand."

The period from the Conquest to the death of John presented to a new writer at once an advantage and a difficulty: an advantage in that it admits of being treated as a consistent whole, and a difficulty in that "a continuous history of the whole age," as Prof. Adams observes, has been given us recently by Sir James Ramsay, while Miss Norgate has similarly written "a continuous history" of the larger portion of it, both of them at considerable length. And, of course, the first forty years are fully covered by the bulky, but already antiquated tomes of Freeman.

The author's conception of his period is seen in his agreement with Delolme that "the explanation of English liberty is to be found in the absolute power of her early kings," a statement which, in his opinion, "the most careful modern student can do no more than amplify." Norman centralization is to him a great fact of the Conquest, and proved "of the utmost importance in its bearing" on the future history of England. Again, for him the Great Charter marks, at the termination of his period, the opening of a new age, the close of that development towards absolutism, since the accession of Henry II., which had been dangerously accelerated under Richard I. and John. It is not in these pages for the first time that he discusses the struggle for the Charter, and insists that its importance must be found in the underlying principle that the king must keep the law, the old existing law. Mr. McKechnie's monograph on the Charter was probably published too late for consideration by Prof. Adams, whose own special point is that the law of the Charter was the feudal law, that its provisions were absolutely just and the barons wholly in the right. Of popular misconceptions of its nature he naturally makes short work. We do not propose to institute comparisons between his work and that of his predecessors; his own brief comments on their books are just, and to the point. It can hardly, however, be denied that the fullness of their references and notes gives them for the student a peculiar value, which the scheme of the present work precludes. Only in exceptional cases are references added, the bulk of the statements, it appears, being "common knowledge." The result is that we are left to wonder what is the "good evidence" on which Hugh of Grantmesnil is known to have been established in his Hampshire "possessions" in 1067, and who is the chronicler who alleges that Walter Giffard was Earl of Berkshire. Doubtless, however, the author has been extremely careful in avoiding errors, or even slips.

The outspoken criticism of Freeman's work, with its "very serious faults" and its "personal bias," prepares us for the author's acceptance of the most recent theories on the very important question of feudalism and its introduction at the Conquest. Distinguishing between the political and economic aspects of feudalism, he pronounces the former, without hesitation, to have been "introduced fully formed" at the Conquest, and he rightly rejects Freeman's strongly-held belief that the oath of allegiance at Salisbury in 1086 was "an act of new legislation of great institutional importance." The influence of the Norman Conquest on the Church receives at his hands great attention, and he holds its insular tendencies to have been very sharply checked by its consequent close incorporation in Western Christendom. We are glad to see that he accepts the now growing view that the importance of the reign of Henry I. has been unduly obscured by our lack of full knowledge, and that Henry II., as is certainly the case, did but develope his grandfather's work. Indeed, he carries very far the reaction visible of late years against excessive admiration of the latter king's achievements.

In the author's treatment of his theme the most prominent feature is his sobriety of style—a sobriety which, it must be confessed, imparts a certain dullness. He possesses, however, the merit of a sane and broad outlook, viewing, for instance, together the accessions of Henry I., Stephen, and John as illustrating constitutional theory and practice. As an example of suggestive comment we may cite his remark that

> "in Ranulf Flambard we have an instance of the constantly recurring historical fact that the holders of absolute power are always able to find in the lower grades of society the ministers of their designs, who serve them with a completeness of devotion and fidelity which the master rarely shows in his own interest and often with a genius which he does not himself possess."

The book, excellent in paper and print, is equipped with an adequate index and a table of contents, but has no preface and only two maps. The appendix on authorities, primary and secondary, will be found distinctly helpful, and we are glad to see the work of Stubbs ranked "first and foremost" among that of modern scholars.

Mr. Davis's is the second of the six volumes in which the new history of England under Mr. Oman's editorship is to be completed. Appearing as it does immediately after the volume just noticed, it is difficult not to institute some comparison between them; and it may be well, in any case, to explain that Mr. Davis's volume is less exclusively political; that it carries the narrative further down by including the long reign of Henry III.; and that, unlike the other volume, it contains copious foot-notes and an elaborate bibliography. The central idea, however, of both works is the same, namely, the careful incorporation in a continuous history of England of all the results of recent research, and the provision, as Mr. Oman puts it, of something "between school manuals at one end of the scale and minute monographs at the other." The same idea of a *via media* is seen in the "dividing up English history into periods that are neither too long to be dealt with by a single competent specialist, nor so short as to tempt the writer to indulge in that over-abundance of unimportant detail which repels the general reader." We think that under present conditions the plan is sound, and that there is much justice in Prof. Oman's plea.

In our opinion he has been singularly fortunate in entrusting to Mr. Davis the volume dealing with the years 1066–1272. Those who have made a study of the period must be well aware of the extreme difficulty of keeping in touch with all the work bestowed on it of recent years, not only in this country, but in France and Germany as well. Prof. Liebermann in Germany and Dr. Gross in America have, it is true, done splendid service in providing guides to this literature, but the reader will be struck by

the wide grasp that Mr. Davis shows of these scattered studies and by his thorough assimilation of their contents. Nor does he confine himself to repeating the conclusions arrived at by their authors: he weighs them, and where he differs, does so without hesitation. He dismisses, for instance, the absurd view of Rössler in his 'Kaiserin Mathilde,' that "Dominus" meant Regent, and describes his defence of the Empress's character as based "upon the flimsiest arguments." The bibliography alone would make his work of real value: at once copious and concise, it is rendered the more helpful by the few words on the character and the merits of a work. Thus we are rightly told that Madox's 'Exchequer' is "valuable for the many citations from unpublished Exchequer records," and that Wace's 'Roman' is "drawn chiefly from extant sources, and has been over-rated." Palgrave's work is "learned and suggestive, but often fanciful and uncritical." It is characteristic, perhaps, of an Oxford history tutor to shrink from any comment on Freeman's volumes while wholly rejecting his views, as Mr. Davis does, for instance, in his remarks on Harold and the monarchy, and on that "Mickle Gemot indeed," as Freeman loved to term it, in 1086, at Salisbury.

To the author's mastery of his sources as well as of the literature on his subject is added the gift of writing in a bright and interesting fashion; while the excellent table of contents and the marginal headings will be found useful pilots by the teacher and the student. Art and architecture, law and learning, industry and social subjects, are all touched upon to good purpose, and in our opinion the book does credit to the Oxford school of history, and more especially to Balliol, where Mr. Davis is tutor. In a very brief preface he gives unity to his theme by pointing out its salient features and the developments that took place within its limits. Seven appendixes on special points and eleven maps complete the volume, save for two awkwardly constructed chart pedigrees in which the sainted Edward appears as the offspring of parthenogenesis, while good Queen Maude lingers on for seventy years beyond her death.

It is because we think that further editions of this book may be called for that we would draw attention to a few points calling for amendment or correction. The statements that "William landed at Hastings" and that the first Earl of Warwick was "Hugh" instead of Henry, are, no doubt, mere slips; but there are other matters of more consequence. Foot-note references are to be commended, but when, for the calculation of "140 hides, or 16,800 acres," being afforested in the New Forest, we are referred to the 'Victoria History of Hampshire,' it is disquieting to find that work alleging no acreage, and even warning the reader against the obsolete view that the Domesday hide had a fixed area. Mr. Davis, we observe, dwells on the harrying of "Yorkshire," between the Ouse and Tees, in 1069; and the "example" he unluckily selects is the "district of Amunderness." Prof. Oman laments that large historical atlases "are not to be discovered in every private library," but it is almost inconceivable that a writer on this period should not know that Amounderness was the projecting district on the west coast between the Ribble and the Lune. More serious is the definite statement that "the first extant charter conceding to a town the privilege of electing its own magistrate is that which the [Hubert Walter] granted to Lincoln in the year 1194," and the endeavour to connect with Hubert the policy of such grant. The statement may be based on Stubbs's 'Select Charters,' and seems to be Miss Norgate's view; but it ought to be known nowadays that this privilege was granted by Richard I. to Colchester in 1189, and by his brother to Nottingham about the same time. On names Mr. Davis appears to be curiously weak. We read that Richard "commissioned for his own use a vessel called the *Esnecca*," though, as in his father's time, the *esnecca regis* was simply, as we should now say, the king's yacht. We have "Æthelwig" of Evesham, but "Ægelwine" of Durham; and where two of a family bore the same name they are distinguished as "Ralph" and "Ranulf," as "Giselbert" and "Gilbert." Hugh of Avranches, Hugh the Fat, was Hugh "Lupus" to heralds only; and Robert of "Mellent" was of Meulan. In spite of exigencies of space, room should have been found to mention Henry's forest fines in 1175–6 and Mr. Round's demonstration of the vast dominion assured by Henry to Stephen's son William, as a potent means of securing his own succession to the throne.

The very useful bibliography would be improved by adding the published Pipe Rolls of Richard I. and 3 John, which are strangely overlooked, and by including Miss Bateson's monograph on the Laws of Breteuil and Blaauw's work on the Barons' War. Mr. Birch's book on Domesday might be replaced by 'Domesday Studies,' and Turner rather than Manwood is now the authority for forests; Clark's 'Military Architecture' should certainly not be mentioned without a reference to recent destructive criticism of his views.

We have reserved to the last the author's discovery that in the year of the Assize of Clarendon the rolls show "that there was much building of new gallows and blessing of them by priests," from which we learn that gallows were needed, that their name was "polis," and that priests were called in to bless them! There are still, it would seem, some strange things taught at Oxford.

My Travels in China, Japan, and Java, 1903. By H.H. the Raja-i-Rajgan Jagatjit Singh of Kapurthala. With Illustration and Map. (Hutchinson & Co.)

The Raja of Kapurthala, in North-Western India, left Bombay on October 18th, 1903, and returned to the same port towards the end of the following January, after a journey by sea and land of over twenty-five thousand miles through the more important portions of Mr. Archibald Little's "Far East." In this excellently printed and well-illustrated volume he has recorded his impressions (always well worth recording) after a straightforward fashion of his own, peculiarly refreshing in these days of monstrous travel-books padded out with triviality, sentiment, and pretentious philosophy. The Raja is never dull; his descriptions are terse, lively, and accurate; his opinions are marked by candour, good sense, and liberality; and the quality of humour is by no means absent from these pages. The volume has the additional recommendation of freedom from *Tendenz;* it is, in fine, the honest expression of an Indian prince who goes forth to see the more or less Europeanized Oriental world beyond his own, and does see it clearly and without bias or prejudice.

He complains at the outset, and with reason, of the stiffness of the P. and O. management which compelled him to travel by French or German boats. After a cursory look at Colombo and Singapore our author arrived at Saigon, where he was officially entertained. There he found the hotels dirty and the cuisine poor, but "beautifully laid-out boulevards and well-kept roads and squares." Most of the residents he found to be "Government officials of sorts"; life was rendered tolerable by a theatre said to have cost a million of francs, where during six months of the year a French company played operatic pieces. "Every Frenchman.....was dressed in white duck.....all day and in the evening." Speaking of the privileges enjoyed by Indian princes under the British *raj*, he was told "Ça n'entre pas dans l'esprit français." The Raja had an interview with the Governor, M. Beau, but found "his manner distinctly reserved."

Shanghai has a population of 700,000, inclusive of some 8,000 Europeans and Americans. It is governed by a curiously mixed municipality, and tribunals where a Chinese judge sits with a foreign colleague, by rotation English, German, French, and so forth. A very interesting account is given of the Jesuit Orphanage at Zikawei, some five miles from Shanghai, where Chinese youth of both sexes are taught various crafts by the fathers in full Chinese dress, including the tail. At Tientsin the Raja saw the German and American barracks: the German soldiers had a serviceable look, the American marines rather that of uniformed civilians. The native Indian officers had a high opinion of the Japanese, a very poor one of the Russians. What struck the Raja more particularly was the conspicuous absence of the Chinese uniform amid the motley of the foreign soldiery.

A capital account is given of a visit to the most remarkable of modern Chinese statesmen, Yuanshihkai, who manages to introduce progressive ideas without offending the conservatism of the Dowager-Empress—to a very astonishing extent, if recent news from the Middle Kingdom be correct. In Manchuria—this was just before the war—the Raja found the Russians pleasant fellows enough, but complains that at the hotels at Dalny and elsewhere the use of a bath was not clearly understood. At Port Arthur the garrison of 50,000 men was constantly exercised—some proof that the Russian plea of being taken unawares by the Japanese was unsound.

Crossing over to Nagasaki, the Indian prince was officially received by the Governor, attired in a gorgeous uniform covered with decorations. His nervousness —not a Japanese defect usually—was so

marked that he forgot his English and had to use an interpreter. On the railway journey to Shimonoseki the Raja noticed that even Japan was not free from the horror of ugly advertisements dotted about the fields bordering the line. Everywhere on the journey he was received with the utmost respect; the officials bowed profoundly, and remained motionless and uncovered till the train was out of the station. At a garden party at the British Legation at Tokyo he was introduced to a number of Japanese ladies, who did not shine in European costume, for which their squat figures and singularly awkward gait are not well adapted. The ladies were very shy, said "Oui" or "Yes," giggled, and bowed. Among themselves there was no familiarity; they were distant and ceremonious. The same may be said of the men; the Japanese are curiously distrustful of each other, and, with some exceptions, they dislike the foreigner probably more than under the old *régime*, principally because they find his ways, which they suppose themselves bound to adopt more or less, uncomfortable and constraining. If the Japanese would only be natural, as the foreigner for the most part is, friendly intercourse, instead of being regrettably rare, would become a more frequent pleasure in Far-Eastern life. At a ball given at Yokohama not a single Japanese lady, other than the wife of the Governor, was present, but the Raja did "not notice any disposition on the part of Europeans to be exclusive in Japan." He went to the usual autumn Imperial garden-party, and was presented to the Empress, "solemn in manner, and in face absolutely expressionless." There he met the Chinese Minister, who, on being asked how China would view the recent occupation of Mukden by the Russians, "gave a broad grin and offered a cup of tea and some of Wills's cigarettes." Who that has been in the East does not remember with some amusement and more distaste the "Chinese grin" and the "Japanese smile," which is not Æginetan exactly? At a party given by Lady Macdonald the Raja had the honour of dancing with the Princess Nashimoto (Under the Pear-Tree), who is said to be the fairest lady in Dai Nippon. We can well believe it, for two portraits of her—one in Japanese and one in European costume—are alike charming.

Space does not allow of any comment on the author's record of what he saw in Malaya and in Java—his experiences in the latter island were especially novel and interesting—but we cannot refrain from giving an item in his portraiture of the Sultan of Johore. This "horsey" potentate lost most of his teeth through a kick from one of his steeds; "a false set is now worn, and, curious to relate, two of the upper and two of the lower front teeth have diamonds set in them, which, when he opens his mouth to laugh or to speak, shine brilliantly."

The Raja's English is throughout good—more than good, for it is as simple and idiomatic as that of a well-educated English gentleman should be, and the illustrations as excellent as reproductions of photographs can be. Among the best are the photogravure of the Raja himself and that of 'His Highness and Party,' in which appears the charming figure of H.H. the Rani Sahiba.

Scotland and the Union. By William Law Mathieson. (Glasgow, MacLehose & Sons).

Mr. Mathieson continues his book, 'Politics and Religion in Scotland,' from 1695 to 1747. He deals with a topic in which readers who desire moving incident find little to interest them, except the Jacobite risings and the Porteous riot. Mr. Mathieson, however, works with his habitual steadiness through the commercial condition of Scotland up to the East India Company, and the Darien disaster. He supposes Paterson, invited to form an East India Company, to have shown zeal, but really to have brought things round to his romantic Darien project. His subscribers—at least the directors—certainly fell in with his idea, and we do not perceive that a Scottish East India scheme would have been permitted to be more successful. Darien proved that England and Scotland must be united, or must fight, and beneath all the intrigues for and against the Union this idea lay, and potently acted for the acceptation of the treaty. These intrigues make dull reading; the debates were "disorderly" indeed, despite the eloquence of the impracticable Fletcher of Saltoun. Simon Fraser (Lovat) adds amusing points, which Mr. Mathieson has not space enough to unfold in their humorous aspect. The stories of bribery in the cause of union have, we think, the flimsiest basis, but, as Mr. Mathieson says, the Kirk behaved very well on the whole, thanks to the sagacity of Carstares and other leaders. He traces the rise of heresies and parties within the Kirk clearly, though we might be told more about the Macmillanites and their singular founder. In short, the book is sensible and lucid, if it "does not overstimulate."

The rest of our brief space must be devoted to rebutting a charge of extreme folly and base perfidy made against the Chevalier de St. George. Berwick says in his 'Memoirs' (Petitot et Monmerqué, lvi. 246) that Mar, in *September*, 1715, received a secret order from James "to go at once into Scotland and take up arms." This is nonsense: Mar left London for the Highlands on *August 2nd*, 1715, and took up arms on September 6th. Mr. Mathieson remarks that "Berwick's very explicit evidence is inconsistent with James's letter to Bolingbroke of September 23rd.....but this letter was probably intended to deceive." Now Berwick knew at the time what passed. As he says (*op. cit.*, p. 231), James, deceived by false news from Father Callaghan, appointed a day (August 10th) for a rising, and meant to go on July 30th to Dieppe: Berwick says Havre, which is wrong. By July 25th James knew that he had been deceived, and on July 26th bade Bolingbroke countermand "Lord John Drummond's message to Scotland." That, said James, was the very first thing to be done. Bolingbroke (who communicated everything to Berwick) instantly dispatched Allan Cameron to Scotland. Bolingbroke and Berwick knew all about the matter by the end of July, and James could not, therefore, write a lying letter "to deceive" them on this point on September 23rd. A messenger leaving France for London on July 19th would reach Mar presently; and Mar left for Scotland on August 2nd. But he might easily have had time enough to receive James's countermanding order before raising the standard on September 6th. There was a mystery always, as Hill Burton remarks, concerning his original commission. We now know that he had none. Even that which was made out for him by James on September 7th, and received on October 8th, was blank where the names of his council should have been inserted, "not to be filled up till there is absolute necessity for it" (Hill Burton, viii. 284). James acted hastily in his message to Mar of mid-July, 1715; but Berwick had been urging him to make all haste, telling De Torcy that, if he did not, he "might be a cardinal, but never a king." On discovering his error, James did not conceal it from Berwick or Bolingbroke: he did his best to repair it, and he wrote a perfectly truthful letter on September 23rd. All the facts may be studied in 'The Stuart Papers' (Historical MSS. Commission, 1902, vol. i. 372-426), a work very little cited by Mr. Mathieson, but indispensable to the historian of 1715.

English Men of Letters. — Sir Thomas Browne. By Edmund Gosse. (Macmillan & Co.)

It is not altogether surprising that the recent celebration of the tercentenary of Sir Thomas Browne's birth has called forth less general enthusiasm than his fame warrants. In the minds of his numerous admirers Browne excites a feeling akin to personal affection; but it must be admitted that neither his themes nor his treatment of them make a universal appeal. His recondite matter, his roving speculations, his fantastic perspective of events, his "enigmatical epithets," are all alike disconcerting to the plain man. That "great beast," the multitude, which he despised and feared, instinctively resents Browne's imperturbable aloofness from the common affairs of life, and his personality is not of the positive type which takes the public imagination captive. If it be too harsh to say that he was not of the stuff of which martyrs are made, it is at least certain that he ran no risks in support of views which he professed to hold. The gentle egoist found the world a most comfortable place for a successful physician, and speaks with pious petulance of attempts to remould the social conditions in which he himself had greatly prospered:—

"Statists that labour to contrive a Commonwealth without poverty, take away the object of charity, not understanding the Common-wealth of a Christian, but forgetting the prophecie of Christ."

This may, or may not, be sound sense, but it is eminently characteristic, and at the same time eminently unpopular. In things spiritual and temporal Browne's whole attitude is one of compromise. He could

never hear the Ave-Mary bell without an elevation; yet he remained in the Anglican fold, and endured the Puritan supremacy without serious discomfort. So far as he could be convinced of anything, he was a convinced royalist; yet his spirit of sacrifice stopped short at refusing to subscribe to the funds of the Parliamentary party, and he lost no opportunity of flaunting his indifference, like a trophy. At the beginning of the Civil War Browne issued the authorized edition of the 'Religio Medici' as unconcernedly as though the drums and tramplings of battle had never reached him. Soon after the surrender of the king to the Scots, Browne thought it an opportune moment to ask how the camels of Bactria came to have two bunches on their backs, and whether a hedgehog's left eye fried in oil was really a specific against insomnia—a point which "requireth circumspection"; and a few months before Cromwell's death a discourse on "the quincuncial ordination of the ancients" occurred to Browne as particularly timely. By his own account of the matter he had a genius for romantic friendship, and certainly he appears to have been a most affectionate father; yet his friendships are not quixotic, and when he forgets the precise number of his children and their respective ages, his detachment from earthly affections becomes provoking. As Hazlitt said, "the Antipodes are next-door neighbours to him, and Doomsday is not far off." This is a great privilege, but it seems to imply a want of common humanity, for which an occasional *O altitudo!* is no substitute. And the Philistine finally quotes Browne's candid admission:—

"The world that I regard is myself; it is the microcosm of my own frame that I cast my eye on; for the other, I use it but like my globe, and turn it around for my recreation."

This description is not inaccurate, so far as it goes, but it is incomplete, and therefore misleading. In Mr. Gosse's brilliant monograph, the baffling, elusive individuality of Sir Thomas Browne is most skilfully revealed, and the learned physician proves to be as subject to personal likes and dislikes as ordinary mortals. The scanty record of his early years is enriched by vivid sketches of university life at Montpellier, Padua, and Leyden during the seventeenth century, and the more ample material of the later period is fused into a lifelike portrait. With all his affectation of indifference, Browne is decidedly human in the warmth with which he repudiates the notion that the 'Religio Medici' was to some extent inspired by Montaigne: "whereas, to deal clearly, when I penned that piece, I had never read three leaves of that author, and scarcely any more ever since." Though this statement is perhaps substantially correct, it may easily be too sweeping in form, for, as Mr. Gosse notes, Browne's memory was not always clear as to the extent of his obligations to predecessors: his recognition of indebtedness to Aldrovandi and to Kirchmann is decidedly inadequate. Such collateral lapses, as he would say, are not to be too strictly sifted; nevertheless he had a keen eye for them in others, and, though he made no public protest, he hesitatingly confided to his 'Common Place Book' that Thomas Philipot (whose name, by the way, is wrongly given in Wilkin's edition of the 'Works,' vol. iv. p. 386) had "transcribed half a side" of the 'Urn Burial' in his 'Villare Cantianum,' without mentioning the author. Another amusing instance of Browne's interest in mundane things is found in four ingratiating letters discovered by Mr. Gosse, and addressed to Oldenburg, the Secretary of the Royal Society. These are not printed at length, but enough is quoted to prove that the writer was exceedingly eager to belong to the Society of which his eldest son was a prominent member. This ambition was not gratified, owing, Mr. Gosse thinks, to the fact that Browne had become notorious as a dabbler in astrology. The explanation is plausible, for Browne was on intimate terms with Arthur Dee, a brother-practitioner at Norwich, whose egregious tales he swallowed without hesitation; but it seems just as likely that the chief stumbling-block in the way of Browne's election was the splendour of his style. Passages in Sprat's 'History of the Royal Society' appear almost as though they were directed against Browne personally. If Browne had read Sprat's semi-official condemnation of "luxury and redundance of speech," "amplifications, digressions and swellings of style," when it first appeared in 1667, his letters to Oldenburg in 1669 would probably have been couched in less obsequious language. He could not have failed to see that his election was hopeless.

Mr. Gosse's appreciation of Browne's achievement is at once generous and discriminating. He frankly abandons Browne's claim to be regarded as an original thinker, and his analysis of the 'Religio Medici' is a good example of sympathetic and searching criticism. We are not, however, tempted to accept his theory that "religion and science in water-tight compartments, with no possibility of interchange between them," was Browne's ideal (p. 29). Mr. Gosse returns to the point on pp. 65-7, developing his view at considerable length, and citing the parallel cases (as he considers them to be) of Pascal and Faraday. His thesis is "important, if true," and it is argued so adroitly that it deserves careful examination. It would be rash to deny positively that examples of such intellectual insulation may occur, and it is possible that Faraday's is one of these rare cases; still, all Mr. Gosse's ingenuity fails to persuade us that either Pascal or Browne ever separated faith from reason in the absolute fashion suggested. As no man is precisely what he was ten or twelve years earlier, it is true that the Pascal of the 'Pensées' is not in every respect identical with the Pascal of the 'Préface d'un Traité du Vide'; but the differences between the youth of twenty-five and the man of thirty-seven are, we think, much less radical than Mr. Gosse assumes. In the 'Pensées' Pascal does, no doubt, contend scornfully enough that reason is impotent in dealing with metaphysical and transcendental problems; but this is nothing new, for, in the 'Préface d'un Traité du Vide,' he had already admitted that the methods of reason do not apply to theology. There is a difference, but it is a difference of tone and phrasing: the change is far more apparent than real. And with regard to the theory of water-tight compartments, though Pascal would limit the exercise of reason to judging the "apparences du milieu des choses," he nowhere asserts that reason cannot apprehend the Divine Idea in these "apparences." Moreover, his reservations must be read in connexion with the momentous admission in the last of the 'Provinciales' that reason is free to decide questions of fact: as the Scriptures and miracles are facts, it follows that reason is free to exercise itself upon them, and to disengage their elements—natural or supernatural. But, however this may be with respect to Pascal, and granted that water-tight compartments do exist in some few minds, it seems to us that Sir Thomas Browne's mind was not so constructed. His intellect was too mobile to submit to any rigid system, and when he piques himself on believing "a thing not only above, but contrary to reason, and against the arguments of our proper senses," this is less a deliberate personal act of faith than a reminiscence of Tertullian. When he speaks more directly for himself, the regurgitation from one compartment to another is distinctly audible:—

"Thus we are men, and we know not how; there is something in us that cannot be without us, and will be after us, though it is strange that it hath no history what it was before us, nor cannot tell how it entered us."

It will hardly be disputed that, in this impressive passage, the supposed barrier has given way.

In matters of philosophy, theology, and science, Browne is often but a confused echo of far-off voices. He is now, as Mr. Gosse justly says, "interesting almost exclusively to the student and lover of style," and no praise can be too high for him at his best. But it is as well to bear in mind that as a master of style he is not so isolated as he is frequently represented. Might not the following be a rejected paragraph from the 'Urn-Burial'?—

"Time hath his revolution, there must be a period and an end of all temporal things—*finis rerum*—an end of Names and Dignities, and whatsoever is terrene, and why not of De Vere? For where is Bohun? where's Mowbray? where's Mortimer? Nay, which is more and most of all, where is Plantagenet? they are intombed in the Urnes and Sepulchres of Mortality. And yet let the Name and Dignity of De Vere stand so long as it pleaseth God!"

This is from Sir Ranulphe Crewe's judgment in the Oxford peerage case, delivered while Browne was still an undergraduate at Broadgates Hall. Mr. Gosse, enthusiastic admirer as he is, has no tolerance for the verbal eccentricities which Browne affected—"pensile," "paralogical," "piaculous," "illaqueation," "ambilevous," "sopition," and so forth. With this weakness for repulsive learned inventions Browne combined a curious and rather unaccountable liking for provincial forms, some of which he could scarcely have heard much before he was forty years of age. One of these is "leucomb," a puzzling word which Mr. Gosse elucidates with the help of Mr. Austin Dobson; it is still current in Norfolk and Suffolk, and will be found, *s.v.* "lucam," in Prof. Wright's 'English Dialect Dictionary.' It would be strange to find that what has hitherto passed for one of Browne's happy phrases was merely

a printer's error, and this actually seems to be the case in the sentence: "To be knaved out of our graves, to have our skulls made drinking bowls.....are tragical abominations escaped in burning burials." So it runs in the three earliest editions of the 'Urn-Burial,' and in subsequent reprints; unluckily the list of errata in the third edition, printed during the author's lifetime, bids us read "gnawed" for the more picturesque "knaved."

When all deductions are made, Browne remains one of the most curious and attractive figures in the history of English literature. He was not a great intellectual force; he was more interested in books than in men, and infinitely more interested in himself than in all the rest the sun goes round. Nevertheless, he was an incomparable artist, a virtuoso in whose hands words produce all the emotional effects of symphonic music. To the master of exquisite expression Mr. Gosse does complete justice in the last and best chapter of a book which deserves warm praise for its judicial temper and fine insight.

One or two slight slips should be corrected when the volume is reprinted. Guy Patin's letter, quoted on p. 59, was written not to Belin, but to Charles Spon, a physician in practice at Lyons; in the last line of the verses quoted on p. 117 the correct reading is "ignis lambens"; the reference on p. 165 should be to 'A Letter to a Friend.' We should have liked to know if Mr. Gosse accepts the 'Fragment on Mummies' as authentic, or whether he rejects it as a clever hoax by Crossley. But it is manifestly impossible to discuss every minute point in the compass of two hundred pages.

NEW NOVELS.

The First Mrs. Mollivar. By Edith Ayrton Zangwill. (Smith, Elder & Co.)

Mrs. Zangwill is to be congratulated alike upon her choice of a subject and its treatment. For a twice-married man to make respect for the first wife's memory his guiding rule in all relations with the second is certainly, as the experience of many stepchildren shows, anything but usual. But the theme gains in originality what it loses in verisimilitude, and although we are half inclined to think that the modish touch of supernaturalism introduced gives rather too palpable a turn to the pervading sense of inevitableness, we admire the tact and humour displayed in avoiding anything *outré* or inhuman. The heroine, the second Mrs. Mollivar, is a modern woman of the most sympathetic type, such as we have all known and liked. Her husband, ponderous and thick-witted though he be, is as natural and lovable a specimen of that frequently lovable class, the British Philistine, as we could desire—occasionally—to meet. We are made so thoroughly to realize the mutual affection of this seemingly ill-assorted couple that the cruelty of the final catastrophe gives rise to a feeling almost of resentment, but from the artistic point of view it is doubtless much to be preferred to the conventional happy ending.

The Conquest of Canaan. By Booth Tarkington. (Harper & Brothers.)

Readers of Mr. Tarkington's new book should not be discouraged by the first chapter. It is laboured and artificial, and the conversation of the club of village cronies, which it reports at much length, is tiresome rather than humorous. But in the second chapter the author gets fairly into the swing of his story, and thenceforth is certain of holding the attention of the reader. The way in which "Joe Louden," the disreputable lawyer, and the associate of all the vagabonds and criminals of the village of Canaan, Indiana, gradually conquers the admiration and respect of his fellow-townsmen, is extremely well told. Exception might be taken to the apparent lack of a sense of morality on the part of Joe and his creator. We are expected to admire Joe, not only because of his bravery and cleverness, but also, as it will seem to most readers, because he preferred to be a drunken outcast rather than a sober, well-behaved citizen. So far as the story teaches any lesson, it is that all respectable people are narrow-minded and dishonest, and that all the really desirable virtues are to be found in the dissolute and disreputable. This gives a somewhat unpleasant flavour to the book, which is otherwise a thorough credit to the author.

Dick Pentreath. By Katharine Tynan. (Smith, Elder & Co.)

It is easier to make your hero win the universal admiration of his fellow-actors than the reader's. Dick Pentreath's attractions overwhelm us in the reading; but his "bonny" face and "ambrosial" curls are the lifelong admiration and envy of more than one woman. The truth of a well-known proverb is even vindicated by the attitude of many of them towards his dog. The course of true love does find earthly fulfilment here, but it is interrupted by a scene of drunkenness of a most perfunctory and amateurish description. The author can do better than this.

For Richer, for Poorer. By Edith Henrietta Fowler (Mrs. W. Robert Hamilton). (Hurst & Blackett.)

Some years ago Miss Edith Fowler wrote a story, 'The Professor's Children,' which met with great and well-deserved popularity. It is almost to be regretted that she ever strayed from her obvious sphere as a writer of child-literature. The heroine of 'For Richer, for Poorer,' might have been a charming child, but as a girl of over twenty, who thinks herself in love with a particularly weak-kneed curate, is almost captured by a wicked country squire, and by the sheer force of her own ingenuousness and ignorance works her will with a cross-grained old parson, she is not convincing. Miss Fowler's descriptions of nature are pretty, so are her reflections upon humanity; but the latter show no particular depth or insight.

MEMOIRS.

Mr. Fisher Unwin publishes in two handsome volumes *The Memoirs of Dr. Thomas W. Evans: Recollections of the Second French Empire*, edited by Dr. Edward Crane. Large extracts in the French language have already been published from the memoirs of the famous American dentist of the Emperor and Empress of the French. The account of the escape of the Empress has been freely quoted and has become familiar. There are some other passages of historical interest or importance in the book. Many of them deal with the proposed recognition either of the belligerency or of the diplomatic existence as a nation of the Southern States during the Civil War. We are sorry to say that we cannot acquit Dr. Evans of the charge of deliberately attempting to make mischief between the United States and the United Kingdom over this matter. The fact that Napoleon III. counted on the break-up of the Government of the United States is sufficiently proved by his engaging in the Mexican adventure, and tempting Maximilian, by the support of a French army, first to accept the throne, and then to remain in Mexico after the game was up. According to Dr. Evans, however, the British Government, "contemplating an intervention in American affairs," desired the co-operation of the Emperor, who declined it: "The Emperor never wholly gave up the thought that ultimately the North would succeed. In his opinion it would be a misfortune for the country to be divided." Dr. Evans tells us over and over again that he "could furnish, were it necessary to do so, innumerable proofs." He then states that the Emperor told him "that he had received a communication from London, in which he was seriously advised, urged, and even begged to recognise the Southern Confederacy." In another passage he writes: "Much pressure was brought to bear on him from several foreign Governments—especially the English—to induce him to recognise the Southern Confederacy." It will be observed that it is suggested that these were positive and official communications. The reader will draw a conclusion which is exactly opposite to the truth, namely, that the British Cabinet acceded to suggestions of the kind, while as a fact it negatived them. Dr. Evans becomes dithyrambic on the decision of the Emperor in favour of "a desire for the triumph of right and justice, and the advancement of civilisation and happiness among men." The fact remains that the success of the Mexican scheme, with which the very existence of his empire was bound up, depended absolutely on the triumph of the Confederacy, and was rendered impossible by the triumph of the North, which was that "triumph" to which the words just quoted from Dr. Evans allude in the contrary sense. The moment that the success of the Union became certain Napoleon III. received the orders of the American Secretary of State to withdraw from Mexico, and he withdrew.

Another historical point in which Dr. Evans goes wrong, but we think this time in good faith, concerns what he believes to have been an "understanding between France, Austria, and Italy.....immediately preceding the declaration of war, in 1870." Italy was never a party to any such understanding, as is abundantly proved by those papers of Prince Napoleon which have been published. Dr. Evans probably shared the curious delusions which he describes as having prevailed at the palace on September 4th, 1870. He complains "that no military force was used to protect the Legislative Body," and states that, though "warned by the Empress that an insurrectional movement would in all proba-

bility take place," General Trochu did not prevent it. It was recognized as absolutely certain by the French army in the field, by the Emperor (then a prisoner), by every one in London, by the press of the whole world, that the revolution of September 4th could not possibly have been prevented by military means. There were virtually no troops in Paris, and the few there were would not have fired on the National Guard. The National Guard were unanimously in favour of revolution. They only differed on the question of whether it should be a forced abdication or a declaration of the deposition of the dynasty. The majority of the fighting men in Paris were in favour of the latter course, and the moderate minority were not prepared to fight the majority of the battalions on the point. The defence of the Chamber was attempted. All the gendarmerie and any remnants of the depôts of the Guard on whom the slightest reliance could be placed were drawn up to resist mob violence in the neighbourhood of the Palais Bourbon. After some hours of parley it was found that these troops also sympathized with the general feeling.

There are some other interesting points contained in the volumes. A most curious early photograph of the lady called by Dr. Evans the Countess of Téba—in other words, the Empress Eugénie—is reproduced. The date given to it is 1852; but we should have thought that it was much earlier. It seems to represent the lady in her early life in Spain, rather than in her society life of the last year of the Presidency or first year of the Empire. Everything, of course, about the Second Empire was perfect in the eyes of Dr. Evans. He goes so far as to suggest that the society which surrounded the family of the Empress "from her earliest childhood.....was one of great intellectual breadth." Dr. Evans states that when the Emperor left France after Sedan "his personal fortune was no greater than it was when he came to France twenty-two years before." It is surely no secret that the "personal fortune" of the Prince President was a heavy minus quantity. There is a curious reference to the name of one subsequently connected with the Dreyfus case — Col. du Paty de Clam — as having been in Germany in 1870, "indicated to me, both by his fellow-officers and the German military authorities, as possessing their entire confidence."

Among odd mistakes we notice the statement that the marriage in January, 1853, of the Emperor to the Empress followed the ceremonial "employed at the marriage of Napoleon and Josephine." When we recall the circumstances in which the young General Bonaparte found his wife, the suggestion is, of course, ludicrous as regards the original wedding. But it also seems inappropriate if the allusion is to a later religious wedding secretly performed by Cardinal Fesch, which, as the curé of the parish was not present, even as witness, was held to lack full validity. Dr. Evans informs us that the Empress competed for the prize for the best design of the new Opera-House in Paris, and received "an 'honourable mention.'" There is a foot-note at p. 576 which calls the army of Bourbaki "the army of the Loire." We are unaware of any foundation for the use of the phrase in this connexion. The elements of which the army of Bourbaki was composed were drawn from all parts of France, and included some troops which at one time had formed part of the army of the Loire; but we do not think that they took with them the name of their former force. We do not know what Dr. Evans thought in later years had become of the Suez Canal, as he states that "this great work.....slipped for ever out of the feeble hands that held it." It is, of course, the fact that the Suez Canal is now in the hands which at all times "held it," the body of directors, chiefly French, and largely controlled by the old Lesseps group. By an arrangement to which the Company were freely consenting parties, a number of English directors, representing great shipping firms, were added to the Board; but there has been no change such as the words of Dr. Evans would suggest. The representation of the British Government by an official director, with some voting power, in respect of a portion of the Khedivial shares, has had little importance in connexion with the working of the Canal. Dr. Evans approves in the Second Empire even its restorations of the ancient monuments of France, a subject on which we should have thought that there were hardly now two opinions. He quotes to its conclusion Lord Malmesbury's praise of the treatment of Carcassonne by Viollet-le-Duc, under the Emperor's orders:—

"In every part of France he is making archæological restorations, and his active mind seems as much interested in this pursuit as it is in politics: but.....as far as I can observe, the French do not appreciate his efforts as they deserve."

There are a few slips in French, which in the event of a second edition should be corrected.

As a grandson of Lord Aberdeen and the son of a canon of Salisbury Cathedral, the anonymous author of *Fifty Years of Failure* (Smith & Elder) does not take much identifying. On p. 178, however, he considerately reveals himself in a foot-note as Mr. Douglas Gordon. Why he should have been at pains to write about well-known publishing institutions and familiar clubs under the thinnest of disguises we know not, unless he wishes to impress the more unsophisticated among his readers. In fact, his autobiography, even when viewed with the most charitable eye, must be looked upon as a somewhat otiose production. He has, no doubt, pursued several callings, but the Bohemianism in which he takes pride is of a mild description, and his stories are often *vieux jeu*. Let "Botticelli is not a wine, but a cheese," serve as a specimen. Cabmen's repartees and the jests of "my friend Barry Pain" appear at long intervals as the plums of this pudding. The Riviera earthquake seems to have been the most thrilling incident in a career embracing the British Museum, publishing, the secretaryship to the Arundel Society, and the chairmanship of a Board of Guardians; and Mr. Gordon has known various painters of repute.

Miss Laura Hain Friswell was inspired to write her reminiscences, *In the Sixties and Seventies* (Hutchinson), by H. D. Traill, and that kindly critic's advice cannot be called misplaced. As the daughter of a writer of some repute in his day, who devoted his scanty leisure to good works among the poor, she has known many interesting people, and has been present on important occasions like the farewell dinner to Dickens before his second visit to the United States. Cruikshank, Anthony Trollope, Tennyson, and Lytton are among the well-known characters who appear in her pages. As a girl she danced with Louis Blanc, who was hopelessly at fault in the lancers; and it was to her father's house that Irving, full of misgivings, went for encouragement after the first night of 'The Bells.' Miss Friswell's stage recollections were, indeed, well worth preserving, since she met the majestic Miss Glyn off the boards and was acquainted with Mr. Toole when he was a rising comedian, abounding in practical jokes. She also describes with faithful vivacity authors of the second rank like 'Orion' Horne, and Rice, Besant's collaborator. 'In the Sixties and Seventies' is unfortunately disfigured by a good deal of triviality; some egotism, for which, however, the author apologizes handsomely; and one or two indiscreet passages. Is it altogether seemly, for instance, to recall the nervousness of a living poet in a strange drawing-room a good many years ago, together with abundant details of his personal appearance? It is a pity that Mr. Traill could not have edited these reminiscences as well as prompted them. They would have shrunk considerably in bulk, we imagine, and the residuum would have been better worth reading.

LOCAL HISTORY.

A Calendar of the Lancashire Assize Rolls. By Col. John Parker. 2 vols. (Record Society of Lancashire and Cheshire.)—The Record Society of Lancashire and Cheshire has issued many works of great value to students of local history, and the volumes now under review will take a high place among these, for in editing a calendar of the existing remnants of the Assize Rolls from 1202 to 1285 Col. Parker has done good service in the cause of Lancashire archæology. The Calendar is very full, and although there may be a difference of opinion as to the best form of abstract to adopt in such circumstances, the plan which Col. Parker has chosen certainly has advantages. The abstracts seem to have been made with much care, but we do not like the translation of Latin names of trades into surnames without any warning. For instance, on p. 19 we find Gilbert Tailor de Holaund, where the original has Gilbertus sutor de Holaund. It is, of course, a slip that Col. Parker has translated this as "tailor" instead of *cobbler*; but the plan is misleading, and Col. Parker is not consistent, for on the opposite page he prints Hugh le Seriaunt, and, a few lines above, Thomas de la legh. Why should not these be also translated and appear as Hugh Sergeant and Thomas Legh, or at least Hugh the Sergeant and Thomas of the Legh? The retention of *de* before surnames has its advantages, but it loses all force when used indiscriminately. William de Ferrers, Earl of Derby, is permissible; but Litecock de Salford, where Salford is obviously used simply as the place of abode of an obscure hind, is a mistake. As 'The Lancashire Pipe Rolls' must have been of immense service to Col. Parker, it is a little surprising to find him spelling the name of its erudite editor, Mr. William Farrer, incorrectly.

The index is excellent, and Col. Parker has added very much to its value by grouping the various spellings of names under the modern form and adding cross-references where needed.

Ludlow and Stokesay. By Algernon Gissing. (Dent & Co.)—Mr. Gissing has made a book pleasant to read and full of interesting facts picturesquely told, but in his desire to avoid the form of the ordinary handbook much has been sacrificed. Although the visitor to Ludlow and Stokesay may drink deep of the spirit of these places when reading Mr. Gissing's delightful monograph, some will long for the simple and unadorned marshalling of facts to be found in the everyday guide. Judged solely on its merits as a literary performance, the book is a success, although Mr. Gissing occasionally is guilty of such phrases as "You have no great difficulty in getting lost in these woods to-day," and can speak of the murmur of the river "forming so inseparable a part of the landscape." There are indications that history is not Mr. Gissing's strong point, but he touches so lightly on the subject that he avoids committing himself at all seriously. Mr. New's illustrations are altogether delightful, and were it for nothing else, the book is worthy of a place on the shelves of all who love our old English towns, even though they may never have been in Shropshire.

Gretna Green and its Traditions. By Claverhouse. (Paisley, Gardner.)—There is much scattered information to be found here and there regarding Gretna Green weddings, but it is not easy to find anything of a satisfactory kind that is not a mere fragment. Something of this sort has been attempted in the little book before us, which in some respects will be found very useful. Fragments in the way of biography are given of the Gretna Green "priests," as they were called, and we believe the list to be nearly complete. A few of the runaway marriages have the adventures on the journey described in some detail—especially that of the Earl of Westmoreland with Miss Child, the banker's daughter. This is taken from the 'Memoirs' of Elliot, the most noteworthy of the Gretna "priests." He seems to have kept a register, but we are told that it was destroyed in whole or in part by an accidental fire. David Lang officiated from 1792 to 1827. The most important match with which he was concerned was that of Edward Gibbon Wakefield and Miss Turner, a girl of sixteen who was abducted from a boarding-school at Liverpool by means of a forged letter. The reason of this cruel fraud was that the young girl was the heiress to a large property. Wakefield was prosecuted and sentenced to three years' imprisonment, and an Act of Parliament annulled the marriage. The Scottish marriage law, differing as it does from that of England, is a stone of stumbling to many persons who live south of the Tweed, and we are not much better informed as to what was the English equivalent before the Marriage Act of 1754, which had the effect of introducing some amount of order. Even now lawyers are not agreed as to whether certain irregular marriages which took place before that time possessed legal validity. We know of an instance where a marriage was contracted in the early part of the seventeenth century, between two Yorkshire people of gentle blood, in a fell in the presence of "a popishe priest." There were witnesses who might have been produced to depose to the fact, but its legality does not seem to have been disputed. Had it been contested great difficulties might have arisen. A similar practice was followed in Scotland by some of the Roman Catholic families, in times when their religion was under the ban alike of Church and State; but no great care was taken to conceal them, for though they are said to have taken place at night, candles were burnt, so we may assume the full service was used. Writers of plays may not have had much knowledge of English law, but they were by no means ignorant of popular sentiment. The plot of Aphra Behn's 'Town Fop' indicates that the auditors were expected to understand that something like the Scotch marriage law existed in this country at the time when it was written. There can be no doubt that the Fleet marriages and those of a like character celebrated elsewhere, though unseemly and irregular, were good in law until the passing of the Act of 1754. The Gretna Green marriages and those of like character which took place intermittently all along the Border were not then legislated against. They therefore became much more common when the Fleet marriages were done away with; but they were scotched, though not absolutely killed, by the Act of 1856, by which a residence in Scotland of twenty-one days (since reduced to fifteen) by each of the contracting parties was made compulsory. There are still a few runaway marriages at Gretna Green, but these are mostly, the writer says, among people "who are attracted by the halo of ancient romance, or desire to keep up family traditions." We regard them, on the contrary, as mere childish frolics. There are also, we believe, a few poor people (commonly farm servants, and nearly all of them Scotch) who avail themselves of this manner of wedlock on account of its cheapness. That it was always the village blacksmith who acted as "priest" has become a matter of belief so firmly established that we do not think any amount of circumstantial evidence will ever destroy it. The author, however, regards it as a mere fable.

ORIENTAL LITERATURE.

The Tadhkiratu 'l-Awliyá (Memoirs of the Saints) of Muhammad ibn Ibráhím Farídu'ddín 'Attár. Edited in the Original Persian, with Preface, Indices, and Variants, by Reynold A. Nicholson. "Persian Historical Texts," Vol. III. (Luzac & Co.)—The two volumes that have already appeared in the series of "Persian Historical Texts," edited by Prof. E. G. Browne, have taught us to expect that high standard of excellence and that accuracy of scholarship characteristic of this eminent scholar's work. The present volume in no way disappoints such expectations. Mr. R. A. Nicholson, whose valuable contributions to the history of Sufiism are familiar to all Persian scholars, was admirably fitted to undertake an edition of such a collection of biographies of the Sufi saints as this by Farídu'ddín 'Attár. 'Attár was a prolific writer, and every student of Persian literature knows something of his writings; a little work of his, the 'Pand-náma,' is one of the first text-books placed in the hands of the beginner, and has been published and republished times without number; but his 'Tadhkiratu 'l-Awliyá,' which is of especial interest as being the earliest collection of the lives of the saints in the Persian language, is now printed in Europe for the first time, having hitherto been available only in one or two Indian lithographs. This edition will therefore be welcome to every lover of Persian literature, and, written as it is in an easy and simple style, the book is a very suitable text for the young student. Though the work is included in a series of "Historical Texts," the writing of history was by no means the intention of the author; his interest was not in dates, or even in the facts of the lives of his holy men; he sought rather to produce a work of edification, which by recording the pious utterances of the saints might incite to godly living and turn the thoughts of men to heavenly things. We have thus presented an aspect of the religious life of Islam which has received scant notice from European writers. Of the forty saints (belonging for the most part to the first three centuries of the Hijrah) whose biographies are given in this volume, few English readers are likely to be acquainted with any except Ibráhím ibn Adham, Leigh Hunt's Abou ben Adhem. The story on which this well-known poem is based may be quoted here as a specimen of the contents of this Muslim 'Vitæ Patrum':—

"One night I saw Gabriel, in a dream, come down from heaven to earth with a book in his hand. I asked him what he was about to do. He answered: 'I write the names of those who love God.' 'Then write my name,' I said. 'But thou art not one of them,' he answered. 'But I am one that loves those who love God.' He pondered awhile, then spake: 'The command of the Lord has come, saying, Set down first the name of Ibráhím.'"

One of the features that distinguish this series from previous editions is that each work is provided with a full index of names, persons, and places. Mr. Nicholson has introduced a novelty in this volume by giving the line as well as the page in each case. In a language like Persian, which knows no capital letters, this device makes the work of finding any particular reference much more rapid and easy. But the index could be made still clearer if two separate types were used to distinguish the number of a page from that of a line. As it is hoped that these editions will be welcomed in the East, it is desirable that the best possible model of an index should be given to those Oriental editors who may be desirous—as some certainly are—of following Western methods in such matters.

Mírzá Muhammad Qazwíní, a Persian scholar now residing in England, contributes a brief sketch of the life and writings of 'Attár and a critical introduction on the language and historical value of this particular work.

Elementary Arabic: a Grammar. By Frederic Du Pre Thornton. Edited by Reynold A. Nicholson. "Thornton's Arabic Series," Vol. I. (Cambridge, University Press.)—A new Arabic grammar requires an apology, since there are already nearly a dozen available in the English language, to say nothing of those written in French or German. But the present work has a character of its own. In the first place, it is intended as an introduction to the study of Wright's 'Arabic Grammar,' which every scholar of Arabic must read, but which, owing to its very completeness, is difficult and perplexing to a beginner. The numbers of the sections in Wright's 'Grammar' have been retained, so that the present abridgment serves as a table of contents and a means of ready reference to the larger work. In the second place, nearly all the examples, both words and phrases, are taken from the author's 'First Reading-Book,' which the student is intended to use side by side with the 'Grammar,' so that he may be saved some of the perplexity which he is apt to feel when begining the study of so unfamiliar a language. This grammar is the work of a very enthusiastic student of Arabic, the late Mr. F. Du Pre Thornton, who devoted many years to the preparation of it and planned three Reading-Books to complete his Arabic series. This work has now been entrusted to the able editorship of Mr. R. A. Nicholson. In the biographical notice of Mr. Thornton, which the editor has included in his preface to the present volume, it might have been mentioned that the University of Cambridge is indebted to Mr. Thornton for the copyright of Wright's 'Grammar,' which he purchased after the death of the author, and presented to the University.

STORIES, OLD AND NEW.

Gesta Romanorum. Translated by the Rev. Charles Swan. With Preface by E. A. Barker. (Routledge & Sons.)—Without ranking as a scarce book, Swan's rendering of the 'Gesta Romanorum' has not of late been commonly encountered; and without being an ideal translation, it is adequate to ordinary requirements. Its inclusion in a series which already comprises the 'Decameron,' the 'Heptameron,' and other works of kindred character is justifiable as well as acceptable, and a place will be gladly accorded it on the shelves of those who prefer bold speech to lurking impurity, and outspokenness to innuendo. Such omissions as have been made (and they are neither numerous nor significant) are in the moralizations or applications, and not in the tales, and affect accordingly portions which, quaint and original as they are, are apt to grow tedious in perusal. Far too well known is the 'Gesta Romanorum' for us to attempt either description or vindication. Its purpose is wholly and seriously for edification, and its aim is as a rule successful. Those familiar with the addresses of the French *prédicateurs* of the fifteenth and sixteenth centuries, such as Olivier Maillard and his kin, know with how much sincerity their least seemly attacks are informed, and perceive how easy it might be to a modern generation to regard as inculcators of immorality those who are its earnest as well as its ostensible repressors. It must not be concluded that

anything in the 'Gesta Romanorum' incurs moral condemnation. Its stories are the same, however, as inspired the sprightly imagination of Boccaccio, animated the pictures of manners which Macrobius interspersed with his antiquarian researches and critical discursions, came with Sir John Mandeville from the East, or lurk in Oriental romance or fairy fable. What most tends to irreverence, though intended to serve a purpose diametrically opposite, is the "application." When the stratagem is narrated by which, according to Ovid or the 'Boke of Troy,' Ulixes discovers Achilles in his female dress, it is not easy, with all our recollections of what has been said by Gladstone or Mr. Lang, to accept a comment such as :—

"My beloved, Paris represents the devil; Helen, the human soul, or all mankind. Troy is hell. Ulixes is Christ; and Achilles, the Holy Ghost. The arms signify the cross, keys, lance, crown, &c."

The notes are drawn largely from Thomas Warton (who, in spite of the vituperation of Ritson, is on the way to regain adequate recognition), Sir Frederic Madden, Douce, and so forth. No historical value—not even so much as attends mediæval chroniclers—attaches to the fables narrated. Not a few of the emperors mentioned are purely imaginary, and we find people associated in action who were in fact separated by centuries. It is needless in the case of a popular reprint to deal with questions of authorship and the like, interesting as these are. A compendious account — historical, bibliographical, and speculative — will be found in the introduction to Gustave Brunet's reprint in 1858 of 'Le Violier des Histoires Romaines.'

The Vrouw Grobelaar's Leading Cases. By Perceval Gibbon. (Blackwood & Sons.)—This book is not to be recommended as a soporific to the nervous; most of the stories contain an element of horror—some a very strong one, but hardly any that is not morally and artistically justifiable. Perhaps most readers will not assent to this statement, and possibly the episodes blackballed would in no two individual cases be the same. For ourselves, if we were inclined to bar one story as revolting it would be 'The King of the Baboons.' Some might choose 'The Hands of the Pitiful Woman'; but on us it does not produce the same sort of effect. The most successful of the stories are "impressions"—brief, sharply bitten, and full of colour. Such is 'Vasco's Sweetheart,' though we own we cannot quite see the connexion with the story of the particular bit of moralizing by which—like most of the others—it is prefaced. We have nothing, indeed, to say against these introductory remarks in themselves—they are, as a rule, admirably in character with the narrator—and the Vrouw Grobelaar herself, with all her prejudices and somewhat trying peculiarities, stands before us as a living, human, and lovable figure. Besides the enjoyment she affords for purely artistic reasons, she is a valuable object lesson on the relation between the Boers and the natives. It is too readily assumed in this country that the Boer practice is invariably and inexorably consistent with the theory as thus stated :—

"Kafirs are *not* men, whatever the German missionaries may say. I do not deny we have a duty to them, as to the beasts of the field; but as for being men, well, a baboon is as much a man as a Kafir is. Kafirs are made to work and ought to work. Did not the dear God make everything for a purpose, and what is the use of a Kafir if he is not made to work?.....Oh, I know the Kafirs. I have seen hundreds of them—yes, and, for the matter of that, thousands. Just beasts, they are—nothing else.....We must hold the Kafirs with a hand of iron, or they will destroy us."

This, no doubt, has sometimes been acted on; but we maintain that Mr. Gibbon is also true to life in describing the holder of these ferocious sentiments as one whose native tenants

"were born on the place and will surely die there, for, though the old lady is firmly convinced that she rules them with a rod of iron, the truth is that she spoils them atrociously; and were it not that there is an excellent headman to her kraals, the niggers would soon grow pot-bellied in idleness..... If punishment should come in question, as when a Kafir waylaid and slew a chicken of hers, she displays so prolific an invention in excuses, so generous a partiality for mercy, that not the most irate *induna* that ever laid down a law of his own could find a pretext for using the stick."

Noteworthy, too, is the feeling shown in 'The Avenger of Blood'—the terrible story of Van der Merwe—driven to his death by the "haunting" of the little native child he had killed—accidentally, it is true, but in brutal recklessness. "What I didn't like about him was his way with the Kafirs"—which she goes on to describe. Too many of us are apt to take for granted that it is the Boers' only way, and to forget that it is occasionally practised by others. Moreover, the Vrouw Grobelaar is by no means inclined to undervalue native opinion—in its place. "Well, you ask a Kafir what that means. Ask an old wise Kafir, not a young 'un that has forgotten the wisdom of the black people and learned the foolishness only of the white."

In 'Tagalash' effective use is made of a Zulu superstition, which Mr. Gibbon has handled very freely (as he had a perfect right to do) to suit his purpose; for the real *Tokolotshe*—at any rate, the *Tokolotshe* of the Umgeni Falls, in Natal—appears in the likeness of "a white child of three or four years." The peculiar blend of South African superstition which has probably grown up among the "coloured folk" of Cape Colony, with their mixed East Indian, Hottentot, Mozambique, Guinea, and Dutch antecedents, has never, so far as we are aware, been analyzed, though we get a few tantalizing fragments of folk-lore in Dr. Mansvelt's 'Kaapsch-Hollandsch Idiotikon,' such as the belief that in *goddeloose-mense-wear*—thunderstorms accompanied by violent hot wind—the souls of wicked men are being driven from the earth, or the equally weird notion (surely of Calvinistic origin) that the art of violin-playing can be learnt by sitting at the cross-roads on a Friday evening, and waiting till the Evil One appears to impart instruction. We fancy Mr. Gibbon must have drawn on this store in 'Counting the Colours,' 'The Peruvian,' and 'The Sacrifice,' though, in the last case, he may have imported his superstition direct, to suit his tale. This story is exceedingly striking in conception, but the working out, somehow, does not satisfy us. The same may be said of 'The Home Kraal'—there is either too much or too little of it; in episodes of this sort every stroke should tell, or the effect is lost.

Mr. Gibbon writes so well that he can treat criticisms with equanimity, and we have two more to make—of a minor character. Occasionally, he seems to forget that Vrouw Grobelaar is speaking, and puts sentences into her mouth which one can scarcely imagine her as using, *e.g.*, "It was a dirty little trade, and there was nothing about the man that streaked it with nobility." "They floundered and splashed, and Andreas half rose from his seat, *with lips clenched on a cry*," "When he reached the garden all was still, and he loosed his malediction upon the night air." Then he has probably (like most people at all proficient in that tongue) gained his acquaintance with the *Taal* by ear, and been misled by his knowledge of German, when writing it down, into the use of such forms as *morder* (*moord*, or is it meant for *moordenaar*?), *bijwohner*, *waapenschauw*, and the surname "Voss," which should surely be Vos.

The Pen of Brahmā: Peeps into Hindu Hearts and Homes, by Beatrice M. Harband (Oliphant, Anderson & Ferrier), is a collection of eighteen short stories, the scenes of seventeen being in the southern portion of the Indian peninsula, that of the last in London: all, as far as we can judge, viewed through the spectacles of a lady missionary, and appealing specially to readers interested in foreign mission schemes who are prepared to classify the worshippers of Buddha and Brahma as "poor benighted heathen." But the pictures of the sadder side of Indian life are not distorted, though their effect may be enhanced by the artist's skill. What is apt to be forgotten or ignored is that seventeen more miserable and degrading tales could be truthfully told of people at home, with an eighteenth to enliven them from sunny India. Miss Harband's work is unquestionably good; she has the gift of observation with sufficient power of expression. The title is thus explained :—

"One of the popular beliefs concerning Brahmā is that at birth he writes upon each child's head its future destiny. The joinings of the bones of the skull are called the letters of Brahmā. Because the writing of Brahmā's Pen is supposed to be unalterable, the Hindu becomes a thorough fatalist. His destiny is written upon his forehead, and nothing which he may do or leave undone can affect it."

The volume is well produced and appropriately illustrated.

JUVENILE BOOKS.

MESSRS. CASSELL & CO.

To renew acquaintance with old friends, who used maybe to present a demure and even sombre exterior, but who now appear adorned by beautiful binding and copious illustrations, is always a joy. *Robinson Crusoe* may no longer appeal to the grown-up people of to-day as being devoid of pathos and sentiment; but the interest of the goat, the parrot, the savages, the footprint, to youngsters is perennial. So, too, the strong human sympathy and pathos of *Uncle Tom's Cabin* are as absorbing to-day as they were several decades ago.—Archibald, the hero of *Archibald's Amazing Adventures*, by Harry Rountree and S. H. Hamer, is invited by Quackles junior to a great meeting, in a cave at dead of night, of the animal world. A story-telling competition is agreed upon as a merry pastime, and the hornbill, the racoon, the chinchilla, and others relate their thrilling personal experiences. The idea is cleverly exploited and makes excellent reading.

Amongst numerous books for the younger members of the nursery we note *Our Picture Book*, *Merry Hours*, and *Tiny Tales*, all collections of short stories and simple verses interspersed with brightly coloured pictures.—Some two dozen stories and accompanying illustrations are to be found between the covers of *The Little Folk's Fairy Book*, by S. H. Hamer. Here is a fresh store of stimulant for the receptive minds of little mortals by whom the warmest welcome is ever accorded to the dramatis personæ of fairyland.—*Surprising Adventures*, by J. R. Monsell, is a small volume for small folk.

CENTURY COMPANY (MACMILLAN).

St. Nicholas has been the close friend of generations of girls and boys. For it Mr. Kipling wrote the jungle stories; Bryant, Longfellow, Whittier, and Tennyson have contributed to its pages; 'Little Lord Fauntleroy' and 'Tom Sawyer Abroad' have been amongst its serials; and it was conducted for more than thirty years by a lady whose name is held in reverent esteem and honour, and whose death in August last left the children of two hemispheres greatly bereaved. *St. Nicholas* has a glorious past; we wish it an even brighter future, and hope that Santa Claus will be prodigal in the dis-

tribution of copies of the handsomely bound half-yearly volume which now makes its seasonable appearance.

DE LA MORE PRESS.

A gift-book of unusual interest is *The Little Black Princess*, by Jeannie Gunn, inasmuch as it deals with an absolutely fresh side of colonial life, and, despite its informativeness, is vastly amusing. It is really a triumph to have made the great totem question as interesting to children as to adults, and to present black-fellow folk-lore in so attractive a guise. Not that the book is all folk-lore—far otherwise; it is, as it claims to be, a true tale of life in the Never-Never Land. Bett-Bett, the little black princess herself, is portrayed with vivid sympathy together with a most lively wit, while the courageous, cheery spirit that pervades the volume gives ample answer to the question why the Briton is so admirable as colonist.

MESSRS. DEAN & SON.

The improvements recently made in the productions called rag-books are strikingly exemplified in *Dog Toby*. Absolutely untearable, even washable, the coloured illustrations by S. Berkeley and E. Richards are brighter and more varied than in many a book printed on paper. Those in search of something which will endure longer than a season in a boisterous nursery would do well to turn their attention to this canine history told in verse by Clifton Bingham.

MESSRS. DENT & CO.

Miss Caroline Brown's rendering of the mad adventures of *Bold Robin Hood and his Forest Rangers* is vivid and vigorous, and her green volume is one of the best Christmas books of the season.—*Bimbo*, by "Auntie Will," is called a "little real story for Jim and Molly." The enjoyment of Jims and Mollies in every home will probably be at least equalled by that of their parents if they read this little book aright. It should be most useful, helpful, and suggestive.—*The School for Donkeys, and other Stories*, by Mrs. Manners Lushington, illustrations by Margaret S. Dobson, displays so pretty a fancy that we wish it was just a little better, for even fairy-tales should have form. The title-story is the most complete, and contains an excellent moral lesson. If the author will train her imagination into shape and leave less to that of the youthful reader, she may become a good tale-teller.

MESSRS. WELLS GARDNER, DARTON & CO.

A few more of the effective pictures by Francis D. Bedford would have enlivened *Two are Company*, by Mrs. E. M. Field, but it is not so easy as it might seem to write an entrancing story in quite short words.—Quaintly pictured and prettily told, the story of *The Little Patched Quilt*, written and illustrated by Mary Gladwin, will assuredly find a welcome in the nursery, where the adventures of little Elizabeth and her patchwork quilt among the Brown Owls and the Sugarloaf Mountains in the Snow Country, ending with her thrilling escape from the Snow Man, should while away a pleasant hour.

MESSRS. GAY & BIRD.

Almost a score of popular stories are retold in simple language by Horace E. Scudder in the *Book of Legends*. It is a most desirable thing that the legendary lore which forms the basis of so much that is noblest in the realm of music and painting should become familiar in early childhood. Lessons may be taught in many ways, and great truths learnt by the reading of these elemental stories.

MESSRS. GREENING.

There is not much to be said in favour of *Blots and Titters*, by Aug. J. Ferreira, a collection of tales of the Wonderland type.

MESSRS. HUTCHINSON & CO.

The compiler of *Oriental Folk-Tales*, illustrated by R. C. Armour, has made a wise selection of typically gorgeous gems from the inexhaustible storehouse of Eastern folk-lore. The result is a volume which forms a fitting prelude to the stronger meat of 'The Arabian Nights.' It is a pity that the setting of these stories is not more attractive.

MESSRS. T. C. & E. C. JACK.

It is unfortunately all too rare to meet with so beautiful a book as *In God's Garden*, by Amy Steedman. What are sometimes called Sunday books are too often mawkish in sentiment, and glaringly crude in colour if illustrated at all. This, on the contrary, is good in matter and in manner. It tells in carefully chosen language the stories of SS. Ursula, Cecilia, Christopher, Martin, and others, and is illustrated by reproductions from masterpieces of Italian art.

MESSRS. LITTLE, BROWN & CO.

Miss Helen Leah Reed, the author of the popular "Brenda" books, provides us in *Amy in Acadia* with an enormous mass of information, historical and topographical. Amy and her mother and her friends spend a summer in Acadia, and as they journey they instruct each other in the history of that ancient and fascinating land. The travellers are not very attractive in themselves, but their conversation is often full of interest.

MR. ERNEST NISTER.

Washington Irving's *Christmas at Bracebridge Hall* is charming in every detail, and presents a most attractive appearance. We heartily welcome this seasonable evergreen. Where Christmas finds a new-comer in the home the dainty booklet entitled *Our Baby's History* forms an appropriate and acceptable gift.

MR. DAVID NUTT.

In *The Story of an Old-Fashioned Doll*, edited by J. Connolly and illustrated by Norman Ault, the latter-day child will find a pleasant, rambling story of Early Victorian times, sweet and fragrant, and touched with a quiet humour which is especially comely and reviving in this somewhat boisterously rollicking age of juvenile literature. You could almost think you had opened an old workbox perfumed with sandal-wood and attar of roses, where all manner of delightful faded trifles lay stored away in lavender. Did the illustrations but equal the letterpress, the book would be far more desirable. Even as it is, these memoirs of Molly should prove a kind of 'Fairchild Family' for the rising generation.—*Babes in Toyland*, by Glen MacDonough and Anna Alice Chapin, is attractive, and might be read aloud to nursery folk; while *Baby Bosh by the Sea* is a tiny volume which will amuse tiny tots.

MESSRS. WARNE & CO.

A Little Princess, by Frances Hodgson Burnett, is really an old friend, "being," as the author explains, "the whole story of Sara Crewe, now told for the first time." Princess Sara is evidently one of the most beloved of the author's dream-children. She has long been a favourite with children on both sides of the Atlantic, and she was the heroine of a play produced in New York. The play told a great deal more about the child than we learnt from the first sketch; the present volume tells us yet more. "All the things and people that had been left out before" come crowding up to us, and now we really know all that the author has been able to discover about the lovely luckless Princess Sara. It is unusual to tell a story three times over, but all three versions are charming, and we accept them with gratitude.—*The Pie and the Patty Pan* is not quite so fascinating a little book as its forerunners, 'Peter Rabbit,' 'Squirrel Nutkin,' and the rest; its less marked attractiveness is probably due to the author's choice of dramatis personæ. Here Miss Beatrice Potter, who is author and artist too, has forsaken her little woodland folk for a dog and a cat, both agreeable in their way, but better suited as subjects for her pleasant pen than her dainty pencil. One misses the peculiar, netsuke-like charm that informs her work when she deals with furry people of a smaller growth, and the *vie intime* of underwoods and wainscots. One would like, with all due respect, to suggest that there are still dormice and voles, all of the most charming description, to say nothing of guinea-pigs.

OUR LIBRARY TABLE.

Mr. Augustine Birrell's collection of papers, *In the Name of the Bodleian, and other Essays* (Elliot Stock), represents him favourably enough as a critic none the less stimulating because he touches his topics with a light hand. Occasionally, as in 'The Johnsonian Legend,' he merely flicks his subject, so to speak. But his appreciation of Tom Paine is most judiciously done, while for a specimen of subtle "roasting" commend us to 'Disraeli *ex Relatione* Sir William Fraser.' Mr. Birrell's most delicate miniature brings before us to the life his father-in-law, the late Frederick Locker. He was once in the witness-box, a dispute as to the price of a picture being before the court. "Do you think," snarled Mr. Justice Cave, "you could explain to *me* what is taste?" There came the mournful answer, "No, my lord; I should find it impossible." Mr. Birrell can discourse with edifying gaiety on a trite matter like epitaphs, and sympathize with such a derelict sect as the Non-Jurors. He is, perhaps, at his best when writing about the eighteenth century, but the modern librarian and book collector also come in for happy treatment from his pen. In these days of knowledge and literary recreation made easy it is a relief to hit upon the warning that "we must not let the babes and sucklings, or the weary seamstress or badgered clerk, or even the working-man, ride roughshod over Salmasius and Scaliger."

The Forest of Wild Thyme. By Alfred Noyes. (Blackwood & Sons.)—A taste for fairyland, suggestively encouraged, will, in the course of nature, lead on to a taste for poetry when the child has attained to years of discretion, and so help to keep alive the spirit of childhood, which is nowadays too apt to die young. In commending his volume to the notice of "children under ninety," Mr. Noyes has shown that he realizes this, and indeed 'The Forest of Wild Thyme' is full of real poetry, both of word and thought; yet not so as to be unintelligible to any child of ordinary capacity. It is impossible to speak too highly of the technical excellence of the book—the mastery of metre and the sense of the proper functions of words; and an equal measure of praise is due to the manner in which the tale itself is treated. The story of three small children (of the age which still finds the fact of death utterly incomprehensible) setting off in search of their little brother, who is dead, is one which in some hands would speedily become maudlin. But here there is nothing maudlin:—

He was once our cabin boy and cooked the sweets for tea:
And O, we've sailed around the world with laughing little Peterkin;
From nursery floor to pantry door we've roamed the mighty sea,
And come to port below the stairs in distant Caribee,
But wheresoe'er we sailed we took our little lubber Peterkin,
Because his wide gray eyes believed much more than ours could see,
And so we liked our Peterkin, our trusty little Peterkin.

Secretly the expedition started:—

Under the cloudy lilac-tree,
Out at the garden-gate,
We stole, a little band of three,
To tempt our fairy fate.
There was no human eye to see,
No voice to bid us wait;
The gardener had gone home to tea,
The hour was very late.

How they suddenly found themselves so diminished in stature that ladybirds looked like dragons, and the grass and wild thyme became a terrifying forest

Where many a hidden jungle-beast made noises like a gong;

the various personages of fairyland met with on the pilgrimage; the adventure of the "Hideous Hermit" in his grey web, and the rest, are set forth in various metres, sometimes swinging, sometimes plaintive, to suit the episode, with a periodical resumption of the particularly effective rhythm of the stanza first quoted. But besides all this, there are, scattered up and down the volume, songs of the true lyrical quality. There are many other passages which we should like to quote did space permit. Whether regarded as a fairy tale or as poetry true and unmistakable, the book is altogether delightful, and "children under ninety" owe a real debt of gratitude to its author.

From December to December: the Day Book of Melisande. (John Murray.)—This is a singularly feminine work, and, it must be confessed, a little dull. It consists of thoughts upon a variety of subjects more or less abstruse, ranged under such headings as 'March, 1904,' 'May, 1904,' and the like. But these, except in a few cases, have little bearing on the thoughts; they are inserted apparently at haphazard, to lend colour to the theory that this is some lady's 'Day Book.' The author's method of observing nature cannot be considered prudent if the following entry—under 'March, 1904'—is any criterion of her habits:

"The only reminder to me that winter has but just been shown the door is the penetrating damp of my earthen couch below the Scotch fir-tree."

Occasionally we get preciosity strongly developed, as in the following:—

"Have you ever *tasted* the scent of a flower? (I wonder if that is how the nuns thought of conserving violets—a brutal thing to do, I always said.) To-day, while my hands were occupied, I put a purple wild violet between my lips, and made, accidentally, a thrilling and ethereal meal of its scented soul (for its body, remember, was still uninjured)."

The author goes on to treat of souls—of the ordinary unscented variety—freedom, love, subconsciousness, and other abstract matters, with an occasional digression into literature and art. Scattered up and down the volume are poems, which seem to us more successful on the whole than the prose, though they suffer from a profusion of capital letters, a fine independence as regards metre, and some lack of a sense of the ridiculous. Yet, when she chooses, the author is capable both of simplicity and poetry, as in the verses called 'Playfellows,' which, with their suggestiveness and charm, form a pleasant contrast to the conscientious, but not very illuminating reflections of the Day Book proper.

John Chinaman at Home. By the Rev. E. J. Hardy, Chaplain to H.B.M. Forces. (Fisher Unwin.)—The author seems to take a delight in telling farcical anecdotes, nearly all of which have been long relegated to the region of bygone myths, and which only serve to discredit other portions of his book which are intended to be seriously descriptive. What can be said of a man who, writing on a presumably serious subject, says, in narrating an attack on his boat by pirates, "An old missionary is said to have dispersed a band of pirates by taking out his false teeth and shaking them at them"? Or again, "Does a Chinaman wish to explain foreign astronomy? He fastens a weight at the end of his queue and whirls it round his head to illustrate the revolution of the planets round the sun." In the midst of an intolerable deal of sack of this sort occasional morsels of bread are to be found. The author gives short sketches of Hongkong, Tientsin, Peking, Canton, and other treaty ports, which are more or less readable, though they are constantly disfigured by the attempt to be amusing. In describing how he was carried on the Peak at Hongkong in a sedan chair, he remarks:—

"It is a funny experience, being carried in a chair on the Peak. You only want a feeding-bottle and a rattle to be a baby once more, and when those who bear you talk you are reminded of Balaam's ass."

His references to the Bible are frequent, and not always in the best taste. On p. 134 he tells us that the thick soles of Chinamen's boots are sometimes padded with Bibles. "A man," he asserts,

"sent to several missionary societies to say that he could place to advantage any number of Bibles. Bales of these were sent for the good of souls, but it was soles that got them. Missionaries found them in the stuffing of boots and shoes."

Let those believe this who choose.

Jane Austen and her Times. By G. E. Mitton. (Methuen.)—Miss Mitton has here set out with the laudable intention of "showing up the background against which Jane Austen's figure may be seen, and of sketching from contemporary records the environment amid which she developed." It is maintained, with some justice, that "she is even more wonderful as a product of her times than considered as an isolated figure." The idea is comparatively new and ingenious; but the author, unfortunately, does not command a sufficiently charming style to execute it with any measure of success. The chapter-headings are attractive, their contents disappointing. The book is conspicuously lacking in balance and a sense of proportion; we cannot even find any isolated passages of sustained merit. We are grateful for certain quotations from contemporary personal estimates of Jane Austen and from the diarists and letter-writers of her times. These, together with a few charming illustrations, do undoubtedly depict vividly for the reader the fashions and manners on which the great novelist drew. But Miss Mitton's own comments and reflections upon this interesting material are commonplace and unconvincing; while her incidental criticisms on the novels themselves are inept.

Not the least interesting part of Mr. Arthur H. Patterson's *Nature in Eastern Norfolk* (Methuen) is the autobiographical introduction. Mr. Patterson frankly puts his record before us, and a creditable record it is. He is forty-eight, and was born in poor circumstances in Yarmouth. From an early age he manifested his strong bias towards natural history, and began to take observations. He was pupil-teacher, postman, draper's warehouseman, and keeper at a zoo. His notes date back to 1878, and he has from that time enlisted the aid of fishermen and others in securing rare specimens. The result is that he is able to place on record a full and particular account of the fauna in his locality. Outside the autobiographical note the book is divided into two parts, one comprising general observations on the fauna, which is the more attractive, and the other being a formal catalogue of birds, beasts, and fishes in Eastern Norfolk. The latter section has its value, as have all faithful compilations, but many of the entries are of no special interest. For example, it does not greatly enhance our information merely to learn regarding the spotted flycatcher:—

"I have observed this bird posted on a gravestone in Yarmouth Churchyard on the look-out for passing insects, at which it would suddenly dart, returning immediately to its post of observation to watch for others."

Mr. Patterson is of the old-fashioned school of naturalists, of whom Waterton was chief, and one feels his personal interest in all his records. There is an excellent index, besides some good illustrations in colour by Mr. Southgate, R.B.A.

Literary Celebrities of the English Lake District. By Frederick Sessions. (Stock.)—Now that Mr. Alfred Austin, following in the footsteps of other Laureates, has discovered the charms of the English Lakeland, there will doubtless be a yet greater influx than before of tourists into those "most awful scenes of mountains heaped upon mountains in every variety of horrid shape." So—in the days when the "blooming Elizabeth Smith, whom to know was to revere," lived and wrote and died at Hawkshead—our forbears described the district. Now with changing times we change those particular epithets—transfer them familiarly perhaps to the tourist himself, calling the tripper, not Miss Smith, "blooming," and the motorist, not the mountains, "horrid." But though, as J. K. S. ironically complained,

nobody as yet can go
By train to Buttermere,

the mountains and the lakes retain the fascination which for the last hundred years they have increasingly exercised over the imaginations of climbers, men of letters and the much-abused tourist alike. Among these and such as these, Mr. Sessions tells us, he has observed an increasing number who require food for the mind as well as for the body. For their sakes he has provided a volume of what we may perhaps best describe as literary pap. He moralizes over "Lile" Hartley, and tells his readers which of De Quincey's essays to read first. His appreciations and biographic sketches of the poets and writers who have sprung from or settled in the Lake District do not, indeed, profess to be anything more than condensations from larger biographies, but the book so composed bears internal evidence of the fact that the author has read most of the works of those whom he criticizes. And this, among critics, is to be counted for righteousness, even though it lead, as here, to such feeble appreciations as the essays on Wordsworth and De Quincey. Mr. Sessions has his own point of view, however, and his own theory of values, literary and theological, with which not all of his readers will feel bound to agree. But he is seldom so erratic as in the following curious estimate of Christopher North:—

"Wilson has been overshadowed by our Southeys, Coleridges, Wordsworths, and Ruskins, though he was greater, more interesting, more lovable as a mere human being, than any of them, and deserves to be as long remembered for his books."

John Wilson "greater" than William Wordsworth!

The chapter on James Spedding bears witness, incidentally, how little—thanks to his own dislike of publicity, and lack (shall we say?) of fellow-feeling for a biographer—is now known or remembered of that very wise and amiable man. Otherwise Mr. Sessions would hardly have sought to prove Spedding's fascination by reminding us that James Anthony Froude was one of his intimates. One may know one's first cousin without necessarily being charming. Mr. Sessions is a little misleading, too, when he says that Spedding, so conversant with all that Bacon ever wrote or did, never seems to have suspected for a moment any sort of literary copartnership between the philosopher and the actor William Shakspeare. On the contrary, Spedding definitely stated that, from his knowledge of Bacon's life and writings, he was sure that, whoever did write the plays, Bacon could not possibly have done so. These are minor points, which will not seriously interfere with the object of the book, any more than Mr. Sessions's occasional use of such strange phrases as "in the cue," or the belief which he apparently shares

with the popular novelists that a ship can plough the Western Main. The book is intended for the literary pilgrim, and he will be glad of it.

Howard Letters and Memories. By William Tallack. (Methuen & Co.)—The title of this work is somewhat misleading. The book does not contain the letters of John Howard, nor are there any memories of that famous philanthropist, who, indeed, is referred to only once by the author. As a matter of fact, the letters printed in this volume are, for the most part, addressed to Mr. Tallack, who for the long period of thirty-five years was secretary of the Howard Association—from its foundation in 1866 until 1901—when age and illness necessitated his resignation. Naturally, as secretary of a society founded "for the promotion of the best methods of the treatment and prevention of crime and pauperism," Mr. Tallack was brought into contact with a large number and variety of persons in Europe, America, and the British colonies; and the letters here printed include communications from John Bright, Gladstone, Victor Hugo, Cardinal Manning, Lords Derby, Shaftesbury, and Selborne, Westcott, James Martineau, Spurgeon, Matthew Arnold, W. E. Forster, Freeman, Max Müller, and Francis William Newman.

It must not be supposed, however, that the letters from these eminent men all relate to the special objects of the Howard Association. Mr. Tallack's tastes are varied; and we find him challenging Victor Hugo as to the truth of the statement (published in 'L'Homme qui Rit') that William Penn bought from the queen of James II. the widows and orphans of gentlemen executed after Monmouth's rebellion, and the great French writer replying that he will look further into the question. Again, he asks Freeman what connexion the Goths had with the island of Gothland, in the Baltic, and receives a letter stating that they had no connexion therewith — a reply which, apparently, does not satisfy him. The Earl of Derby writes to him regarding afforestation in the British Islands, Lord Lister as a fellow-invalid, William Morris deprecating the emigration of the Icelanders to America, Stafford Northcote on alleged cruelties to sledge-dogs in the Hudson's Bay Territory, and Matthew Arnold on education and religion in Germany. All these are in the chapter headed 'Miscellaneous Letters,' which also contain two interesting communications from F. W. Newman on his early connexion with J. N. Darby and the Plymouth Brethren, to which Mr. Tallack appends some elucidatory comments. Theological and allied subjects are dealt with in letters from Martineau, Dean Stanley, and other dignitaries of the Church. Among the letters on 'Crime Prevention' is a characteristic one from Dr. Alfred Russel Wallace, which ends:—

"Of course you will think these ideas dreadfully wild, impracticable, and socialistic. They are so, no doubt; but then I *am* a Socialist."

Mr. Tallack's comments on this letter show that he, at any rate, is not a Socialist.

In other chapters Mr. Tallack deals with the subjects of prisons and pauperism and its prevention, supplying incidentally his reminiscences of the many interesting personages with whom he had intercourse as secretary of the Howard Association, the foundation of which is sketched in the earlier part of the book. The author concludes with a lengthy chapter on the 'Actualities of Weak Humanity,' in which he dwells on the forces of heredity and environment, and expresses his belief in the "larger hope."

Though there is much in this book to challenge criticism, the author is so evidently sincere that the critic is disarmed. The general reader will find much to interest him and also to make him think, and social reformers will appreciate a fund of information on a variety of "burning" questions.

The Manual of the Christian Knight. By Erasmus. (Methuen.)—No more typical outcome of the spirit of the Northern Renaissance could be laid before English readers than this translation of the 'Enchiridion Militis Christiani.' It is a product of the mingling of the Mediæval and the classical spirits, the devotional and the sententious, the Christian and the philosophic. Tradition asserts that the translation before us was made by Tyndale, and though this is probably untrue, the book was a favourite with the party of reform, and Coverdale in later years published extracts from it. It is to be regretted that the plan of this edition prevented any discussion of the question of authorship, on which some light might have been thrown by the form of the numerous Scriptural quotations. Messrs. Methuen's reprint is from the rare Wynkyn de Worde edition of 1533, the spelling being modernized. One or two slight changes have been made in the text, not always to visible advantage, as, for example, on p. 132, where "and" is omitted in "But and if thou fear greater loss," &c. Slight blemishes of this kind, however, do not diminish the intrinsic value of the reprint. Here, rather than in the diatribes of controversy, is to be found the true spirit of the English reformers.

MESSRS. MACMILLAN have sent us *They*, Mr. Kipling's story from 'Traffics and Discoveries,' in an édition de luxe which is bound in white and beautifully produced. The type is printed on one side only of each page, so that the story becomes quite a small book. It well deserves typographical honours, for it is an exquisite thing, instinct with rare tenderness.

IN "Miranda's Library" Messrs. Dent & Co. publish Mrs. Jameson's well-known book on *Shakespeare's Heroines*. The form of the book is elegant, and it also contains striking illustrations by Mr. R. Anning Bell, yet it is to be procured at a very moderate price. In some ways Mrs. Jameson's work has become old-fashioned, as when she refers to Miss Edgeworth's tale of 'Eunice' and the intellectual Corinne for representative ladies, but she is generally sound and inspiriting.

THE Christmas *Publishers' Circular* (St. Dunstan's House, Fetter Lane) is a liberally illustrated guide to the mass of books available for the season.—The Christmas *Bookseller* (Whitaker & Sons) will be also very useful for the same purpose, as it notices some six hundred books.

WE have on our table *A Patriot's Mistake*, by Mrs. Monroe Dickenson (Hodges & Figgis),—*Venetian Sermons*, by Alexander Robertson (Allen),—*Dr. Liddon*, by G. W. E. Russell, (Mowbray),—*Four Biographical Sermons on John Wesley and Others*, by the late H. L. Thompson, with a Memoir by Catherine Thompson and S. Paget (Frowde),—*The Holy Christ-Child*, by A. C. Knowles (Masters & Co.),—*Sacred Literature*, by G. L. Hurst (Dent),—*A Hundred Years Hence*, by T. Baron Russell (Fisher Unwin),—*Mercantile Law*, by J. A. Slater (Pitman),—*Public Health Administration in Glasgow*, by J. B. Russell, edited by A. K. Chalmers (Glasgow, MacLehose & Sons),—*The Prevention of Senility and A Sanitary Outlook*, by Sir J. Crichton-Browne (Macmillan),—*Sociology* and *Psychology*, by C. W. Saleeby (Jack),—*The Laboratory Book of Dairy Analysis*, by H. D. Richmond (Griffin & Co.),—*Glue, Gelatine, and their Allied Products*, by T. Lambert (Griffin),—*Uniform International Dictionaries: French-English and English-French*, edited by P. Passy and G. Hempl (Jack),—*Acts of the Privy Council, 1599-1600*, edited by J. R. Dasent (Wyman),—*The Philippine Islands*, by F. W. Atkinson (Ginn),—*The Balkan Peninsula*, by L. W. Lyde and A. F. Mockler-Ferryman (A. & C. Black),—*Reminiscences of Many Lands*, by a Nomad (Drane),—*I Go A-Walking through the Lanes and Meadows*, by C. A. Johns and others (Foulis),—*The Memoirs of an American Citizen*, by R. Herrick (New York, Macmillan Company),—*When all the World was Young*, by W. St. Iven (Drane),—*A Naturalist's Holiday*, by E. Step (Nelson),—*Persons and Places*, by Joel Benton (New York, Broadway Publishing Company),—*Life and Speeches of Thomas Williams, 1806-72*, Vol. II., by B. A. Konkle, Introduction by P. C. Knox (Philadelphia, Campion & Co.),—*George MacDonald*, by J. Johnson (Pitman),—*J. F. Millet*, by R. Muther (Siegle), — *Whistler*, by H. W. Singer (Siegle),—*The Three-Term Arithmetic*, Book VII., by J. W. Iliffe (Jack),—*Revision Grammar*, by J. Hammond (Jack),—*Europe*, by W. Vere Mingard (Jack),—*Elegiac Selections from Ovid*, by R. B. Burnaby (Blackwood),—*The Little Mermaid*, by A. von Herder (Elkin Mathews),—*Laili and Majnun*, from the Persian of Nizami, by J. Atkinson, re-edited with Introduction by J. Cranmer Byng (Probsthain & Co.),—*Mental Art*, Vol. I., by S. George (Power Book Company),—*The Green Shay*, by G. S. Wasson (Constable),—*The Secret of the Turret*, by Ethel F. Heddle (Pitman),—*The Paramor Papers*, by Florence Popham (Bristol, Arrowsmith),—*In the Land of the Gods*, by Alice M. Bacon (Constable),—*Wolves in the Fold*, by L. Tempest (S.S.U.),—*In a Country Town*, by Charlotte Hunter (Elliot Stock),—*The God of this World*, by J. B. Middleton (Kegan Paul),—*The Deceiver*, by L. Keith (R.T.S.),—*The Vinland Champions*, by Ottilie A. Liljencrantz (Ward, Lock & Co.),—*Dick the Faithful*, by John Strange Winter (White & Co.)—*The Bravest Deed I Ever Saw*, edited by A. H. Miles (Hutchinson),—*The Pity of War*, by F. N. Connell (Glaisher),—*Heroes of Iceland*, by A. French (Nutt),—*The Wizards of Ryetown*, by A. Constance Smedley and L. A. Talbot (Hurst & Blackett),—*Les Grands Poètes Romantiques de la Pologne*, by Gabriel Sarrazin (Paris, Perrin et Cie.),—*Mitteilungen des Seminars für Orientalische Sprachen an der Königlichen Friedrich-Wilhelms-Universität zu Berlin*, edited by Eduard Sachau, Vol. VIII. (Berlin, Georg Reimer).

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SIR RICHARD CLAVERHOUSE JEBB, M.P.

By the death of Sir Richard Jebb on Saturday last at Cambridge we lose the finest Greek scholar of the day. It was his sense of public duty which led to his end, for in South Africa, whither he went for the meeting of the British Association, he contracted the dysentery which undermined his health. The world of letters and scholarship mourns his death at sixty-four, but it has a record before it in his career of wide and humanizing activity which is sufficiently rare to be widely inspiring. The average professor is not too productive of work of permanent value, nor can he usually plead that in non-academic ways he makes up for the brief or restricted character of his professional labours. Jebb was admirably many-sided, and to unquestioned pre-eminence in the labours and graces proper to his chair he added a felicity of speech and services in the cause of education which alone would have made him distinguished. Claims of this dual character imply, or are usually held to imply, in an ill-endowed age, mediocrity in one line or the other. Jebb was first-rate both as scholar and humanist and as a public servant. He could write things on Bentley and Erasmus charming for all to read, as well as critical work which appealed to a very small circle. The fine flower of scholarship justifies itself, if it ever needs justifying, in a man of such endowments so well employed. In view of his magnificent edition of Sophocles, recognized as masterly by continental as well as British scholars, we do not see how it is possible to refuse him the title of a great scholar. He has left his mark for ever on the Attic dramatists as no one has done, perhaps, in England since Porson.

Educated at St. Columba's College in Ireland and at Charterhouse, he early showed remarkable powers of Greek and Latin composition; and when he went to Trinity, it was certain that he would carry all before him. He was a Porson Prizeman in 1859, Craven Scholar in 1860, and Senior Classic in 1862. The next year he was appointed Fellow and Lecturer of his college, and was made Public Orator in 1869. To this period of his activity as a tutor belongs the volume of model translations in Greek and Latin which was brought out by him and two other Trinity scholars, Dr. Henry Jackson and Mr. W. E. Currey. He left Cambridge to be Professor of Greek at Glasgow from 1875 to 1889. In the latter year he returned to Cambridge as Regius Professor of Greek. From 1894 onwards he was an assiduous member of educational commissions. He had been M.P. for the University since 1891, and a Trustee of the British Museum since 1903. He went over to Johns Hopkins University to lecture in 1892, and joined the London University Commission in 1898. He received many distinctions from learned bodies besides a knighthood in 1900.

He was an admirable, if somewhat deliberate speaker: no one abated the claims of the fluent nonentity with greater ease and grace. His lectures always held excellent matter, but were not delivered in an inspiring style. The caution not seldom allied with exquisite taste made him sometimes slow to move, but when he did so, his judgment was felt to be sound and carried great weight. He had justly a reputation for wit, and his personality did not suggest, like that of some great scholars, any oddity or remoteness from the ordinary pleasures and duties of life. He was charmingly free from the superiority of the erudite. We remember his protesting at a dinner-table that both inside and outside the University he was far less famous than a prominent athlete of the day.

His first publications were small editions of the 'Electra' (1867) and 'Ajax' (1868) of Sophocles, which did not escape the eye of the Sophoclean expert as of rare quality. An edition of Theophrastus showed his skill in translation, which was established as unique in his 'Translations into Greek and Latin Verse' (1873). The last has been out of print for many years, and ought to be reissued. The translations are the despair and delight of classical students. They were no "sickly exotics," to use Macaulay's scornful phrase, but triumphs of idiom, grace, and conciseness. He took the English, and gave it line for line in Latin or Greek, preserving wonderfully the nuances of expression in consummate idiom. Many instances of this linger in our memory, of which we may give one. Brutus's well-known soliloquy in 'Julius Cæsar' contains the words,

> It must be by his death.

More than one good scholar has done this into an Iambic line: Jebb alone, with his ὀλᾷ τὸ πρᾶγμα, achieved the sinister vagueness of the original in less space.

> Fair things are slow to fade away,
> Bear witness you, that yesterday
> From out the Ghost of Pindar in you
> Roll'd an Olympian,

wrote Tennyson in dedicating to him 'Demeter and Persephone'; and his feats in that direction are equalled by his beautiful version of Wordsworth's Ode on Immortality in Greek hexameters, and other renderings.

Studies in the Attic orators (1876 and 1880) were a preparation for his splendid edition of Sophocles (7 vols., 1883–96, complete except for the Fragments), which it would be impertinent to praise. He could introduce unforgettable felicity even into critical notes; infuse, as Dr. S. H. Butcher has said, poetry into grammar, and clear archæology of all its arid quality. His gifts as an emendator are prominent in his recent edition of Bacchylides, but were always held in admirable restraint.

His archæological side alone needs an expert to appreciate it. He was a leading spirit in the foundation alike of the Society for the Promotion of Hellenic Studies and of the British School at Athens.

His 'Introduction to Homer' (1886) showed his powers of summarizing a complex subject. His Rede Lecture on 'Erasmus' and 'Bentley' in the "English Men of Letters" are delightful reading, written in that English which is easy, yet not slipshod—distinguished, yet devoid of preciosity. He was a great scholar and a great humanist, a combination which seems mediæval, yet he was a great modern too.

NOTES FROM OXFORD.

It has been a quiet term, and our sovereign body has enjoyed but one field-day. The occasion was—but how relate the tale so that solemn things become not a jest to the profane! The Curators of the Chest have by statute the superintendence of "the Bodleian quadrangle, and the open spaces in and about the said buildings." Relying on this mandate, they caused bicycle-stands to be set up in a certain air-swept passage known variously as the Pig-market, the Proscholium, and Bodley's "vaulted walke." The Bodleian Curators objected, but failed to take effective action. Then arose Bodley's Librarian, and *suis fretus viribus* cast forth the obnoxious stands, and, when they reappeared, cast them forth again. The Curators of the Chest appeal to Convocation to authorize the innovation. But Bodley's Librarian is a foe both powerful and resourceful. On the very eve of the contest he circulates a pamphlet entitled 'Pro Bodleio!!!' the peer of which was surely never seen before, so exquisite are the eleven plates which, relevantly or irrelevantly, illustrate the dignity and beauty of Bodley's building. (My copy at least shall never be reft from me by the Transatlantic dealer.) "Here at least," cried the member of Convocation, "is a man who is ready to back his opinion handsomely; but the Chest, it rises to nothing, not even to a distribution of cheap bicycles." Most of us—for has not every man his price?—attended with our minds made up. For a while we were regaled with legal subtleties touching the meaning of "open space." No counter-subtleties were forthcoming from the side of the innovators, though "bibliothecarius totius *interioris* administrationis curam habeat" offered a tempting theme. Then overwhelmingly the non-placets declared themselves, and the eleven plates had won the day.

No attempt has been made this term to introduce any root-and-branch reform into our examination system. Certain changes, however, impend. The Classical Association has recently appointed an influential committee to inquire into school curricula and suggest possible improvements. In this connexion proposals to reform Responsions will naturally be made, and, if Responsions alters its character more or less fundamentally, Pass Moderations will have to follow suit. Meanwhile, the controversy that has recently been raging in *The Oxford Magazine* over the shortcomings of the latter examination has mostly dealt with points of detail rather than of principle. For instance, it has been made pretty clear that the candidates are not allowed enough time to do themselves justice in the papers on prepared books. It is rumoured that steps are actually being taken to remedy these and allied defects.

The statute establishing a diploma in Anthropology is already in existence, and an examination will have to be held next summer if qualified candidates present themselves. Regulations, however, which indicate the precise nature of the ground to be covered have still to appear. It is understood that care will be taken not to overweight the course, so that a man of quite moderate ability may with a year's work aspire to pass, and a clever man to pass with distinction. It is to be hoped that persons not members of the University who for one reason or another are drawn to anthropological work of a special kind will take the opportunity offered them of becoming acquainted with the science in its general bearings. If they have already done special work, this will doubtless be accounted unto them for righteousness.

In this year's Civil Service competition the Scottish universities carried off the highest honours, taking nine places on the list, and amongst them the first, second, and third. Oxford, however, has no reason to be dissatisfied, as she can claim thirty-six names, as against the twenty-eight of Cambridge. This is the last examination to be held under the old conditions, which allowed an unlimited number of subjects to be offered. Unlimited subjects meant unlimited cram. Henceforth, however, our "Greats" men will need to supplement their University course with but one or two extra subjects at most. Wherefore the college tutor may even come to bless that mighty stimulus to hard work, now that the hard work is directed towards ends he can in the main approve. One good effect to be expected from the influence of the Civil Service examination on Oxford studies is the increased attention that is likely to be paid to psychology. Our psychological teaching is excellent of its kind, but there is very little of it. To encourage it, fuller recognition might be accorded to the subject in the Honour School of *Literæ Humaniores*. A pass "group" in Psychology might likewise be instituted. It would be of special service to those pass-men who intend to be teachers.

The 79 Rhodes Scholars who remain to us from last year have been reinforced by another 67. This brings the number in residence to something like 30 short of the total for whom provision is made under the terms of the will. South Africa and some of the Australian colonies have not hitherto been subjected to the Oxford Responsions test, but after this year must submit to it. On the other hand, the States of the American Union have from the first borne the brunt of that fiery ordeal; and, sad to relate, whilst only a couple failed in 1904, this year the victims, for the most part from the newer Western States, number half a score. Meanwhile, if it may be said without prejudice to the pioneer year, whose path was strewn with difficulties since removed, the fresh batch is, in the opinion of some college tutors, of superior intellectual calibre; whilst all the tutors are agreed that the new scholars have at any rate a much better idea of what line of study they wish to pursue. The Rhodesians are well spread out amongst the Colleges. Of the present year Christ Church takes 7; Balliol and Oriel, 5; Exeter, St. John's, Queen's and Magdalen, 4; and the other Colleges 3 or less. Ultimately the larger Colleges will have from 12 to 18 in residence, the smaller 9 or 10. They average about two years above the English undergraduates, most of them having had some previous experience of University life. Educationally, however, they find themselves pretty well on a par with the better class of public-school boy; and socially they are altogether a success, participating freely in the life of the place. Assuredly the dream of Cecil Rhodes is coming true.

Those who heard Lord Roberts lecture at the Union on the North-West Frontier of India and the Imperial responsibilities its existence implies are not likely to forget the experience. It takes a great man to speak straight from the heart and to the heart as he did. His object was not to advocate conscription, but, instead, a universal military training, having simply defence as its end. There was no militarism or jingoism, he said, in men preparing themselves to resist the invader. One wondered what was likely to be the practical outcome of this appeal. Perhaps the gain of a few recruits to the University corps. But surely it is not impossible — unless irremediable slackness and want of initiative make it impossible—that Oxford, or, better, Oxford and Cambridge acting together, should make some minimum of military training compulsory on all who are *in statu pupillari*, conscientious objectors and foreigners alone excepted. It cannot do any one any harm, moral or physical, to be taught how to form fours and manage a rifle. We have plenty of spare time, plenty of open ground. The cost need be next to nothing. The British parent would not be offended, but, on the contrary, we should gain credit in the eyes of all patriotic men. A great opportunity was lost in not launching the reform during the late war, when our blood was stirred. Still, the memory of those days is not dead in us, as one was quick to perceive in the presence of Lord Roberts, and we should be found ready enough to follow if some one in authority would lead the way.

Are we ever going to adopt a reasonable pronunciation of Latin? The Oxford Philological Society is to be warmly congratulated on having called together a conference to settle the question. Opinion was well-nigh unanimous in condemning our present barbarous practice—if it can truly be termed our present practice, since the younger generation decidedly tends to abandon it. There remained, however, the difficulty of determining the ideal substitute. French, Germans, Italians, Scotch, are at one as regards many sounds familiar once to Roman tongues, but never to ours. Nevertheless each nation allows itself certain comfortable laxities. Hence easygoing persons—those, for instance, who have not the elder Mr. Weller's fondness for a *wee*—might easily find grounds for defending some half-way measure. The prevailing desire, however, was to be scientific at all costs. But in what sense is the scheme that eventually carried the day scientific? Only in the sense that it embodies all that scholars are finally agreed about. On certain points, mostly arising in connexion with the diphthongs, the doctors still dispute. For example, it is anything but certain that the proposed pronunciation of *æ*—namely, as *ai* in "aisle"—can be shown to hold good for the period of the best literature. In regard to such disputed matters, the principle which has guided the philologists of Oxford and Cambridge primarily responsible for the scheme has been the practical one of providing the learner with the greatest number of well-differentiated sounds.

A branch of the Psychical Society has at last been formed in Oxford. To judge from the enormous concourse that flocked to hear the inaugural lecture delivered by Sir Oliver Lodge, amateurs of the subject are not scarce. It remains to be seen, however, whether those who have received a scientific training, and are consequently best qualified to apply thorough-going experimental tests to alleged supernormal phenomena, will take up the matter seriously. It was to these especially that Sir Oliver Lodge made appeal. Apparently, however, the Museum holds aloof, the pioneers of the movement being philosophers and such as Sir Oliver described—one might almost say "stigmatized"—as "literary men."

A donation of great interest has recently been made to Somerville College. Some 2,500 volumes of the library of John Stuart Mill have been presented by Miss Helen Taylor, his niece. Mr. John Morley is said to have suggested the gift, having been much struck by the appearance of the new Somerville Library when he opened it a year ago. The College is left perfectly free to deal with the books as it will; but it turns out that very little "weeding" will be necessary. The gems of the collection are a very full and complete set of Mill's own works, presentation copies from various authors (including Carlyle), some valuable first editions, and a few good Aldines. M.

SWIFT AND LEMUEL GULLIVER.

Heidelberg, Bergheimerstrasse 45, Nov. 28th, 1905.

It is a pity that the discovery announced so complacently by Dr. Scott is not more clearly described. The discoverer leaves us in doubt whether it was Peter Swift who ejected Lemuel Gulliver from the latter's several tenancies, or whether it was Gulliver who sought to eject Swift from them. A moderate exercise of the fancy will doubtless enable us to assign to each ambiguous pronoun its right significance; but surely it is too great an effort for even the most lively historical imagination to conceive how

Dean Swift, in a work published in 1726, could allude to actions which took place in various years between 1733 and 1748, more especially as the Dean was in his grave some years before the last of them was tried. It amounts only to a curious coincidence that the man who may have furnished the name of Dean Swift's hero should afterwards go through an experience something like that assigned to the Gulliver of fiction. Even if more particulars were vouchsafed to us, and it was elicited that the suits were in the Court of Chancery and were decreed for Lemuel Gulliver with costs, the chronology would still preclude the possibility of any allusion to the affair in "Brobdingnag." Though the literary interest of the discovery may thus be reduced to a minimum, the records of this persistent litigation will not fail to awaken the sympathy of all law-fearing citizens for the long-suffering namesake of the immortal traveller.

Lionel R. M. Strachan.

Dr. Scott's discovery of papers relating to a Lemuel Gulliver is very interesting, because it shows the probable origin of the name of the hero of 'Gulliver's Travels.' Hitherto it has seemed not unlikely that Swift based the name on that of Lawton Gilliver, the publisher. The Chancery suit mentioned in Part II. chap. vi. cannot, however, be the proceedings which Dr. Scott describes, because those proceedings relate to leases granted between 1733 and 1748, whereas 'Gulliver's Travels' appeared in 1726, and had been in preparation some years earlier.

G. A. Aitken.

SHAKSPEARE'S POEMS AND 'PERICLES': FACSIMILE.

Shakspearean scholarship is under further obligation to Mr. Sidney Lee, the author of the accepted 'Life of Shakespeare,' and the book-lover has to own an increasing indebtedness to the Delegates of the Clarendon Press. To their combined services is due the best existing facsimile of the famous First Folio Shakspeare, while Mr. Lee may perhaps be held accountable for the newly supplied supplement to that prized and serviceable volume. Comprehensive and authoritative as it is, the Folio of 1623 does not, as is known, contain the whole of Shakspeare. Its scope, as indicated in the title, does not extend beyond the comedies, histories, and tragedies, and takes no cognizance of the poems. For some reason, too, that almost baffles conjecture, 'Pericles, Prince of Tyre,' is excluded from the First and Second Folios, to appear in the Third, together with certain doubtful or spurious plays assigned, like it, but with less authority, to William Shakspeare or to W. S.

In the present volume—or volumes, for the work appears in more than one shape—are now given in quarto form facsimile reproductions of the original issues of 'Pericles,' 'Venus and Adonis,' 'Lucrece,' the 'Sonnets,' and 'The Passionate Pilgrim.' Once more, for the purpose of reproduction, the finest accessible copy has been in each case selected; the collotype process used for the First Folio reprint of 1902 has again been employed; and, allowance being made for the altered size, the later publication differs in no respect of typographical beauty and luxury from its predecessor. In bindings of spotless vellum, with ties of kid leather—the precise form of the originals—and on the paper of exceptional quality known as O. W., the five separate volumes constitute a noteworthy édition de luxe, and offer an almost irresistible bait to the bibliophile.

Facsimiles of the First Folio are familiar enough, and one, at least, is accessible at a moderate price; but facsimiles of the works now issued are unknown, at least in any shape such as they now assume. The original quartos are, moreover, rarer than the early folios, which were held of comparatively small account until they were scientifically "boomed" by a well-known bookseller in the middle of last century, through whose hands passed almost every copy that came into the market.

The services rendered by Mr. Sidney Lee in the case of the First Folio—those, namely, of supplying an introduction, biographical and bibliographical, together with a census of all known copies—have again been forthcoming. Their value is nowhere more perceptible than in the reissue of 'Venus and Adonis,' which for more than one reason takes precedence of the remaining works. As the avowed "first heir" of the poet's invention, and as the earliest to find its way to the press, 'Venus and Adonis' puts in special claims. In its dedication Mr. Lee finds a precise personal statement of the poet concerning its composition, a clue to the relation between his work and the great epiphany of Renaissance thought and feeling at home and abroad, and vivid and recent impressions of the country life of Warwickshire.

In no respect have Mr. Lee's labours been more illuminatory than in showing the influences exercised over literature generally, and over love lyrics in particular, by the writings of Italian, French, and Spanish amorists. Further revelations from the same sources are to be anticipated; and in view of the proofs afforded of the readiness of English poets of reputation to publish as original what were in fact close translations or servile imitations, it is impossible to say what may not be in store from a species of study which has been seriously taken up only in modern years. If not, as we are inclined to believe, the first to explore continental poets in search of precedents or analogies for Tudor love verses, Mr. Lee has at least worked with most success a vein previously all but unopened, and has obtained from it the most promising indications as well as the richest results. In his views as to the conventional significance of erotic phraseology we are unable to follow him so far as he leads. He has, however, broadened the base of comparative criticism, and cast a light upon the growth of the sonnet form.

In the introduction to 'Venus and Adonis' Mr. Lee has gone furthest in this direction. On the influence of Ovidian fable (for from Ovid, with certain departures, the story is drawn), and on that of Italian uses of it, stress is laid. Something had been taken by Shakspeare from Marlowe and Greene, and from incidental references in earlier poets. Among Englishmen, however, Shakspeare was the first to apply to the fable independent treatment, and to depart from Ovid in making the coyness and recalcitrancy of the son of Thelas and Smyrna the main feature, or, as Mr. Lee says, "the pivot of the tale." The coyness in question, not to be found in the Adonis of Ovid, may have been suggested by Hermaphroditus in his tale of Salmacis and Hermaphroditus (Ov., 'Met.,' iv. 285, &c.). It is indicated in Greene's 'Infida's Song' ('Works,' ed. Collins, ii. 289), with its exquisite French burden,

N'oserez-vous, mon bel ami!

and elsewhere in Greene's poems. Of the general use of the story of Adonis in Ovid and in Bion or Theocritus by continental poets a scholarly and deeply interesting account is given.

In the census—a valuable feature in all the reprinted volumes—it is pointed out, as a fact unique in bibliographical history, that of the six editions of 'Venus and Adonis' known to have been issued in the poet's lifetime, and of the seven published during the two generations following his death, only twenty-one copies can be traced. Out of 3,750 books which, at a moderate computation, saw the light in the sixteenth and seventeenth centuries, 3,729 have presumably perished. The first edition bears date 1593. In addition to the reprint of this, the title-pages of the editions of 1596, 1599, 1602, 1617, and 1620 are reproduced in facsimile. To the popularity and accessibility of the work Mr. Lee is disposed to attribute its all but entire disappearance. Puritan zeal, apt to regard the book as pornographic, may be held partly responsible for its suppression.

Thirteen months after the publication of 'Venus and Adonis,' 'Lucrece' was ready for the press. In this work—dedicated, like its predecessor, to the Earl of Southampton—Mr. Lee sees the "graver labour" which Shakspeare had promised. While continental use of this story was not less noteworthy than that of 'Venus and Adonis,' it had passed in England (apart from the serious employment of it by Chaucer and Gower) into ballad literature and such popular collections of stories as Painter's 'Palace of Pleasure.' Between 1568 and 1576 two, if not three, ballads were licensed by the Stationers' Company, and Lucrece had become, as Mr. Lee says, "a recognized heroine of English poetry." A statement likely to be received in some quarters with hesitation is that "there is little doubt that Ovid was accessible to Shakspeare in the original." Bandello's handling of the subject after Livy is held to approach nearly to Shakspeare; and Daniel's 'Complaynt of Rosamond,' drawn from 'The Mirror for Magistrates,' to have supplied machinery as well as suggestion. 'Lucrece' was less popular than 'Venus and Adonis,' and for that reason, perhaps, according to the theory previously advanced by Mr. Lee, more exemplars of the early editions exist. Recent discoveries have largely augmented the number of these. Among the title-pages, &c., reproduced in facsimile is the very interesting frontispiece by Faithorne to the eighth edition, 1655. This presents the suicide of Lucretia in presence of Collatinus. In the upper part of the page is a small oval portrait of Shakspeare from the Droeshout engraving in the First Folio.

Of the fourteen lyrical pieces contained in 'The Passionate Pilgrim,' five only can, it is held, be safely assigned to Shakspeare. Of these, three are to be found in 'Love's Labour's Lost'; while two sonnets—numbers cxxxviii. and cxliv. in the collection of 1609—did not appear in an authorized form until ten years later. The introduction is chiefly interesting for the light it casts upon the proceedings of publishers in Tudor times, and for curious information it supplies as to the circulation of poems in MS. and their occasional collection in commonplace books. Upon the general contents a not too favourable judgment is passed. Some have a "touch of that happy vallancy of rhythm and sentiment which is characteristic of the Elizabethan temper"; but others are "little more than pleasant jingles describing phases of the tender passion with a whimsical artificiality."

In the introduction to the Sonnets Mr. Lee adheres firmly to the views he has formerly expressed as to the non-autobiographical nature of the poem. Gladly as we would accept this view, we find ourselves unable to do so; and while receiving with gratitude the profoundly interesting information supplied concerning what Mr. Lee calls "the massive sonnet literature of the day," we cannot regard as imitative or conventional, utterances so personal and, in many respects, so characteristic as are furnished. Almost any key to the Sonnets is welcome, but none cracks their bones and enables us to suck the *substantifique moelle*. Far too wide is the subject to be opened out afresh, and the editor is careful to subordinate the personal significance of the Sonnets to their bibliographical history and the conditions of their publication. The introduction is a fine piece of literary craft, leaving little that is important unnoticed. What is said about "the eternizing faculty of verse" extends beyond Shakspeare and embraces Milton. It is drawn, like so much in Shakspeare's poems, from Ovid,

and is specially appropriated by Ronsard. Mr. Lee finds in the line

Gilding pale streams with heavenly alchemy

one of the most perfect utterances of the Sonnets, and links it in delight with the less picturesque, but more suggestive

When to the sessions of sweet silent thought,

The sun is not, however, the only thing that gilds pale streams. We have lost the precise reference to two lines embodying a similar conceit :—

Sometimes a lovely boy in Dian's shape
With hair that gilds the water as $\frac{\text{it}}{\text{he}}$ glides.

The idea is, indeed, common in Tudor poetry. In the way of critical estimate and bibliographical instruction Mr. Lee's notes form an equally important addition to our possessions.

Criticism, English, American, and German, has concerned itself actively of late with 'Pericles,' and its conclusions have been embodied in the 'Shakespeare's Pericles and Apollonius of Tyre' of Dr. Albert H. Smyth, a work Mr. Lee mentions with well-deserved praise. Of the plot Mr. Lee says severely, "The whole construction gives the impression of clumsy incoherence." He disputes also the implication of the title-page that Shakspeare is in the full sense the author of the play. One-third is the share assigned him. Coleridge's theory concerning Shakspeare's association with the piece is accepted. It is again said that "the play as a whole fills a secondary rank in any *catalogue raisonné* of dramatic literature"; while the assumption is favoured that George Wilkins, the author of 'The Miseries of Enforced Marriage,' supplied the draft on which Shakspeare worked. Be this as it may, the extreme popularity of the play, provocative as it was of sneers, is not undeserved. Few passages show the transcendent power of Shakspeare better than the shipwreck of the third act and the address of Pericles to his child, and subsequently to the supposed corpse of his wife, beginning,

A terrible child-bed hast thou had, my dear.

A boon more precious to the student and the bibliophile has not for a long period been conferred.

A PERSONAL EXPLANATION.

FOLLOWING the explanation which Mr. Horace Round has lately published in *The Athenæum* (December 2nd), I may be allowed, as editor of *The Ancestor*, to say that I am myself unable to construe the passage cited by him in any sense which could convey a reproach to Mr. W. H. B. Bird. It is with the deepest regret that I have learned that such an interpretation has been made of Mr. Round's words. Had a personal attack been aimed at Mr. Bird, it is unthinkable that it should take such a form. The scholarly and critical studies in genealogy which Mr. Bird has published but too infrequently are so notably unlike the work whereby the popular genealogist has his prosperity that the malice of such a suggestion would have been neutralized by its absurdity. OSWALD BARRON.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold last week the following books and MSS.: Shakspeare's Much Ado about Nothing, First Quarto, 1600, 1,570*l.*; Midsummer Night's Dream, J. Roberts, 1600, 480*l.* Horæ B.V.M., illuminated MS., fifteenth century, 64*l.* Original Sketches, Engravings, Trial Proofs, &c., of W. Blake (61), 80*l.* Autograph Letters of Nelson, and other documents relating to him and Lady Hamilton (26), 285*l.* Autograph Letters of President Jefferson (11), 132*l.* Autograph Letters of Washington (5), 405*l.* Sir T. Hanmer's MS. Preface to his Shakespeare, 1743, 50*l.* Shakspeare, Fourth Folio, 1685, very large copy, 150*l.* The original MS. of Thackeray's lecture on Congreve and Addison, in the hand of Miss Trulock, used by him in the United States, with some autograph notes, 96*l.* Tyndale's New Testament (1552), 44*l.* Sporting Magazine, 1792-1870, 157 vols., 170*l.* Lilly's English Grammar, the earliest edition known (1512-13), 36*l.* Beaumont and Fletcher's Works, first folio edition, fine copy, 1647-52, 103*l.* Laborde, Chansons, finely bound, 4 vols., 30*l.* La Fontaine, Contes, 3 vols., Derome binding, 1762, 70*l.* "Unknown Portrait of Shakspeare," described in Walford's *Antiquarian*, October, 1885, 61*l.* Edward VI.'s First Prayer Book, 1549, 46*l.* Sarum Missal, 1357, 35*l.* MS. York Horæ, Sæc. XIV., 51*l.* S. Hieronymus, Vite de' Sancti Padre, woodcuts, Venet., 1494, 39*l.* Pat. Cockburn in Dominicam Orationem Pia Meditatio, St. Andrews, 1555, 89*l.* Bartholomæus de Glanville, De Proprietatibus Rerum (Colon., 1470-1), 60*l.* Lamb, Two Autograph Letters and MS. of poem 'Hercules Pacificatue,' 1831-3, and Letter from Elliston to Lamb, 98*l.* Sallustius, 1521, bound for Henry VIII., 36*l.* 10*s.* De Quincey, Holograph Letters to Messrs. Taylor & Hessey (24), 30*l.* 10*s.* Chatterton, Holograph MS., first draft of 'Ælla,' 12½ pp. 4to, 255*l.* Curtis's Botanical Magazine, 1793-1885, 80*l.* Dickens, Autograph Letters (21), 50*l.* Bonnart, Male and Female Costumes (177) of the Seventeenth Century (French), 39*l.* Calderon, Jornada de Judas Maccabeus, Comedia, original MS., 86*l.* Horæ, on vellum, French illuminated MS., fifteenth century, 51*l.*; another, Franco-Flemish, fifteenth century, 61*l.* Horologium Sapientiæ, MS. on vellum, fifteenth century, 67*l.* Laborde, Chansons Choisies, 4 vols., 1773, 45*l.* La Fontaine, Fables, plates by Oudry, 1755-9, 34*l.* B. Las Casas, Obras (Sobre los Indios), 1552-3, 25*l.* Ludolphus de Saxonia, Vita Christi, &c., Paris, Verard (1500), 50*l.* Los Tratados del Doctor Alonso Ortiz (the first book in Spanish which criticizes the discoveries of Columbus), Sevilla, 1493, 45*l.* Ptolemæus, Geographia, Argent., 1520, 32*l.* 10*s.*

Literary Gossip.

IN the January number of *The Cornhill Magazine* begins a new serial story by Mr. Stanley Weyman, the scene of which is laid in England at the time of the great Reform Bill. The Bristol riots form a principal episode, and Brougham, Sir Charles Wetherell, and other prominent politicians make their entry in the opening instalment. The outlook 'From a College Window' this month is turned upon 'Public-School Education.' In 'Mayfair and Thackeray' Sir Algernon West records the houses in that district famous in fact and fiction. Viscount St. Cyres contributes a paper on 'Judges Wut,' and Katharine Tynan 'A Memory' of a striking and attractive character. The 'Reminiscences of a Diplomatist' bring his St. Petersburg experiences to their close with the outbreak of the Crimean War. A. H. S. has some humorous verses, entitled 'An Early Victorian Tale'; and Mr. W. A. Shenstone, F.R.S., writes on 'Matter, Motion, and Molecules.'

IN the January *Independent Review* Sir Thomas Barclay will have an article on 'France and Germany in our Foreign Policy,' and Major Leonard Darwin one on 'Municipal Trade.' Mr. G. K. Chesterton is contributing a note on Mr. Bernard Shaw. Mr. Herbert Paul writes on William Cory, the author of 'Ionica,' and Mr. C. C. Michaelides on 'Mr. Swinburne and the Sea.' Among the other articles will be 'The Congo Problem,' by Mr. E. D. Morel; 'The Mothers of the Future,' by Mr. E. D. Marvin; 'Infant Mortality,' by Miss Mona Wilson; and 'Coercing the Sultan,' by Mr. H. N. Brailsford. Sir Spencer Walpole, Mr. Laurence Binyon, Mr. E. H. Coleridge, and Miss F. M. Stawell will contribute signed reviews.

MRS. MEYNELL will contribute a poem to the forthcoming number of *The Dublin Review*—the first issue under the editorship of Mr. Wilfrid Ward, and the first in the long history of the *Review* to print original verse.

IN his interesting dedication of the seventh edition of 'The Coming of Love' to "C. J. R.," Mr. Watts-Dunton throws some light upon the peculiar genesis of the poem. He says :—

"'The Coming of Love' is the expression of the heart-thought of my life. And yet, so long did I delay collecting its various sections—scattered through many old periodicals—that I often ask myself whether the idyl would ever have been published at all save for you—you who hunted out the lyrics and sonnets with such pertinacity, made a collection of them for yourself, and became so familiar with the entire poem that at last you knew it better than he who wrote it. Naturally, therefore, I have always desired to dedicate it to you; but its novelty of subject and of method made me dubious as to how it would be received by the critics and the public. It was not merely that the interest in Gypsydom in this country was then of the most languid nature, but the artistic method of my pictures of Romany life—the method, I mean, of depicting that life by separate dramatic flashes instead of by narrative—was experimental and new. This, however, is a subject which you have often heard me discuss in full with the beloved friend we both mourn, Frank Groome, in the happy rambles we three used to have together. I determined, therefore, that to you the poem must never be inscribed unless it should win a certain amount of success. Well, 'The Coming of Love' has passed now through six editions, and Mr. Lane is proposing to bring out a seventh. May I not hope then that the time is come for me to confer upon the poem what, according to my own feeling, is the greatest and the sweetest distinction with which any book of mine could ever be crowned—its dedication to you on your birthday?"

MR. MONTGOMERY CARMICHAEL'S 'In Tuscany,' 'Lady Poverty,' and 'J. W. Walshe: the Story of a Hidden Life,' hitherto on the lists of Mr. Murray, will henceforth be published by Messrs. Burns & Oates.

IN *Chambers's Journal* for January there will be a paper by the Duke of Argyll entitled 'Wild Times in the Highlands,' and Mr. Parr edits a series of 'Unpublished Letters to William Hunter,' including characteristic examples from Smollett, written at Nice; from Dr. Johnson, Lord Chatham, and Lord Suffolk. In one of his letters Smollett complains of a cursed ulcer in his forearm, "a judgment of God upon me for the ridiculous use I had made of that wretched member, in writing such a heap of absurdities in the course of my authorial probation."

THE Delegates of the Clarendon Press having annulled their agreement with Mrs. Paget Toynbee for an edition of the letters of Madame du Deffand to Horace Walpole (the originals of which, including 500 hitherto unprinted, were discovered by Mrs. Toynbee a few years ago), and having resumed the transcript of the letters, Mrs. Toynbee is prevented from publishing her edition in the form originally announced in *The Athenæum* (July 13th, 1901). As the owner has kindly placed the originals once more at her disposal, Mrs. Toynbee does

not propose to abandon her work on the letters.

The Delegates have also annulled their agreement with Dr. Toynbee for the publication of his 'Vocabulary of the Italian Works of Dante.' Dr. Toynbee hopes, however, to make other arrangements for the publication of this work.

Just as we go to press we learn that the well-known critical writer and author, Mr. William Sharp, died quietly on Tuesday, while on a visit at Castello di Maniace, Bronte, Sicily. Mr. Sharp's health had caused concern for a long time, and for the past six winters he had been abroad. It is now definitely disclosed that he was the author of all the works issued under the name of Fiona Macleod, who figures with a long list of publications in 'Who's Who' as an unmarried lady.

E. Grant Richards has arranged with Mr. Francis Brown, whose political caricatures over the signature of "The Office Boy" have attracted much attention in *The Westminster Gazette*, to publish immediately a book of political pictures and satire entitled 'The Big Tory Hash.' None of the work to be published in this volume will have appeared previously.

Under the title 'Cornish Notes and Queries,' Mr. Elliot Stock is about to publish by subscription a volume of Cornish antiquities gleaned from the columns of *The Cornish Telegraph* in past years.

It is seldom that such an extensive and interesting collection of military books appears for sale as that forming part of the library of the Royal Military College, Camberley, which Messrs. Hodgson will dispose of on Wednesday and Thursday next. The early treatises include Sir John Smythe's 'Discourses of Divers Sorts of Weapons,' 1590, with Sir Roger Williams's 'Briefe Discourse of Warre,' 1590: a reply to the former; also Clayton's 'Order of Martiall Discipline,' 1590, and Markham's 'Souldier's Grammar,' 1539. Perhaps the most interesting lot is that containing four volumes of MS. extracts of documents referring to the operations during the American War of Independence; while there is a complete set of the 'Historical Records of the British Army,' undertaken by command of William IV. The miscellaneous books include early editions and sets of the writings of the Elizabethan and Jacobean dramatists, amongst which are Samuel Ireland's copy of the folio edition of Sir William D'Avenant's works, 1673, with the rare portrait, and the collected edition of Lyly's 'Sixe Court Comedies,' 1632, in which the lyrics appeared for the first time.

A few friends were given last Saturday a pleasant opportunity of inspecting the new warehouses and publications of the Cambridge University Press in Fetter Lane, which were generally admired. Afterwards at lunch, with the Vice-Chancellor in the chair, the Master of Peterhouse gave a lucid account of the rapid modern advance of the Press.

Sir Arthur Mitchell presided at the annual meeting of the Scottish Text Society on Tuesday, when it was reported that the third and concluding volume of Murdoch Nisbet's Scots version of Wycliffe's New Testament had been issued to members, and that the first instalment of Prof. Gregory Smith's edition of the poems of Henryson had been sent to the printer. It has been arranged to issue the works of John of Ireland, edited by Mr. Adam Blyth Webster, and the Makculloch and Gray MSS. which Mr. George Stevenson has in hand. Sir Arthur Mitchell threw out the suggestions that a set of proclamations of the sixteenth century might be collected and edited for the Society: and that words which were in use in that century, and had now fallen out of the language, might also be included in a volume of miscellanies, along with fragments of old poetry and prose which had not yet appeared in print.

In our number of January 6th we shall pay special attention to the subject of education, reporting the meetings of the Classical Association in London, and reviewing a number of books for schoolmasters and schoolboys.

Mr. Fisher Unwin, whose publishing business has outgrown the capacity of his office in Paternoster Square, will remove on January 1st to 1, Adelphi Terrace, Strand.

At a recent dinner of the Correctors of the Press Prof. Gollancz described the proof-reader as the very eyes of men of letters, and said that hidden behind the walls of some printing offices were men worthy of a degree for their scholarship. To none could such terms be more fitly applied than to Mr. Frederick Adams, who died on the 6th inst. at the age of seventy-one, having been nearly fifty years in the employment of Messrs. Spottiswoode & Co. Mr. Adams read the final proofs of the whole of the 'Dictionary of National Biography,' and in the 'Statistical Account' prefixed to the sixty-third volume Mr. Sidney Lee paid a tribute to his services. Mr. Adams had a remarkable knowledge of old French, and contributed many learned articles to *Notes and Queries*.

M. Baillaud's lecture at the United Service Institution on Monday was of great interest. He exhibited some carefully worked-out diagrams illustrating the increase or decrease of the exports from British colonies in West Africa during the last twenty years. His estimate of our colonial administration, and also of the native character, was, on the whole, favourable; but the result of his investigations was disappointing as regards the fertility of the soil in most of the countries under consideration. Improved methods of cultivation are above all things necessary; but they must be applied with the greatest skill and discrimination, since the natives, with the very elementary procedure evolved by the experience of countless generations, frequently obtain better crops than those of the best plantations under European management. M. Aug. Chevalier's remarks were of a similar tenor, though he deprecated the unduly pessimistic views of his colleague with regard to the fertility of West Africa.

The Berlin Museum has acquired a valuable collection of medical papyri, recently found in Egypt. They are said to include letters of Hippocrates, and to bear testimony to the interest with which medicine was studied under the Emperors.

The death, in his eighty-fifth year, is announced from Düsseldorf of Kirchenrat Dr. Rocholl, the friend of Schelling and the author of a number of works, among them 'Beiträge zur Geschichte der Theosophie' and 'Die Philosophie der Geschichte.'

A new book by Jonas Lie, the veteran Norwegian author, with the quaint title 'East of the Sun, West of the Moon, and Behind the Tower of Babylon,' has just been published in Copenhagen.

Recent Parliamentary Papers include a Report to the Board of Education on Endowed Charities in the Administrative County of Stafford appropriated in whole or in part to Purposes of Elementary Education (1*s.* 3*d.*) and Statistics of Public Education, 1903-5 (2*s.*).

SCIENCE

ANTARCTIC EXPLORATION.

Two Years in the Antarctic. By Albert B. Armitage, Lieut. R.N.R. Illustrated. (Arnold.)—Coming so soon after Capt. Scott's great work, this narrative of the National Antarctic Expedition by the second in command runs some risk of being neglected. Yet those who feel an interest in exploration, but cannot afford the larger work, or have no time to read it, should find the present book a godsend. Lieut. Armitage calls it "a simple tale"; at any rate, it is charmingly told, and on some points—especially the account of the sledge-journeys under his own leadership and the list of stores supplied to the whole party—it forms a useful supplement to his captain's narrative. There is a prefatory note by Dr. Nansen, who pays a graceful tribute to his hospitable entertainers of 1896 in Franz Josef Land, of whom Lieut. Armitage was one. Indeed, his combination of Arctic and Antarctic service places the latter in an almost unique position. Except Dr. Koettlitz, who was his companion on both expeditions, no other man, living or dead, has passed two or more consecutive years in the vicinity of both Poles, in each case beyond the seventy-seventh degree. This circumstance lends special interest to the chapter in which he contrasts the conditions, physical and meteorological, of regions so widely separated. He thinks that rain is the worst kind of weather in Polar countries, and points out that, while it fell in 80° N. latitude even in winter, none was experienced in the South. The temperatures observed by the Discovery party were far lower, especially in summer, than those at Cape Flora, which is 130 miles nearer the Pole than McMurdo Sound. Lieut. Armitage thinks that the greater abundance of mammalian life in the Arctic regions makes them less monotonous than the Antarctic; and on second thoughts he also gives the palm to the former in respect of bird-life, for the penguins "hardly appeal to one as birds, but more as a strange kind of inhabitant of the solitary South." The Northern bird—whose name he has forgotten—which used all kinds of tricks to entice intruders from its nest, was, we fancy, the purple sandpiper. On the whole, he prefers the Arctic regions, because there "the beasts fight shy of men and resent being stroked." In one respect there was a wide difference between his two expeditions—he had six or seven times as many companions in the South as he had during his last two years in the North; and this book throws a very pleasant light on the social life of the Antarctic explorers. The illustrations

are plentiful and well chosen, and there is an excellent map by Lieut. Mulock.

The Siege of the South Pole. By Hugh R. Mill. Illustrated. "Story of Exploration Series." (Alston Rivers.)—This book deserves a large sale, for it is a marvel of cheapness, and its appearance is most opportune. The author is a man of science who has the rare gift of making difficult things clear to the unscientific mind, and nothing could be better than his explanations of the importance of observations in the Antarctic to a true theory of terrestrial magnetism. The "siege" of the South Pole has been less continuous than that of the North; and the half-century that succeeded the voyages of Wilkes, D'Urville, and Ross was only broken by the half-hearted attack of the Challenger in 1874. As a consequence the accounts of most of the earlier voyages are out of print and only to be found in great libraries; and Dr. Mill has done excellent service by relating these voyages in detail, and illustrating them copiously by maps and engravings. During the last eight years the "siege" has been renewed with vigour; indeed, five expeditions have returned since October, 1903, the last only six months ago. The present is therefore a favourable moment for registering the results of this latest incursion—a work which can, of course, be done in outline only.

Dr. Mill rightly begins *ab ovo*, with the views of the ancients as to the Southern hemisphere; but he is less explicit than could be wished as to the undoubtedly wide acceptance in the later Middle Ages of "Antipodes," to which both Dante and Petrarch bear witness. The most valuable part of the book is the lively and minute description of the voyages—some of them very little known—in the century between Cook and the Challenger; and that of the Russian Bellingshausen in 1819–21 is here for the first time fully recorded in English. Dr. Mill's final chapter on 'The Raising of the Siege' contains plans for future exploration, which, if they cannot be adopted in their entirety, may at least provoke discussion. He points out that the fringe of the unknown region is within a week's journey by steam—which his enthusiasm allows him to call "easy"—of the ports of our Southern colonies and of the Argentine Republic. As an example of work that is quite feasible we may mention the fact that Alexander Land, discovered by Bellingshausen in 1821, has been seen four times since that date, although no one has ever landed upon it. It is odd to find an oceanographer like Dr. Mill, contrary to the scientific views of the Discovery party, speaking of the Great Barrier as "sea-ice"; and we shall be curious to hear Capt. Scott's opinion of his proposal (since put forward by M. Arctowski, of the Belgica) that its surface should be traversed in light motor-cars at the rate of five miles an hour. Has Dr. Mill read the description of the soft snow met with by Capt. Scott in his march to the south?

The volume contains a bibliographical appendix and a superb South Polar Map by Mr. J. G. Bartholomew; but a pocket in the cover should be provided for a map of this size, instead of its being fastened to the last sheets of the work. Unfortunately the index is far from complete.

'THE SECRET OF THE TOTEM.'

St. Andrews, December 9th, 1905.

The reviewer and I are still at cross-purposes, I fear. If a man agrees with all students on some points, he is not logically bound to agree with some of these students on all points! The assumption on which my argument in pp. 190-1 is based is the assumption made throughout the whole book, namely, that the social organization of tribes which reckon descent in the female line, and have "phratries," but no "matrimonial classes," is, so far, more primitive than the social organization of tribes with male descent, no "phratries," and eight matrimonial classes. The assumption may be wrong, but it is that of Dr. Howitt, and, I thought, of everybody; it is not "my own invention." Whether the assumption is logically employed in the pages to which the reviewer draws my attention (190-1) is another question. I am not at all certain that my argument here is not fallacious, and will reconsider the point.

A. Lang.

*** Mr. Lang's book is a re-examination of the problem of totemism. That problem has reference to the earliest social organization of man, and Mr. Lang, in analyzing the evidence as to this, relies on (1) the arguments of authorities whom he is questioning severely in other respects, without explaining why he accepts their arguments unchallenged on this wider issue, and (2) arguments he himself adduces from conclusions based upon the arguments set out in No. 1. We do not think this is quite sufficient for the purpose, but we do not call it "his own invention." Nor are we prepared to reject it altogether. We think it requires further consideration, and we feel sure Mr. Lang will give this consideration.

SOCIETIES.

Society of Antiquaries.—*Dec.* 7.—Viscount Dillon, V.P., in the chair.—It having been reported to the Society that on Tuesday, the 12th inst., the Bristol City Council would be asked to decide the fate of the interesting old building known as the Dutch House, which stands at the corner of High Street and Wine Street, the following resolution was unanimously adopted: "The Society of Antiquaries of London hears that the Bristol City Council will be asked at its next meeting to determine the fate of the old Dutch House. The Society would point out that this building is unique in character in that it is the only known example of a dwelling brought from Holland and erected in this country. The building is a particularly interesting one, and the Society hopes the Council will hesitate before ordering its demolition."—Mr. F. G. Hilton Price, Director, read a paper 'On the Discovery of Leaden Crosses at the Grey Friars in Newgate Street.' He said that during July and August extensive excavations were carried out upon the site of Christ Church Hospital, which previous to the Reformation occupied the site of the property of the Friars Minors of London. It was situated in the north-western extremity of the City of London—of course, within the walls. It was bounded upon the north by the City wall, with the town ditch outside it; on the south by Newgate Street and the Flesh Shambles; on the west by the Swan Inn; and on the east by Foul or Stinking Lane, apparently a most unwholesome situation. On Ogilby's map of London, 1677, on the north side of the wall, a plot of ground is marked "Hospitall Churchyard," quite close to the town ditch; a gateway in the City wall led out of the great cloister of the Grey Friars into this burial-ground. Upon this site a great oblong pit was found, measuring 50 ft. by 20 ft. and about 20 ft. in depth. In this upwards of 400 skeletons were met with, reposing in eight layers. They had been carefully buried, that is to say, the lowest row were laid in narrow graves, all without coffins, and about 2 ft. of soil was found between each layer. It was clear that these burials were the result of a great epidemic of plague, as it must be presumed that all these people had died about the same time or within a few days of each other. The top row of skeletons was covered with about 8 ft. of earth. Upon the bodies of about 100 of these interments leaden crosses were found, presumably on their breasts; many were too decayed to be picked up, but 89 of them were exhibited, varying in size from 6½ to 2 in. in length. Most were very roughly and irregularly made, having been cut out of sheets of lead, either with a chisel or sheare, and then hammered. Mr. Hilton Price stated that he considered the skeletons which had the crosses upon them to have been those of the Grey Friars. It has been proved that this order of friars were in the habit of placing a cross of lead, inscribed with the usual formula of the absolution, upon the breasts of their dead brethren, and such have been found both in England and France. The crosses under consideration were quite plain, bearing no inscription or ornamentation upon them; it was evident they had been made in a great hurry, and some were formed out of fragments of lead hammered together, indicating that the metal had run short. This is the first recorded occasion on which these plain leaden crosses have been found in London, or even in England. Upon reference to the Grey Friars' chronicle, under date 23 Edward III., *i.e.*—1348-9, the following entry is met with: "Thys yere was a gret pestelens in Yengland." The "Black Death" appeared in London in November, 1348, and raged until Pentecost, 1349, carrying off an immense percentage of the population; the monasteries are said to have suffered very heavily. The author considered that these crosses belonged to Friars Minors who had died of the Black Death. He also exhibited some other antiquities from the same site.—Mr. H. D. Ellis exhibited two examples of death's-head spoons, made at York to commemorate members of the Strickland family in the latter half of the seventeenth century; also a number of other silver spoons with marks which he believed to indicate provincial make—as was undoubtedly the case in several instances.—Mr. Albert Hartshorne communicated a note on the careless treatment of certain of the monuments in the Abbey Church of Westminster at the hands of thoughtless vergers.

Entomological.—*Dec.* 6.—Mr. F. Merrifield President, in the chair.—Dr. O. M. Reuter, of Helsingfors, was elected an Honorary Fellow.—Mr. C. W. Mally and Mr. Harold Powell were elected Fellows.—Dr. K. Jordan exhibited a series of varieties of the Mediterranean *Carabus morbillosus*, showing all intergradations, and presenting a striking case of geographical variability.—Mr. H. St. J. Donisthorpe showed specimens of *Ptinus pusillus*, Stwem., recently discovered in a cornfactor's shop at Edmonton. The species, which is common in France and Germany, has not been recorded hitherto in Britain.—Mr. A. J. Chitty exhibited a hermaphrodite belonging to the Proctotrupidæ, probably one of the Spilomicrinæ (Aspm.); a sand-wasp without wings, taken by Mr. Poole; and the male *Apion semivittatum*, Gyll., taken many years ago by Mr. Walton near the Tivoli Gardens, Margate, together with a female specimen of the same species discovered while sweeping long grass near the Chequers Inn, Deal, on September 26th, 1904.—Mr. F. B. Jennings exhibited examples of the Dipteron *Helophilus transfugus*, L., taken from thistle-heads in the marshes at Edmonton last July, and a specimen of *Stenopteryx hirundinis*, a parasite on swallows and martins, found on Box Hill, Surrey, in August.—Mr. G. T. Porritt brought for exhibition specimens of *Odontopera bidentata* ab. *nigra*, and stated that the melanic form was rapidly increasing in the Wakefield district of South Yorkshire.—Dr. F. A. Dixey showed specimens of South African Pierine butterflies taken by him in the dry season this year, further illustrating the diverse forms, and, with them, for comparison, specimens taken by other collectors during the rains.—Mr. O. E. Janson exhibited specimens of *Ornithoptera chimæra*, Rothschild, and some remarkable species of Delias collected recently by Mr. A. S. Meek in the mountain region of British New Guinea.—Commander J. J. Walker, on behalf of Mr. A. M. Lea, Government Entomologist of Tasmania, showed a specimen of the buprestid beetle, *Cyria imperialis*, Don., having, in addition to the normal fore-leg on the left side, two supplementary fore-legs originating from separate coxæ.—Mr. G. C. Champion exhibited examples of *Tetropium crawshayi*, Sharp, bred by the Rev. G. A. Crawshay from eggs deposited in July last in the bark of larches at Leighton Buzzard.—Mr. E. R. Bankes showed the unique specimen of *Depressaria emeritella*, Stn., from an unknown locality, on which the species was added to the British list many years ago; and a specimen of *Cerostoma asperella*, L., discovered by Mrs. Hutchinson near Leominster on September 21st, 1881, and only taken, as regards Britain, in Dorset (formerly), and Herefordshire very rarely.—Mr. A. Bacot, who exhibited long series of *Tryphæna comes* bred through three generations, and brought together to test the relative proportions of melanic to nonmelanic forms and the possible range of variations to be obtained from a single pair of parents, announced that all the results of the second and third generations seemed to be capable of "Mendelian" explanation.—Mr. R. Shelford exhibited larvæ of *Collyris emarginatus*, Dej., from Borneo, and said that it was certainly unusual to find a predaceous larva with mouth-parts qualified to excavate burrows in wood. He also showed larvæ and pupæ of Mormolyce.—Prof. E. B. Poulton communicated a note by Mr. A. H. Hamm on observations tending to confirm the opinion that *Pieris rapæ* chooses for prolonged rest a surface on which it is concealed.—Mr. W. J. Lucas exhibited diagrams of the several instars, and also of the mouth-parts of the imago, to illustrate a paper read by him 'On the Emergence of *Myrmeleon formicarius*.'—Mr. Martin Jacoby communicated a paper entitled 'Descriptions of New Species of African Halticinæ and Gale-

rucinæ.'—Mr. Claude Morley communicated a paper 'On the Ichneumonidous Group *Tryphonides schizodonti*, Holmgr., with Descriptions of New Species.'

ANTHROPOLOGICAL INSTITUTE.—*Dec.* 5.—Prof. W. Gowland, President, in the chair.—The following were elected Fellows: the Rev. H. J. Dukinfield Astley, Mrs. Edward Davis, and Mr. P. A. Talbot.—Mr. R. Shelford exhibited a Dyak witch doctor's medicine chest.—Mr. D. Randall-MacIver gave a paper on 'Ruins in Rhodesia,' illustrated by lantern-slides. Mr. MacIver visited sites at Inyanya, Niekerk, N'Natali, Umtali, Dhlo-Dhlo, Kami, and Zimbabwe, views of all of which were shown. At Inyanya there are countless "pit dwellings," consisting of a pit and passage and hut platforms. The elucidation of the mystery of their use is assisted by a study of the Niekerk ruins, which are the most remarkable in the country. The area of these ruins is not less than fifty square miles, and within this area it is almost impossible to walk more than ten yards without coming upon a wall. The general principle appears to be that each hill constitutes a separate unit, complete with its own buildings, and divided at the bottom from its neighbour by a boundary wall, which is the first of a series of concentric lines. These lines cannot have been for purposes of irrigation, but must have been entrenchments. The buildings in the hill are of two types—one divided by successive stages from the pit dwelling, and the other the pit dwelling itself. The forts at Niekerk are also generally similar to or derived from those at Inyanya. The more advanced type of buildings, found at Umtali or elsewhere, are all derivatives of the pit dwelling; and Great Zimbabwe itself falls into line and was simply a royal kraal. Over the whole country there seems to be a regular progression with regard to these buildings, the northern region being the most fortified, and the defensive scheme becoming less rigorous towards the south. As to the builders of these dwellings, all the implements found are of the type used by the natives of the present day. As to the date, Mr. MacIver cut sections in the ruins. At Dhlo-Dhlo he made a most significant discovery. A trench was cut below the intact cement floor of a hut, and amongst other objects Mr. MacIver discovered fragments of Nankin china. Consequently no stone was laid at Dhlo-Dhlo before the time when Nankin china was imported from the East; experts fix this date as the sixteenth century. This find conclusively fixes the date for Dhlo-Dhlo, and as all the other remains exhibit similar characteristics it may be taken as proved that the ruins of Rhodesia are medieval or post medieval, that they cannot possibly be placed earlier than the eleventh century (probably the very oldest building was not erected before the fourteenth century), and that they were built by a native African race not differing to any great degree from the modern natives.

ARISTOTELIAN.—*Dec.* 4.—Mr. E. C. Benecke in the chair.—Prof. W. R. Boyce Gibson was elected Treasurer. Miss Graveson was elected a Member.—Mr. Shadworth H. Hodgson read a paper on 'Teleology.' The idea of end or final cause in nature is a common-sense idea founded on the conception of ourselves as agents, arising independently of the metaphysical analysis of that conception. The preferability of one purpose to another makes the pursuit of it rational. Teleology and rationality are ideas which are identical in their origin, teleology being the idea which brings the future into the account. And we seek for them in natures other than ourselves, because the seeking for them is an irresistible tendency in our own nature, being bound up with the very exercise of thought. In thinking of natures, whether our own or other than our own, we seek to discover the correspondence of part to part, factor to factor, element to element, aspect to aspect, and so on, so as to reduce our whole conspectus of the universe to harmony, comparative disorder to order, in which every part is for the sake of some other, and is adapted to realize it. The whole of nature other than consciousness is *for the sake* of consciousness as a whole. End, or final cause, or that for the sake of which anything exists, is a term of consciousness, indicating *value*—a term which has no meaning except as a term of consciousness, consciousness itself having nothing beyond itself, for the sake of which it is; but it is as distinguished from efficient agency that it is the universal final cause or end of all existence other than itself. But it may be asked, If the pursuit of desires of our own is the origin of our conception of rationality, is not the assumption of rationality in natures other than our own an unwarranted assumption? By no means. What would be unwarranted is that a reasoning analogous to our own is the efficient agency, affording *pro tanto* a theoretical explanation of that assumed rationality. The warrant for the assumption of rationality or teleology in universal nature is the fact that the assumption arises in, and is bound up with, the exercise of our reasoning power, the exercise of thought, from which it is shown by analysis to be inseparable. Its contrary, irrationality, which we may call chaos or chance, is in fact inconceivable—one of those attempts at thinking which fail, a thought which is literally unthinkable. Our own action from final causes can afford no explanation of rationality in the universe, because it is not an ultimate fact in our experience, but is always analyzable into two actions which are efficient simply—the motive (which is consciousness) acting on the conscious agent, and the conscious agent reacting on his own consciousness (in resolving on the action), the *modus operandi* in both cases being something which stands in need of explanation. Our result therefore is twofold. On the one hand, we must conceive the universe as a rational process from a worse state to a better, teleology being, so to speak, the dynamical aspect of rationality, involving a correspondence between its past, present, and future states, in which the future will be better than the past. On the other hand, we cannot treat this conception as a speculative explanation of the nature of the universe, because we have no knowledge of the nature either of the *modus operandi* of the process, or of the final future state of the whole towards which it tends. We have no speculative key to the nature of the totality of existence, but are left standing in a practical attitude in respect to it, that is to say, in an attitude of faith as distinguished from knowledge.—The paper was followed by a discussion.

MEETINGS NEXT WEEK.

MON. Institute of Actuaries, 5.—'Canadian Vital Statistics, with Particular Reference to the Province of Ontario,' Mr. M. D. Grant.
— Aristotelian, 8.—'The Nature and Reality of Objects of Perception,' Mr. G. E. Moore.
— Society of Arts, 8.—'The Measurement of High-Frequency Currents and Electric Waves,' Lecture IV., Mr. J. A. Fleming. (Cantor Lecture.)
— Sociological, 8.—'The Institut de Sociologie: its Equipment and Work,' M. Waxweiler.
— Geographical, 8½.—'Anthropo-geographical Investigations in British New Guinea,' Drs. C. G. Seligmann and W. Mersh Strong.

TUES. Sociological, 4.—'Biological Methods in Application to Social Problems,' M. Waxweiler.
— Statistical, 5.—'The Decline of Human Fertility in the United Kingdom and other Countries,' Drs. A. Newsholme and T. H. C. Stevenson; 'Changes in the Marriage- and Birth-Rates in England and Wales during the Past Half-Century,' Mr. G. Udny Yule.
— Institution of Civil Engineers, 8.—'Heat-Economy in Factories,' Mr. H. A. Mavor.
— Anthropological, 8½.—'The Origin of Eolithic Flints by Natural Causes,' Mr. S. Hazzledine Warren.

WED. Meteorological, 7½.—'Kite Observations from a Trawler in the North Sea,' Mr. G. C. Simpson; 'Investigation of the Upper Air in the West Indies by Means of Kites,' Messrs. C. J. P. Cave and W. H. Dines; 'Temperature Observations during the Partial Solar Eclipse, August 30th, 1905, Mr. W. H. Dines; and two other Papers.
— British Archæological Association, 8.—'Arbroath Abbey,' Mr. C. H. Compton.
— Folk-lore, 8.—'Backfooted Beings,' Mr. A. T. Crawford Cree.
— Geological, 8.—'The Clunian Series of the Ludlow District,' Miss G. L. Elles and Miss I. L. Slater; 'The Carboniferous Rocks of Rush, Co. Dublin,' Messrs. A. Matley and A. Vaughan.
— Microscopical, 8.—'A Fern Fructification from the Lower Coal Measures of Shore, Lancashire,' Mr. D. M. S. Watson.
— Society of Arts, 8.—'The Aerograph Method of distributing Colour,' Mr. C. L. Burdick.
— Sociological, 8.—'The Russian Revolution and its Consequences,' M. G. de Wesselitsky.

THURS. Royal, 4½.
— Linnean, 8.—'Report on the Vienna Botanical Congress,' Dr. A. B. Rendle; '*Cyrtandraceæ malayanæ novæ*,' Dr. F. Kränzlin; 'Characeæ from the Cape collected by Major A. H. Wolley-Dod,' Messrs. H. and J. Groves; 'Note on the Distribution of Shortia, Torr. and Gray,' Mr. B. Daydon Jackson.
— Chemical, 8½.—'The Relation of Position Isomerism to Optical Activity, Part V.,' Messrs. J. B. Cohen and I. H. Zortman; 'Azo-derivatives from α-naphtho-methylcoumarin,' Messrs. J. T. Hewitt and H. V. Mitchell; and two other Papers.

Science Gossip.

THE eminent pathologist Dr. E. Ziegler, whose death in his fifty-sixth year took place recently, was Professor of Pathological Anatomy at Freiburg, in Breisgau, and the author of a number of valuable scientific works.

THE Academy of Science in Berlin and the Royal Society of Sciences in Copenhagen have arranged to co-operate in the production of a catalogue of Greek and Roman medical MSS. A plan for a complete edition of the writings of the medical men of antiquity, based on this catalogue, is to be brought before the International Union of Academies, which will probably make known its decision at the general assembly to be held at Vienna in 1907.

THE Symons Gold Medal of the Royal Meteorological Society has been awarded to Lieut.-General Sir Richard Strachey, F.R.S., and will be presented on the 17th prox.

PROF. KREUTZ communicates to No. 4057 of the *Astronomische Nachrichten* the results of Herr Ebell's new investigation of the orbit of Schaer's comet (*b*, 1905), with an ephemeris carried back to a fortnight before the time of discovery, as he thinks it may yet be found registered earlier on photographic plates. When discovered on the 17th ult. it was nearest to the North Pole (distance about 4°), and also at its nearest approach to the earth, its distance from us being 0·25 in terms of the earth's mean distance from the sun, or about 23,000,000 miles. The perihelion passage took place on October 26th, when the distance from the sun was 1·05 on the above scale; the motion retrograde at an angle inclined about 39½° to the plane of the ecliptic. The comet is now situated in the southern part of the constellation Aquarius, and moving slightly to the east of south; but its brightness is only about the twentieth part of what it was at the time of discovery, so that it is out of the reach of any but very powerful telescopes.

The Allahabad Pioneer gives some interesting details of the sunspots photographed at the Dehra Dun Observatory during the present year. Dehra Dun is one of the three observatories in the British Empire at which the sun has been photographed daily since 1879. Astronomers had predicted that the year 1905 would be marked by a maximum of sunspots, and the great spot that became visible in February seemed to verify the prediction. But during the remainder of the year the sun remained in complete quiescence until the beginning of November, when a spot appeared rivalling in size that of February. About November 20th a whole chain of spots broke out across the sun, and could be seen encircling it like a belt. Such a phenomenon had never been witnessed before during the whole period of observation. This great outburst of sunspots had the immediate effect of disturbing all the magnetic instruments and needles in India. During a few days the intensity of the earth's magnetic force underwent great variations, and horizontal needles were observed to move widely in a few seconds. Curiously enough, the needles were less affected at the formation of the spot than at its disintegration.

FINE ARTS

THE LEICESTER GALLERY.

MR. CONDER is showing once more at this gallery. It is a testimony to his activity and his facile invention that in a single year he should have produced enough to fill one of these rooms, and this too, very largely, with oil paintings. We wish we could think that the quality of his work had improved in the same ratio with his productivity, but it is impossible not to recognize here signs of a desire to respond too readily to the public demand for his works. Last year his exhibits seemed to us as good as, if not better than, anything he had done before. This year, although the actual accomplishment is fully maintained, there is too much repetition of ideas and motives that have already done duty, and have lost their freshness and force.

No doubt this is largely due to the effort he has made to express himself in oil painting—an effort in which he has persisted with laudable pertinacity, but so far without conspicuous success. It is not merely a question of technique, though, with a greater knowledge of the subtleties possible to the medium, he might arrive at a quality which would more nearly express his particular feeling than the opaque and loaded touch which he affects. But we think his way of seeing and feeling is as perfectly suited to his washdrawings on silk as it is unsuited to the complete statement of solid relief which oil painting almost inevitably implies.

The usual criticism passed upon Mr. Conder is that he cannot draw, but that his colour is so beautiful that it does not matter. This, we think, is a misapprehension. Mr. Conder can draw—not correctly, indeed, but very expressively; he can convey the essentials of a pose, the gesture of an arm or the movement of the eyes, with surprising assurance, and he can design at times with great felicity and inventive power. But his drawing is not structural or searching: it has something of that superficiality which distinguishes the draughtsmanship of the eighteenth century, whence he has derived much of his inspiration, together with an oddity, an inclination to caricature, which the elegant society of that period would hardly have understood. Such a style of drawing, then, as he can master demands a fluid medium with a quickly moving touch; it must depend for its effect on the ease of the general contour, not upon any finely wrought silhouette or massive and scientific modelling. While he is working in water colour upon silk, two gradated tones, helped by the sheen of the material, are enough to set the imagination astir; the spectator accepts the form as sufficiently modelled for its purpose. But when forms no less summary in conception are rendered on a large scale with a brush that is entangled in the stiff matter of oil paint, by a hand that can no longer move rapidly and at ease over the surface, and when, instead of two delicately washed tones to give a limb or a torso, Mr. Conder builds up his form with many touches of solid paint, we miss altogether the illusion; the symbol, professing to do more for us, still yields no fuller statement of the fact, and at the same time hinders the spectator's imagination from lending its aid.

In the matter of beauty of surface there can be no comparison between the delicate and elusive hues of washed silk, with its half-hidden silvery sheen, and the heavy, clogged, and resisting surface of Mr. Conder's oils. If, indeed, the oil paintings expressed some profounder, more completely substantiated idea, and gratified the imagination at the expense of immediate pleasure to the eye, one might admit the necessity and forget the privation. But so far as we can see this is not the case; on the contrary, there is a tendency here and there to over-accentuate the expression of his faces, and to make this of a kind which is certainly not distinguished.

Among the best of these new paintings is, we think, the *Mademoiselle de Maupin* (No. 19), which has a new motive of composition with its repeated uprights. But in none is the colour scheme so original and so subtle as in the beautiful water-colour *In the Shadow of Pan* (41); while in freshness of feeling and a delightful unexpectedness in the composition *The Terrace Garden* (44), also in water colour, is unsurpassed.

M. Jacques Blanche, whose pictures fill the adjoining gallery, has certainly a great deal of the technical science which Mr. Conder lacks; and in this respect, at all events, his pictures have gone on steadily improving. If one compares the early portrait of *Aubrey Beardsley* (3) with such later pieces as *La Piquette and her Doll* (20) or the *Berenice and her Doll* (24), one notes a marked increase in the subtlety and methodical completeness of the method. The last-named, indeed, is a most remarkable example of a kind of painting which is rare in modern art: over a transparent brown monochrome on a smooth ground the artist has scumbled his half-tones with a delicate feeling for the value of semi-transparent warm greys, and has finally loaded his lights sufficiently to produce a fine enamelled firmness and brilliance of surface. M. Blanche has attained, in fact, such a mastery of his technique that he can express himself with something of the freedom of touch that most modern artists can attain only in drawings, and he has, moreover, a control of brilliant effects of contrast, of rich transparent darks and the glitter of silvery lights. More and more the difference between such methods and the crude, haphazard loading of opaque pigments which has been in vogue must become apparent. When we, however, consider the temper of M. Blanche's mind, the kind of ideas which inspire him, we find ourselves less in sympathy. His undoubted brilliance has something hard and unsympathetic in it; his observation of character is rather shrewd than profound. The larger, more central feelings seem to be wanting, and we are conscious of an acute, almost indifferent and disillusioned attitude to life, as of a satirist who lacks sufficient energy of indignation to fire his imagination. Still, of the subtlety and acuteness of his rendering of actual people and things of the day there can be no doubt; and if with the increase of his technical science his imagination were to deepen and broaden, he would strengthen his position as one of the most significant of contemporary French artists.

In the same gallery are some very clever sketches by Mrs. Edmund Davies, which show talent and an appreciative understanding of artistic quality. We like especially the *Recollections of Japan*.

THE THOUSAND AND ONE CHURCHES IN LYCAONIA.

This site, the Turkish Bin-Bir-Kilisse, has attracted increased attention since the publication of Strzygowski's 'Kleinasien ein Neuland der Kunstgeschichte,' reviewed in *The Athenæum*, November 14th, 1903 (p. 656). The work incorporates the description and rough plan by Mr. Crowfoot, as also a more detailed plan by Smirnov, and a study in considerable detail by Prof. Strzygowski, founded on these and older authorities. The account of the site given in this book is by far the best, though still only a very inadequate one. The whole argument of the book is founded on the belief that the site and buildings belong to a very early period, and that the methods of construction practised there may safely be taken as almost a starting-point in the history of Byzantine church architecture. As to the discriminating, but on the whole cordially laudatory review just mentioned, it seems to me, with the exception of one rather important detail described below, to be on the right lines, and I am in agreement with the views stated in it. But the assumption of an early date for the Thousand and One Churches as a whole, from which Strzygowski starts, must certainly be dismissed as erroneous. The results at which we arrived in 1905 as to the date of the churches and the checquered history of the city to which they belonged are so opposed to existing ideas and prepossessions that it seems useful to make them known as widely as possible—especially as they prove more clearly than ever that extremely important results, including probably a history of church construction in one city from about A.D. 350 to 1050, might be reached by a trained architect with means and leisure to examine the site. The historical sketch which I shall state rests on such objective and incontrovertible evidence that it seems likely to be regarded as forming the basis on which future exploration will work; I write purely as an epigraphist and historian, and not as presuming to state an opinion on architectural questions.

Bin-Bir-Kilisse lies about 74 kilometres (by the Bagdad Railway Survey) from Konia, in a hollow on the northern flank of Kara-Dagh, looking out direct to the north. In 1882 I spent part of a day on the site, when travelling in the company of Sir Charles Wilson, then Consul-General in Anatolia; but I was at that time a mere beginner in exploration, and had not learnt how to search for evidence; moreover, I had contracted an illness in Konia, and was hardly able to sit on a horse, much less to wander in the heat over those wide-spread ruins. This time, in May, 1905, we reached the site about sunset, having spent the day on the top of the mountain (Kara-Dagh) at a site called Daoulé or Devle, which is a sort of high-lying *annexe* to Bin-Bir-Kilisse. Rain began during the night, and expelled us from our couches on the house-top. I spent the hours from 4.30 to 7.30 A.M. in examining some of the churches; then we were driven away by the approach of a great thunderstorm, which had been long overdue, and which enveloped the mountain in mist and rain for three days. But we found enough to say with confidence that both sites belong mainly to the period when Byzantine power was reviving from the Saracen attack, and especially to the time after the Saracen invasions had ceased to be a constant danger. Daoulé probably belongs to the intermediate period, 650-900 A.D.; and Bin-Bir-Kilisse in its more exposed situation is at once the earlier and the later site. In the latter the churches belong for the most part to the tenth or eleventh century. In the upper site, at Daoulé, an inscription on one of the churches mentions that it was [built] or [renovated] (the serious doubt and difference are caused by a break in the stone) during the time when Leo was the metropolitan bishop (*i.e.* of Iconium), about 787 A.D.; a second was of similar date, and others may be earlier. The evidence, so far as it reaches, is absolute, certain, and incontrovertible, because it is epigraphic. Mr. Crowfoot speaks of the "paucity of inscriptions," and seems to imply that there are none, or next to none. But there are a fair number; in my two very brief visits I have copied above a dozen, and I have not examined more than a quarter of the site. Two, at least, which escaped me, have been copied: one by MM. Radet and Ouvré in 1885, and one by Miss Bell in 1905. Others I know to exist. The study of the architecture must be based on epigraphy, for this fixes the chronology and the historical circumstances in some degree.

As to the purpose of the two score churches in or above that town in the oval recess among the mountains, the epigraphic evidence shows that at least three were erected in memory of deceased persons, and one was built or renovated as a vow and an expiation by a presbyter who retired from the duties of the ministry; and probably several others will, as the epigraphy is more carefully studied, be proved similarly to be votive or mortuary. I am uncertain whether or not two other memorial inscriptions I copied belong to churches or only to graves.

The church at Daoulé, erected or renovated by the presbyter just mentioned, is one which will engage and reward the attention of architects, on account of the important inscription which gives the date of the work. In Konia this inscription was mentioned to me by Miss Bell as being of extreme importance as probably giving a date of construction, but as decayed and almost illegible. I spent the best part of five hours on it, and ought to have returned to it on the following day; but the storm made this impossible. Still, most of it is certain: it is engraved on two adjoining stones inside a complex of buildings on the northern side of the church. The building is so ruinous in this part that my memory of the locality was inaccurate, but I follow Miss Bell's account.

+ εὐχῇ Βασηλήου π|ρε[σβυτέρου] ἀ[νενε-?
όθη τὸ πρεσβυτέριο|[ν] ὑπὸ Λέοντος
τοῦ ἁγιοτά[του] μητροπο|λίτου ἔος Κωσταν-
τήνου τοῦ ἁγιοτά|του μητροπολίτου ἔ-
τ(η) αν'(?)

"+ By the vow of Basil the presbyter was [renewed ?] the presbyterium under the rule of Leo the most holy metropolitan until Constantine the most holy metropolitan during 51 years (?)."

It is unnecessary and unsuitable to quote here the rest of this long and in some respects diffi-

cult inscription, which continues for thirteen lines, while the date [μηνὸς Σεπ]τεβρίου ἰν(δικτιῶνος) δ' is engraved on the next course of stones below. The number of years is extremely doubtful. The letters of the inscription are very much worn and difficult, but the date under Leo is fortunately clear and certain. The reference is indubitably to the bishop of the metropolis of the province, viz., Iconium: no other metropolitan could be taken into account on this site. Now Leo was metropolitan bishop of Iconium at the second Council of Nicæa, A.D. 787. The rude lettering and the detestable spelling show that the inscription is very late, and that no unknown earlier Leo, who might possibly have existed in the very defective list of Iconian bishops, can have been referred to. After stating the circumstances, the presbyter ends with a prayer for the pardon of the sins of himself and his wife Irene (spelt Ἠρίνις). Strzygowski points out ('Kleinasien,' pp. 105, 187, 207) that the enlargement of the presbyterion of a church is a common feature at Bin-Bir-Kilisse. The apse alone was originally the place for the presbyters, but afterwards the eastern part of the nave, with the first column on each side, was added. If my conjecture that this operation was performed by Basil is right, traces of the change ought to be evident, even in this ruinous church; and thus the conjecture should be proved or disproved. The date about A.D. 787 for this change would be typical, probably, for other cases. But in this and in numberless other points our brief examination of the ruins is only important as showing how much might be done by careful study by an architect and an epigraphist; and my chief purpose is to plead for the equipment of such an enterprise on a reasonable scale. A few hundred pounds—say 300*l.* or 350*l.*—with at least a month free on the spot, to measure, to dig, to move stones, &c., would result, if suitable persons can be found for the work, in a most valuable architectural and historical study. At the same time, it may be hoped that this paper will give sufficient proof, if any be needed, that neither the architect alone, nor the epigraphist alone, is sufficient: each can raise many questions, and indicate lines of search, which only the other can deal with and follow out.

The term "presbyterion," which is used in the dedication of the retired presbyter, must mean the part of the church appropriated to the *synedrion* or *collegium* of the presbyters; and the word *kollegi(o)n* in the interior inscription of another church (Crowfoot, No. III.) should be interpreted in this sense probably, and not in the way taken in the above-mentioned review of Strzygowski. That inscription of the kollegi(o)n is perhaps earlier in the form of lettering than any other of the inscriptions hitherto mentioned; but I have not seen it since 1882, and the letters are of such a character and so distant from the eye that the forms in my copy afford little criterion of date.

A stronger chronological argument is furnished by three inscriptions on three adjoining stones in the same course in the outer wall of the apse of this church. The first is hieratic; the letters are coarse, and the spelling abominable: αὕτη [ἡ] κατύκυσης μου ἡς ἑῶνα ἑῶνος, ὧδε κατυκύσο αὐτή[ν]: "This is my habitation for ever and ever: thus inhabit it." That this inscription is as late as the eighth or ninth, or even the tenth century seems certain; that it was engraved as a sort of consecration when the church was new I feel little doubt; but any one is free to consider that it was cut at a later date than the building of the church, and his opinion could not be directly disproved. On the next stone in the same course is another inscription cut by a different hand: "Here lies the daughter of Stephanus, who never showed perception or pleasure: on the tenth November....." I take this to record that the church commemorates the witless child of the dedicator, Stephanus; but here again the opinion may be maintained that this inscription, which also is indubitably very late, was engraved long after the church was built. Both are published by MM. Radet and Ouvré: the first in a copy nearly accurate, but without transcription; the second incomplete and transcribed incorrectly (reading Μῆγνος as name of the daughter, instead of *μὴ γνοῦσα*, *Bulletin de Correspondance Hellénique*, 1886, p. 512); but they have omitted the decisive evidence of date. The second inscription extends in part on to the stone adjoining on the right; and this stone already contained an epitaph before the church was built—in fact, it was a gravestone, which was cut to adapt it to its place in the church, and the original epitaph on it was mutilated. This epitaph was quite a late document, coarse and rude in lettering. Only a few letters remain of the first two lines; and they are faint, and thus escaped the notice of the two French explorers. This epitaph could not be earlier than the sixth or seventh century, and may be a good deal later; and some interval must have elapsed before it could be taken and cut to build the church. The interval lasted probably until the end of the Arab raids, when the city was rebuilt, and many new churches were constructed, in which old stones were often used.

I hope that I shall not be understood to imply that the two excellent explorers just mentioned showed carelessness in missing the letters of the older epitaph on the stone in the apse. I confess that I also omitted them at first, thinking that they contained an obliterated date, probably by indiction (as I saw N clearly), and therefore valueless for chronology, even if it had been decipherable; but afterwards, when I went on to the church mentioned below and found in its west wall three older inscribed stones, which the builders had used, I returned to church No. III., and re-examined the inscriptions on the outside of the apse, with the results already described.

Thus church No. III. contains both an interior inscription, which I copied in 1882, and three exterior inscriptions, which I copied in 1905. In each case I saw only what I copied: in 1905 I had no time to enter the church. Pridik copied part of the inner inscription, making no sense of it (Strzygowski, 'Kleinasien,' p. 58), and MM. Radet and Ouvré copied two of the exterior inscriptions. This is a typical example of the haphazard way in which the inscriptions of Asia Minor have been collected. Only when the work is completely done does the historical reasoning upon it become sure. But that calls for more time and more money. I cannot even guarantee that all these four inscriptions are in the same church. I can say only that the three exterior inscriptions are in the church marked III. on the published plan; and that Strzygowski attributes to this same church, on Pridik's authority, the interior inscription which I copied twenty-three years ago, without recording the position of the church that it belonged to. Considering how unsatisfactory all the plans and accounts of Bin-Bir-Kilisse are, we must wait for a fuller and more accurate description of it and of Daoulé. In the latter only one church has been noticed by Crowfoot (his No. II.). Smirnov did not see it, nor any other traveller except the indefatigable tourist Davis. I am glad to think that a full and trustworthy account of both sites may soon be supplied by Miss Bell, who has examined, photographed, and planned both places with a care and thoroughness that no one else has applied.

In another church—which is not mentioned on Crowfoot's plan, but which stands about two hundred yards north of the church at the south-west side of the village, marked "Octagon. Church" on the plan—there are three inscribed stones in the west wall. One is turned upside down and cut, and this mutilated inscription is dated between A.D. 962 and 970. The other two stones are also very late; both are cut, and one is turned sideways. This church must therefore be dated in the eleventh century, not later than A.D. 1071, but probably near that year. The Seljuk Turks conquered the country in 1072, and no churches can be dated later than the conquest.

I am convinced that an explorer trained in Byzantine architectural history would unhesitatingly assign to most of these plain, undecorated buildings a late origin; Strzygowski had never seen them, and depends on very imperfect descriptions, ground-plans with very few elevations or details; and he was evidently much influenced by Mr. Crowfoot's unhesitating opinion that "we may regard the ruins of Bin-Bir-Kilisse as the remains of a typical provincial town of the early Byzantine age." In place of this date we must now substitute "the ninth to eleventh centuries." But, while the churches for the most part belong to this late date, it does not follow that their designs are late. In that remote and sequestered spot, far from the centres of civilization, early forms and designs may have been preserved and repeated with little change, except a growing plainness and a decrease in care for and richness of ornament. But I lay no stress on my imperfect comprehension of architectural character. I depend on the epigraphic evidence that as a whole Bin-Bir-Kilisse is of late Byzantine time, but pure Byzantine, untouched by Seljuk work. It was abandoned about 1100 A.D.

It is not meant, however, that Bin-Bir-Kilisse is only a late site. It is an old site, but, being exposed to the full fury of Saracen raids, it is likely to have been completely destroyed during the three centuries of war 660-965 A.D. None of the churches on the lower site can safely be dated between 660 and 900. During that time the higher parts of the mountain alone were safe, and most of the churches at Daoulé may probably be assigned to that period. Before 650 we may look for buildings at the lower site; and such buildings are likely to have been destroyed by the Saracens, while those that belong to the tenth and eleventh centuries have suffered little from the hand of man, and have given way only to the gentle influences of nature. The explorer of Bin-Bir-Kilisse would do well to seek for some means of distinguishing buildings which have suffered intentional devastation; these may safely be dated before 660 A.D. Probably a careful examination would reveal much about the history of the city of Barata, and might show that churches of very similar plan were executed before 650 and after 900.

Epigraphic evidence of that older city, the Barata of the Roman and early Byzantine periods, is not wholly wanting. MM. Radet and Ouvré have fortunately copied and published the inscription on a sarcophagus, which I did not see. Although the text is incomplete and not restorable, it is expressed in an early class of formula, and can hardly be later than the fourth century. Also the inscriptions in the extreme north-western church, Crowfoot No. VI., may perhaps belong to an early period—the fifth century, possibly, if I may judge from my copies made in 1882; but the forms are not very distinctive, and one could not lay any stress on those hasty copies made so long ago. It is impossible to express any opinion without seeing the inscriptions again.

Daoulé, also, had probably a complicated history. It was perhaps begun as a monastery in a retired spot high among the mountains, about the end of the fourth century or during the fifth. This process of seeking retirement in mountains and deep glens was practised in Eastern Anatolia already by Basil and Gregory, soon after the middle of the fourth century. Then, during the times of unrest and constant raid, the centres of population were removed from exposed spots like Bin-Bir-Kilisse, near the level of the plain, to places high among the mountains of Kara-Dagh and Karadja-Dagh.

Then Daoulé probably came to be used as a town for residence, until the Byzantine power was reinvigorated during the tenth century, and the Saracen raids ceased.

If the views just expressed are right, it is more evident than ever that the proper exploration of Bin-Bir-Kilisse and Devle is urgently needed in the interests of Byzantine history and of Christian architecture. There remain there the ruins of nearly two score churches, belonging to all ages from the fourth or fifth century to the eleventh, not to mention one large monastery at Daoulé. It is not merely plans, drawings, photographs, of the architecture that are needed: almost more necessary is it to observe carefully and collect all the evidence, epigraphic and otherwise, bearing on the date of the different buildings and on the history of the city. With this should be united an exploration of four or five other remarkable Byzantine sites in Kara-Dagh and Karadja-Dagh, all still practically unknown and unexplored. To judge from some photographs made on one of the Karadja-Dagh sites by Prof. T. Callander, my travelling companion in 1904 and old pupil, the remains there seem earlier than anything that I have seen at Bin-Bir-Kilisse, and more like the ornate Syrian architecture. The ruins of Bin-Bir-Kilisse are probably those of the ancient city of Barata, a bishopric throughout the history of the Church in Lycaonia. The evidence is not complete and conclusive; but the only other possible supposition seems to be that Thebasa was situated here, Barata at Kara-Bunar, and Hyde at Emir-Ghazi; and that theory presents so many difficulties that, after inclining to it temporarily, I have had to abandon it. I need not here state the difficulties of the theory. The positive arguments which tend to prove that Barata was situated at Bin-Bir-Kilisse are stated in a very long article on Lycaonia, by the present writer, in the *Jahreshefte* of the Austrian Archæological Society, 1904, part i.; and they are pretty strong; but decisive epigraphic evidence is necessary before certainty can be attained. The direct Roman road from Iconium to Cybistra would pass across the plain on the north side of Kara-Dagh; and this route ought to be examined. The increase of the marshes due to the water of Tcharshamba Su has caused the route to fall into disuse.

Part of my purpose in visiting Daoulé was to get a series of geographical observations in order to fix the position of Bin-Bir-Kilisse more accurately. But during the day we spent there the air was so dark with the coming storm that nothing was visible beyond a distance of four or five miles out in the plain.

W. M. Ramsay.

SALES.

Messrs. Christie's sale last Saturday comprised pictures by old masters and works of the Early English School, the property of Mr. H. J. A. Eyre, of Shaw House, Newbury; also pictures and drawings formerly belonging to the late Mr. Willett L. Adye, and others from various sources.

Shaw House was for many years the seat of the Andrews family, one of whom was created a baronet, although the most famous member of it was James Pettit Andrews, the well-known antiquary and historian, who died in 1797. The place has also historical associations, inasmuch as it was here that Charles I. slept at the time of the great battle; a fracture in the wall of one of the rooms is still shown as the souvenir of a shot which only just escaped the king. Shaw House has been sold by Mr. Eyre, and in consequence the pictures have been dispersed. The collection was not important, and nothing of its past history or provenance is known. The principal attraction was a really fine example of P. de Koning, an extensive view over a landscape, with a church and figures in the foreground, and a river winding away in the distance; this realized 2,100gs., the highest price ever paid for work by this artist. The four Canalettos were Venetian scenes, a view looking down the Grand Canal, with the Dogana and the Church of Santa Maria della Salute, bringing 135gs. A pair of good examples of S. Scott, Old London Bridge with St. Paul's and the Tower, and Westminster from the River, realized 250gs. A Romney sketch of a head, said to be of Lady Hamilton, but more probably of Mrs. Crouch, and very similar to the picture engraved under the title of 'Euphrosyne,' sold for 105gs.

There were several portraits of members of the Andrews and Eyre families. The most important of these was by Reynolds, and was catalogued as of "a lady." She is in dark dress with red bodice, and has a white lace frill round her neck. There seems to be no reasonable doubt about this lady being Anne, daughter of the Rev. Thomas Penrose, rector of Newbury, and wife of James Pettit Andrews, the historian already mentioned; she died on September 15th, 1785. In Messrs. Graves and Cronin's great work on Reynolds there is a record of a Mr. and Mrs. Andrews having sat for their portraits in 1760, but beyond this fact the compilers were unable to discover anything, and the portrait of Mr. Andrews yet remains to be discovered. The 31 lots realized 3,594*l.* 4*s.*

Mr. Adye's property consisted exclusively of family portraits, the names and painters of which have unfortunately been lost. About one of the portraits classed among those by anonymous artists there was, however, no doubt whatever. The portrait of Ralph Willett (lot 137), the famous book-collector, was an undoubted Romney, and was painted in 1782; and this fetched 250gs. Another Romney was that described as of "J. W. Willett, Esq." At the time this was painted, about 1785, he sat to Romney as John Willett Adye, and it was not until the death of his maternal cousin, Ralph Willett of Merly, in 1795, that he took the additional surname of Willett, becoming John Willett-Willett. Under this name he sat for New Romney, Kent, from 1796 to 1806, and died at Bath on September 27th, 1815. This portrait realized 125gs. There were at one time several fine Romneys in the Willett collection, but these were sold privately some years ago, and their places taken by copies, which were also included in the sale on Saturday. A portrait in pastel and *gouache*, by D. Gardner, of Mrs. Willett, in yellow and white dress, sold for 65gs.

The miscellaneous properties included an example of that rare master J. F. van Douven, a violinist at a window, on copper, signed and dated 1683, 72gs.; a landscape by Gainsborough, a view on the Orwell, a peasant driving animals along a road in the foreground, mentioned in Fulcher's 'Life of Gainsborough' (p. 238) as one of two in the possession of the Rev. R. Longe, 420gs.; F. Hals, portrait of a gentleman in dark cloak and hat, white linen collar, on panel, 280gs.; and A. van der Neer, a river scene with buildings, boats and figures, sunset, on panel, 180gs.

The same firm sold on the 11th inst. the following engravings. After Reynolds: The Countess of Aylesford, by V. Green, 42*l.*; Lady Elizabeth Foster, by F. Bartolozzi, 126*l.*; The Duchess of Devonshire and her Daughter, by G. Keating, 94*l.*; Lady Taylor, by W. Dickinson, 105*l.* After Morland: Delia in Town, by J. R. Smith, 105*l.*; Rustic Employment and Rural Amusement, by J. R. Smith (a pair), 136*l.* After Cosway: Hon. Mrs. Bouverie, by J. Condé, 81*l.* After Russell: Maternal Affection (Mrs. Morgan and Child), by P. W. Tomkins, 68*l.* After Romney: Emma (Lady Hamilton), by J. Jones, 241*l.*; Nature (Lady Hamilton), by J. R. Smith, 220*l.*; Mrs. North, by the same, 100*l.* After Lawrence: Miss Farren, by F. Bartolozzi, 183*l.* After W. Ward: Hesitation, by W. Ward, 65*l.*; The Musing Charmer, by the same, 84*l.*

A drawing by Swebach-Desfontaines, La Promenade de Longchamps, fetched 450*l.*

Fine-Art Gossip.

Messrs. Henry Graves & Co. held a private view of landscapes in water colour by modern Dutch artists last Thursday; also of landscapes in Holland and Belgium by M. C. Jacquet, of Brussels.

Messrs. Dowdeswell have on view water-colours at home and abroad by Miss Winifred R. Roberts.

At the Whitechapel Art Gallery a Photographic Exhibition was opened last Monday, and will be on view till January 7th.

We have it on the authority of the *Intransigeant* that this year's autumn Salon has not been a financial success. The novelty has apparently worn off, for the money taken at the doors has only been about one-half as much as that taken last year, and the sale of pictures has been very small.

The death, in his seventy-seventh year, is announced from Berlin of the portrait painter Prof. Fritz Hummel.

An unknown phase of Puvis de Chavannes's career is being revealed by the publication of an album of his caricatures, to which Mlle. Marcelle Adam has contributed a preface. The great artist was, it seems, an inveterate caricaturist, but only for his own private amusement and that of his intimate friends. He attached no importance to these trifles, of which Madame Philippe Gille, widow of the well-known writer, possesses a large collection, and it is from this source that the album in question is derived. The caricatures cover a very wide field of imagination, but the artist possessed the unique merit of never caricaturing his friends.

The usual excursions of the German Archæological Institute of Athens will not take place next year, according to a recent announcement, but Prof. Dörpfeld will during April and May give lectures at Olympia and Troy.

MUSIC

OUR LIBRARY TABLE.

The Complete Petrie Collection of Ancient Irish Music. Edited by Charles Villiers Stanford. (Boosey & Co.)—The Society for the Preservation and Publication of the Melodies of Ireland, founded in 1851, published a volume of Irish melodies collected by Dr. George Petrie, and in a preliminary announcement it was stated that the Society had at its disposal material sufficient for five more such volumes. Sir Charles Stanford, who has given many proofs of his love for the wonderful folk-music of his native country, has traced the greater part of that hitherto unpublished material, and included it, together with the melodies of the printed volume, in the present collection. The editor has left Petrie's work untouched, noting, however, doubtful points as they occur; he has also reproduced *in extenso* Petrie's interesting introduction to the printed volume which bears the date 1855. The 'Dictionary of National Biography' states that "a second volume was projected, but never appeared." But part of such a volume was actually printed, and it contains songs not included in the present volume, while others which are included have slightly different texts. It would seem, therefore, that a Petrie manuscript has been lost, or has escaped the notice of Sir Charles Stanford. We may add that many of the 1,582 melodies have short but valuable editorial comments. Petrie himself wrote "a most interesting history and criticism" of each melody, but these it was found impossible to include in the present collection. Criticism has no place here; we have merely to record the appearance of the volume, which will be welcomed not only by Irishmen, but also by all musicians who understand, or rather feel the importance of, folk-music. The work is published by the Irish Literary Society of London.

Old Violins, by the Rev. H. R. Haweis, is now published by Mr. John Grant, of Edinburgh, in the "Collector Series." The present reviewer regrets that a book covering the ground which Mr. Haweis has here, in sketchy and somewhat rhapsodical fashion (why do writers on the violin so often fall into hysterics?), surveyed, is still to seek. It is doubtful if there is any immediate prospect of its being fittingly written. Even for one properly equipped with technical and literary skill the subject is too extensive to be satisfactorily treated in the compass usually assigned to a "handbook." What is wanted is a series of monographs upon the great makers and their schools conceived and carried out on the scale of Messrs. Hill's recent work on Stradivari. That, with all its shortcomings, Mr. Haweis's

book was not worth reprinting, may not be said. It has the merit of being eminently readable, and may serve as a pleasant introduction to the subject, though it cannot be safely recommended as a sufficient and trustworthy guide for collectors. Nor do we think that collectors, if they still exist, would make the mistake of trusting to book-lore in such a delicate feat as that of identifying and selecting old violins. Finally, we may say that here and there we have noticed awkward slips and errors suggestive of great haste, if not of carelessness, on the part of the author. Some of these were pointed out when the volume first appeared in 1899, and it is to be regretted that they are still left to disfigure its pages.

From the Associacio Wagneriana of Barcelona come translations into the Catalan tongue of two parts of *The Ring of the Nibelungs*, *The Flying Dutchman*, and *The Mastersingers*. We understand that the other two parts of the 'Ring' have been, or will be, published. The translation appears to fit the music admirably, and the idea of marking in the margin the name of the musical motive (illustrated by music type in an appendix) and of the orchestral instrument to which it is allotted is new to us, and might be of great assistance to those who wish to follow a musical work with a libretto giving some outline of the musical construction.

RICHARD STRAUSS'S 'SALOME' AT DRESDEN.

During the last twenty years, or even more, Dr. Richard Strauss has been producing a series of orchestral works which have caused much discussion. He is a musician possessed of great gifts, but of late he has shown a tendency to bizarre effects, or, to be fair to him, the attempt to extend his art beyond its natural limits has resulted in strange, and at times uncouth, sounds. In his latest instrumental work, 'The Domestic Symphony,' there are sudden changes of mood, also harsh discords and fits of noisy orchestration which are most unpleasant. As the music is of the programme order, there might be some explanation, if not justification of these peculiarities. But in this and former symphonic poems Strauss gives mere titles to his works, while he leaves to writers of various essays or analyses the task of explaining the "inner" meaning of the music, basing their opinions on statements more or less serious made by the composer, and the result is confusion worse confounded. To hear, therefore, a music drama, in which the text would at any rate make clear the aims and intentions of the composer, seemed to us an excellent opportunity of judging him.

But first something must be said about the subject selected. There is strong objection in this country to an opera or drama based on a Biblical story; and even in Germany, in the case of the very work under notice, objections in certain cities have been raised by the censorship. To persons liberally minded, Méhul's masterpiece, 'Joseph,' Goldmark's 'Queen of Sheba,' or Saint-Saëns's 'Samson et Dalila' might not appear objectionable. But if these were allowed, every new work on a Bible story would lead to unprofitable discussion; hence it has no doubt been found wisest and simplest to forbid anything of the kind. That Strauss—who has certainly not yet been recognized as a great writer for the stage—should have chosen not only a Biblical subject, but also one dealing with a dark, cruel page of Jewish history, is to be regretted, but he apparently takes pleasure in doing anything which will provoke criticism.

It seemed impossible to avoid reference to the source of the drama; but with regard to 'Salome,' which was produced at Dresden last Saturday evening, our comment will deal with it purely from an artistic point of view. The story presents two personages—the Tetrarch, a slave to his passions, and the voluptuous, cruel Salome—which enable Strauss to indulge in some of his wildest strains; but it must be conceded that Herod is depicted with considerable force, and Salome in an appropriately hysterical manner, except at the close, when music not lacking in charm, and of dramatic intensity, is weakened by the ignoble, indecorous scene with which it is connected.

Jochanaan stands out as the stern preacher of righteousness, and here was Strauss's opportunity for writing impressive music, making the repulsive elements of the story a dark background to set in striking relief the one noble figure of the tragedy. He is at first associated with music of a certain dignity; one special theme is, however, soon weakened by over-repetition. Moreover, the style of the music is not properly maintained; it finally becomes somewhat Wotanesque. What ought to have been the strongest turned out to be the weakest part of the work, not only musically, but also dramatically, for the stage presentation of the Preacher was undignified. Strauss did, we believe, attempt to give a certain solemnity to his utterances, and just here and there he gets the right atmosphere, the right colour; but there is not the true ring of sincerity about the music; the effect is theatrical, not really dramatic.

The orchestral music—and for the occasion there was a specially large orchestra—forms naturally an important feature of the work. The composer has built up his score on Wagnerian lines, *i.e.*, he has representative themes from which is evolved nearly the whole of the instrumental music. Now Strauss is master of the technique of his art, and a mere perusal of the vocal score shows with what skill he has dealt with his material, modifying it according to circumstances, combining one theme with another, and colouring the music, certain savage outbursts excepted, with no small skill. Wagner's methods have been used by many composers. There is a reasonableness about the system of representative themes which may justify the adoption of it in a moderate degree. But Strauss seems as if he wished to surpass Wagner himself. The boldness of his attempt deserves recognition, but with few exceptions the effect is in inverse proportion to the skill displayed. The art is everywhere visible, but the true spirit of inspiration is wanting: the music has body, but no true soul. Was Strauss hampered by his subject? or is it really that he lacks genuine creative power? With Wagner the system of representative themes was the means suggested to him from within as the best to express his thoughts and feelings; with Strauss the imitation is often mechanical. So is it with the classical forms, which by many moderns are considered exhausted; forms cannot be exhausted, but the race of composers able to fill them successfully may be.

One thing more. As in 'Heldenleben' and the 'Domestica,' there are uncouth harmonies. We may be told that from Bach onwards all composers now held in honour were apt to astonish the ears of their contemporaries by the boldness of their harmonies and harmonic progressions. That is so, but it does not follow that Strauss's harsh effects will entitle him to a seat among the immortals. The difference between Strauss and his great predecessors is this: the latter were more given to following the rules handed down than to disregarding them; while Strauss takes the opposite course.

The music which accompanies Salome's dancing before the tetrarch is fantastic and full of Eastern colour, and the interweaving into it of certain quite suitable themes is without doubt effective. This section of the work we expect to find making its way into the concert-room; anyhow, it is the only one which would bear such transplantation. The music represents Strauss at his best.

We must add that the drama is in one act, lasting an hour and a half, and the whole of the action takes place on the terrace of Herod's palace. A division into two acts, with a brief interval, would have been a welcome relief from the storm and stress of the piece.

The principal dramatis personæ were Frau Wittich (Salome), Herr Burrian (Herodes), and Herr Perron (Jochanaan), and all three deserve praise for their acting and singing. Frau Wittich's voice was not, however, sufficiently powerful to struggle against the heavy orchestration. The orchestral playing was very fine: the music is excessively difficult, but the players were determined to do their best; while as to Hofrat von Schuch, no words of praise could be too strong for the skill and mastery he displayed as conductor. At the close there were many recalls, for composer, conductor, and artists. The work, then, has made a successful start. Whether it will continue to enjoy prosperity remains to be seen.

Musical Gossip.

Sir Charles Stanford is to be congratulated upon his choice of Mozart's 'Marriage of Figaro' for the operatic performance by the students of the Royal College of Music at His Majesty's Theatre, which took place on the afternoon of Thursday last week. The singing of several members of the cast was intelligent and pleasing, as was also the acting; and the charming work had evidently been carefully rehearsed. Miss Alice Moffat, the Cherubino, sang her music in attractive style, while that for the Countess was agreeably rendered by Miss Theresa Lightfoot, and Miss Eva Brown was a bright Susanna. Of the male performers Mr. Robert Chignell as Figaro and Mr. Denis Byndon-Ayres as Don Basilio were the most alert. Band and chorus were satisfactory.

A new opera in one act, by Mr. Nicholas Gatty, called 'Grey-steel; or, the Bearsarks come to Surnadale,' will be produced by the Moody-Manners Opera Company at Sheffield towards the end of February. The libretto, by Mr. R. Gatty, the composer's brother, who is lector in English at Prague University, is founded on the opening of the Icelandic saga 'Gisli the Soursop.'

In an article by Dr. Karl Glossy entitled 'Ein Gedenkblatt,' and published in the *Oesterreichische Rundschau*, the writer states that Beethoven's 'Fidelio' was originally to be produced at Vienna on November 15th, 1805, on the *Namenstag* of the Empress, but that the censor forbade the performance, also that, through the efforts of Sonnleithner, the prohibition was withdrawn, and the first performance fixed for November 20th. For political, likewise religious, reasons, objections have been raised against many operas; but it would be interesting to know on what ground—if the above statement be correct—any disapproval could have been expressed concerning the 'Fidelio' libretto, in which a faithful wife, at great sacrifice and risk, rescues her husband from an ignominious and unmerited death.

Performances next week.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
Mon.	Madame Carlotta Ide's Vocal Recital, 8.30, Steinway Hall.
Tues.	Military and Popular Concert 2, Albert Hall.
—	Signor Busoni's Pianoforte Recital, 3, Bechstein Hall.
—	Miss E. Amethe's Violin Recital, 8.30, Æolian Hall.
Wed.	Ballad Concert, 3, Bechstein Hall.

DRAMA

THE WEEK.

Haymarket.—*The Indecision of Mr. Kingsbury: a Comedy in Four Acts.* From the French of Georges Berr. By Cosmo Gordon Lennox.

As an adaptation from the French 'The Indecision of Mr. Kingsbury' is respectable accomplishment. Though so lengthy as to belong to *le genre ennuyeux*, it is shorter than the original, and it struggles, with a certain measure of success, with difficulties that are more easily circumvented than opposed. That the original should have been given at the Comédie Française, at which house it was first played on July 21st, 1903, is a proof that at that august institution, as elsewhere, kissing goes by favour. 'L'Irrésolu'—as, after a piece of Néricault Destouches, first given at the same house on January 15th, 1713, is named the French original—is the work of a young and enterprising *sociétaire* with more stage knowledge than dramatic capacity, and starts on old-fashioned lines. His 'Irrésolu' is built on the same lines as 'The Lyar' of Foote, which takes us back by Steele to Corneille, and thence to Lope de Vega. Far enough from these writers does the later action depart, but the earlier scenes, which are the most regularly constructed and the best, have a ring of old comedy. From childhood Arthur Kingsbury (the Pierre Fontvannes of the original) has been unable to make up his mind. When an infant, we are given to understand, he was difficult to rear because he did not know how to choose between the two proffered sources of lacteal supply. Nubile now and his own master, he finds the task equally difficult to select a wall-paper and a mistress. At the outset he is provided with a secretary clever and resolute enough to profit by his master's infirmities, seize on his neglected opportunities, marry the heiress with whom the employer coquets, step into the fortune which goes a-begging, and occupy the seat in Parliament at the disposal of the *irrésolu*. When, in the end, he becomes betrothed and married—processes the more readily accomplished since it is worth the while of no one to contest with the heroine the sorry prize for which she has successfully angled—his feebleness will scarcely allow him to keep his newly acquired possession. With so much weakness does he treat his wife that she takes the reins into her own hands, nearly ruins him by her extravagance, and in pure wantonness of contempt all but betrays him with the most worthless of the despicable crowd by whom she is environed. Not before it is time, his mother—who is as strong as he is feeble—takes him in hand, and forces him to assert himself. In the end, accordingly, a glimpse of happiness lights upon the irresolute, who for a while abjures a name he will soon resume.

This analysis—if it may be so called—of the play is ironical rather than exact, but does not depart far from the truth. Ingenious and mirthful situations—some of them not too easily transferable to the English stage—are woven into the plot, and characters amusing enough in spite of a tinge of caricature are introduced. The chief difficulties of the adapter spring from the impossibility of suiting to conditions of English life the parliamentary proceedings presented, and the consequent necessity of reducing to insignificance the action of the energetic secretary. In spite of the compression that has been attempted, the whole remains unpardonably long and diffuse. Efforts to demonstrate to managements that the English public is restless and impatient under conditions of boredom which the French accept with equanimity seem futile. Accustomed as he is to play liars and impostors of every description, Mr. Charles Hawtrey finds no difficulty in exhibiting the pliancies and vacillations of the hero, his performance of whom gives the play its best chance of permanent success. Mr. Cosmo Gordon Lennox shows ability in a part played in the original by M. Coquelin *cadet;* and Misses Fanny Brough and Nina Boucicault, and Messrs. Holman Clark, Valentine, and Draycott, give the whole adequate interpretation.

Great Queen Street.—*Der Pfarrer von Kirchfeld: Volksstück in vier Akten.* Von Ludwig Anzengruber.

In 'Der Pfarrer von Kirchfeld,' the scene of which is laid half a century ago in the Bavarian highlands, a picture is given of the difficulties of a priest of advanced views in his contest against a stubborn orthodoxy, resolute in its insistence upon clerical submission to authority. A priest who pays more attention to the spirit than the letter of Christianity, sheltering in his house and furnishing with employment an orphan maid, is charged with immorality, and forbidden to exercise priestly functions. The situation thus obtained has much in common with that lately presented at the Scala by Mrs. M. L. Ryley in 'Mrs. Grundy.' A happy issue, such as is possible in the case of a clergyman, is forbidden in that of a Roman Catholic priest, and the termination of 'Der Pfarrer von Kirchfeld' is gloomy and almost fatal. Herr Hugo Waldeck played with some earnestness as the persecuted ecclesiastic, and Herr Hans Andresen exhibited his customary breadth of style as a malignant and embittered rebel against ecclesiastical discipline. Fräulein Gademann was also good as the unjustly incriminated domestic of the priest. As a whole the recent performances seem inferior to those of previous years; we miss the breeziness of one or two old favourites, and feel as if the limits of a small stage were exercising a deleterious influence upon breadth of style.

Shakespeare and Holy Scripture. By Thomas Carter, Dr. Theol. (Hodder & Stoughton.)—In his "Foreword" to this substantial volume (nearly 500 pages) Dr. Carter tells us that his endeavour has been "to find out how far the English Bible influenced the thought and formed the vocabulary of the greatest of English writers." As regards its influence on the poet's thought, we have no doubt that Shakspeare had prayed his Bible well, as Dr. Caius says, and that it had had its necessary and legitimate influence on him; but we fail to find in Dr. Carter's work any particularly convincing evidence of the fact, and as to his vocabulary Dr. Carter is good enough to admit that "words which are to be found in Shakespeare and the Holy Scripture may also have been the common property of the countryside." They were so; and of course Dr. Carter knows that Shakspeare made a vastly greater use of them than did the translators into English of the Bible. Nine-tenths of Dr. Carter's citations are of the most trivial nature, and often, as it seems to us, even ludicrous as parallels between the texts of the Bible and the plays. The good intentions and industry of the author of this volume are, of course, worthy of all respect, but we cannot avoid the feeling that they have been wasted on a tedious piece of work.

Dramatic Gossip.

'The Assignation,' a three-act satire by Mr. Hamilton Aïdé, produced for a solitary occasion at the New Theatre on the 7th inst., is a species of modernization of 'The Merry Wives of Windsor,' and shows the manner in which two chaste wives expose the wantonness of a would-be lady-killer. The wives were played by Misses Ethel Irving and Edith Olive, other parts being assigned Miss Geneviève Ward, Miss Marie Illington, Mr. Gerald Du Maurier, and Mr. Ralph Alderson.

Abandoning for a while his projected visit to America, Sir Charles Wyndham will on January 1st transfer 'Capt. Drew on Leave' to Wyndham's Theatre, where he proposes to remain until Easter, if not later.

In consequence of the indisposition of Mr. Forbes Robertson, 'Mrs. Grundy' will after to-night be removed from the stage of the Scala Theatre—whether temporarily or otherwise remains to be seen.

'La Cousine Bette,' extracted from the immortal novel of Balzac by MM. Pierre Decourcelle and Granet, has been given at the Paris Vaudeville.

On the first day of the new year 'Major Barbara' will be transferred into the evening bill at the Court Theatre, in which it will remain for six weeks, when it will be succeeded by 'The Voysey Inheritance,' which in turn will give way to Dr. Gilbert Murray's translations from Euripides.

The production at the St. James's of 'Beside the Bonnie Brier Bush' has been postponed until the 27th inst.

Performances of the 'Interlude of Youth' were given at the Bloomsbury Hall on Tuesday, Wednesday, and Thursday by the so-styled English Drama Society.

Early in February Mr. Alexander will reappear at the St. James's Theatre in Mr. Pinero's new play 'His House in Order.' He will be supported by Miss Irene Vanbrugh, Mr. Herbert Waring, and Mr. Lyall Swete.

Mr. and Mrs. Cosmo Hamilton have written a comedy entitled 'A Sense of Humour,' which they intend producing towards the close of the present year at a West-End theatre not yet named.

Irving's library will be sold by Messrs. Christie on Monday and Tuesday next. Its interest is largely theatrical, and many of the plays, &c., were at one time the property of Edmund Kean, Kemble, and other stage celebrities, and for these fancy prices will doubtless be paid. Many of them are annotated by former owners. The extra-illustrated lives of Dickens, Garrick, Edmund Kean, and Macready are of the highest interest, including many autograph letters, portraits, playbills, and numerous newspaper cuttings. The specially printed copies of the various Lyceum plays as arranged for the stage by Irving contain numerous manuscript alterations in the text in the handwriting of the actor-manager. The whole sale will occupy five days.

Daniel Edward Bandmann, who died on November 23rd at his ranch near Missoula, Montana, after fifteen years' enforced retirement from the stage, was born at Cassel, and made his début at the Court Theatre, New Strelitz. Having a reasonable acquaintance with English, he appeared at Niblo's Garden, New York, as Shylock, January 15th, 1863. Under the auspices of Tom Taylor he played in London the hero of 'Narcisse,' founded by Brachvogel on 'Le Neveu de Rameau' of Diderot. He was subsequently seen in 'The Rightful Heir,' Bulwer Lytton's rendering of 'Le Capitaine Paul' of Dumas, Lyceum, October 3rd, 1868, and in Othello, Hamlet, and other characters; he made several appearances in London, and obtained some reputation, but little personal popularity. During one of his visits he married Miss Millicent Palmer. He seems to have been best known in America, and is reputed to have been sixty-five years of age.

The death is announced from Paris of M. Paul Meurice, a well-known novelist, journalist, and dramatist. Born in Paris in February, 1820, he had nearly completed his eighty-sixth year. His début as dramatist took place at the Odéon in 1842 in 'Falstaff,' a piece drawn from Shakspeare with the avowed collaboration of Auguste Vacquerie, and the unacknowledged participation of Théophile Gautier. 'Le Capitaine Paroles,' a one-act piece written in conjunction with Vacquerie, was seen at the same house the following year; and 'Antigone,' drawn from Sophocles by the same collaborators, on May 21st, 1844. 'Hamlet,' in five acts, by Meurice, Dumas, and Maquet, was given at the Comédie Française, December 15th, 1847. Alone or in collaboration, he supplied to various theatres many popular plays: 'Benvenuto Cellini,' 'Paris,' and 'Schamyl' to the Porte-Saint-Martin; 'Fanfan la Tulipe' (translated for Fechter at the Lyceum) to the Ambigu; 'La Barrière de Clichy,' with Dumas and Maquet; 'Le Maître d'École,' with Lemaître; 'Le Roi de Bohême et ses six Châteaux'; 'Les Beaux Messieurs de Bois-Doré,' with George Sand; 'Le Drac,' with the same; 'François les Bas-bleus'; 'Le Pavillon des Amours'; 'Les Deux Diane'; 'La Vie Nouvelle'; 'Cadio,' with George Sand; 'Les Misérables,' with Victor and Charles Hugo (at the Théâtre Français of Bordeaux, October 14th, 1870); 'La Brésilienne'; 'Quatre-vingt-treize,' after Hugo, Gaîté, December 24th, 1881; 'Le Songe d'une Nuit d'Été,' from Shakspeare, Odéon, April 14th, 1886; and 'Struensée,' his latest drama, given some years ago at the Comédie Française. Paul Meurice was closely associated with Victor Hugo, one of whose executors he was, and was engaged in superintending the production of his posthumous works. He leaves some unpublished writings, notably a 'Don Juan,' likely by this time to seem rather out of date. With Dumas he collaborated in novels such as 'Ascanio,' 'Amaury,' &c. He edited Victor Hugo's paper *L'Événement*, incurring nine months' imprisonment, after which he wrote for *Le Rappel*.

Though best known as an entertainer, Howard Paul (born in Philadelphia in 1830, died on the 10th inst. at Bournemouth) was responsible for a few plays. Among these are 'Thrice Married,' which ran one hundred nights at the Princess's; 'The Mob Cap,' Drury Lane, 1863; 'Opposite Neighbours,' Strand; 'Rappings and Table-Movings,' Haymarket; 'A Lucky Hit,' Princess's; 'Old Folks,' Strand, September 16th, 1867; and 'Locked Out,' October 27th, 1879, in which he acted with Miss Letty Lind. His reputation was merged in that of his wife (known at first as Isabella Featherstone), with whom he was for a time publicly associated. Howard Paul was occasionally seen on the stage.

Mr. Heinemann has just published a close and unbowdlerized translation of Beyerlein's play 'Lights Out,' which will be of interest to many who go to the Waldorf Theatre and see the arrangement there given. This arrangement is pretty far removed from that of the original play, and would scarcely have roused Germany to "unparalleled enthusiasm." We are rather surprised that the English version does not, for purposes of reference, give the original title of the play, 'Zapfenstreich.'

Mr. F. R. Benson has, on the proposition of Mr. Sidney Lee, the chairman of the meeting, seconded by Lord Redesdale, been elected a life trustee of Shakspeare's birthplace in lieu of Sir Henry Irving.

'The Girl of the Golden West' is the title of a drama, in three acts and an epilogue, by Mr. David Belasco, produced last month at the Belasco Theatre, New York. It is a story of the wildest life in California during the gold fever, its hero being a "road agent" (otherwise a highwayman), and its heroine the fascinating keeper of a drinking and gambling saloon.

At the Schauspielhaus, Berlin, under the title of 'Der Froschkönig,' what is announced as a romantic comedy in three acts, by Herr Dietrich Eckart, has been given with modified success. The best actors of the theatre failed to commend what is extravagant rather than romantic.

'Stein unter Steinen,' the latest novelty of Herr Hermann Sudermann, given for the first time at the Lessing Theater, Berlin, on October 7th, will be produced on Monday at the Great Queen Street Theatre. In order to permit of preparation the house was closed on Monday last.

To Correspondents.—E. A. A.—H. J.—C. C. S.—O. L.—W. M.—received.
T. H.—Many thanks. R. G.—Certainly.
No notice can be taken of anonymous communications.

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LITERATURE

Studies in Poetry and Criticism. By John Churton Collins. (Bell & Sons.)

IT would have been difficult for us to express our opinion of Prof. Churton Collins as a critic, without seeming to judge him by standards unfairly alien from his own, if he had not himself presented us with a standard of judgment. "A cultivated taste," he tells us on p. 51, "is a poor substitute for instinct; for the one is as fallible as the other is infallible." He is speaking, it is true, of poetry, not of criticism; but the words will bear a wide application. As a critic, Prof. Collins has a cultivated taste, but his instinct is unsure. When we have done justice to what is least fallible in his taste, it will remain for us to consider the absence in him of that infallible instinct for which taste, as he justly says, is a poor substitute.

The two essays in the volume which show the author at his best are those on 'Longinus and Greek Criticism' and on 'Miltonic Myths.' There is no other English critic who could have done so capably what he has done in these two essays. His general view of the treatise 'On the Sublime' is perfectly just, and rightly enthusiastic; he does good service by his insistent reminder of the singular neglect with which it has been treated by our universities. The whole sketch of Greek criticism presents a vast amount of sober investigation in a very brief space; and the discussion of the claims of Longinus to the authorship of the treatise is, though long, distinctly not "wearisome." It ends, necessarily, in uncertainty; but the doubt is in favour of Longinus.

The essay on 'Miltonic Myths' contains an equally acute and a more conclusive investigation of the question of the authorship of the recently discovered 'Nova Solyma.' Every serious argument of the discoverer, Mr. Begley (whether or not, as Mr. Collins affirms, "a sophistical defence of a preconceived theory"), is met by a counter-argument, and it is difficult, after reading the essay through, to dispute its conclusion: that,

"while there is not an iota of external evidence to warrant the ascription of the Romance to Milton, the internal evidence is as conclusive as it is possible for such evidence to be against any such assumption."

A third essay, on 'The Collected Works of Lord Byron,' though scarcely so important a piece of work as either of these other essays, comes to a very interesting conclusion, which it does much to prove: that

"no other English poet, not Ben Jonson, not Milton, not Gray, not Tennyson, owed more to reading than Byron, or had a mind more stored with acquired knowledge."

This is not the ordinary view of Byron, who has been taken for the most part at his own valuation, and been implicitly believed when he boasts: "I never know the word which will come next." Mr. Collins tracks his rhetoric home to many lairs; among others, to the 'Mysteries of Udolpho.'

The last essay in the volume, on 'The True Functions of Poetry,' is an admirable plea for the employment of "poetry, the best poetry, as an instrument of moral and political discipline"; in education, that is, in the sense of the quotation from Aristophanes in one of its pages: "Children have the schoolmaster to teach them, but when men grow up the poets are their teachers." Mr. Collins becomes almost eloquent as he sets himself collectedly to praise poetry:—

"Poetry, in its transcendental activity, is the revelation of the infinite and invisible in the finite and seen, in its ethical activity the sublimation of man's human duties and obligations; of his conscience and impulses at once the legislator and inspiration; in its æsthetic activity it turns all things to loveliness and music."

All this—the whole argument indeed—is good and sound and useful; only, when we find Mr. Collins contrasting Keats with Wordsworth, not in order to show that Wordsworth is different from Keats, but that he is superior to him; when he tells us that we must go to poetry, "not for what poetry of this kind can give us"—not to Keats, that is, but to Wordsworth—he is showing that his conception of poetry is limited, a matter of rule and measure; a defensible form of taste, no doubt, but no form of instinct.

And so we come back to the question with which we started, and in considering the remaining essays in the volume—essays exclusively about poetry—we shall discover to what extent that cultivated taste which we have seen to be sufficient to keep Mr. Collins right about matters of detail in the work of writers whose position is fixed—Byron, Milton, Longinus—can keep him right when he begins to inquire into the fundamental qualities of writers whose position is not yet fixed, such as Mr. William Watson and Mr. Gerald Massey, such as the main part of the poets of America. The essay on Mr. Gerald Massey the present reviewer will not discuss, as he is not well acquainted with Mr. Massey's work, and might do it an injustice if he judged it merely by Mr. Collins's extracts from it. It is in his extracts, indeed, that Mr. Collins most often betrays his insufficient sense of what distinguishes poetry from mere writing in verse. On p. 56 he quotes a lyric of Longfellow, beginning

The night is calm and cloudless,

assuring us that it is "one of the most exquisite lyrics to be found in American poetry"; whereas it is a piece of sentimental fancifulness which can only be described as poetizing, not poetry. He quotes from a lyric of Richard Henry Wilde "one line which a true poet might envy"; and this is the line:—

On that lone shore loud moans the sea,

He writes on the whole sensibly about poets like Poe and Emerson, yet we find him incapable of estimating justly such other poets as Longfellow, Lowell, and Mr. Watson; and for definite enough reasons. Professing to be conscious of the defects of Lowell as a poet, he yet fails to draw the inevitable deduction; and we find him saying: "In originality, in virility, in many-sidedness, Lowell is the first of American poets." That, indeed, he might have been, had he been a poet at all; but as he is not, in the strict sense, a poet at all, of what avail are originality, virility, many-sidedness, or any number of other important, non-essential qualities? To say of Longfellow:—

"Many would no doubt dispute Longfellow's title to be considered America's greatest poet; probably no one would dispute his title to be considered her greatest poetic artist,"

is to use words like "poet" and "poetic artist" without the vaguest possible sense of their real meaning. How vague that sense must be we can realize by reading the effusive paragraph on the "something almost sacred in the fame of Longfellow"; on "his poetry consecrated by its associations." When we read that "no discriminating critic could doubt that there are more elements of permanence in Mr. Watson's poems than in those of any of his present contemporaries"; and when this statement is emphasized by a sneer at Mr. Swinburne, "the most prodigally endowed of living poets," who, in Mr. Collins's opinion, "will have infinitely more to fear from sifting time," we see more clearly than ever that what is lacking here is a sense of values, a sense of poetry as poetry—that "infallible instinct," in short, for which "a cultivated taste" is so poor a substitute.

At the beginning of his essay on 'The Poetry and Poets of America,' an impartial and painstaking piece of work which has many incidental merits, Mr. Collins complains that the best English critics have been unjust to American poetry as a whole. "An Englishman," he says, "who expects from Bryant and Longfellow what he finds in Wordsworth and Tennyson, might be forgiven for being disappointed." True; but if he expects, not similar, but equal, merit, and does not find it, is it his own fault if he is and remains disappointed? Two American poets, and two only, have so far shown absolute and unmistakable poetic genius; both are absolutely un-English, and both

XUM

have received due attention and admiration from English critics. Neither Poe nor Whitman can be accepted as a wholly satisfactory poet; we may dispute the substance of the one and the form of the other; but in those two men—and in those two men alone—there is that vital essence which criticism can never explain, but must accept, or become a dusty signpost pointing along forsaken highways. Mr. Collins does not stop to consider these fundamental questions, but, writing fairly enough of Poe and not wholly unfairly of Whitman, goes on cheerfully to balance the relative merits of Longfellow, Holmes, and Lowell, with the remark:—

"And now we come to that eminent and gifted trio in whose work the Transatlantic poetry of the last century may be said, in many important respects, to culminate."

Lord Hobhouse: a Memoir. By L. T. Hobhouse and J. L. Hammond. (Edward Arnold.)

No more conscientious public servant than the late Lord Hobhouse ever existed, and it is only right that the community on whose behalf he spent laborious days should be able to appreciate his full worth. That end will be agreeably accomplished by the readers of this compact and eloquent memoir. Lord Hobhouse once described himself as a beast of burden. He undoubtedly failed to win the position to which his abilities entitled him, partly through self-depreciation and scorn of the art of self-advertisement, and partly through ill-health. All the same, as his biographers justly claim for him, the sum of his achievement was not small. He must have been sorely vexed when his strength proved unequal to the rush of a lawyer's life at a moment when a large practice was well within his grasp. But, undefeated by this set-back, he was able as a member of the Endowed Schools Commission to place derelict foundations on a rational basis, though to timid spirits his views savoured of Jacobinism, and though, as Lord Davey admits in an otherwise appreciative sketch, mistakes were made, both in character and substance, when middle-class education came up for reform. Hobhouse owned to a deep distrust of a priori reasoning on practical subjects. Thus, though Mill was in many respects his intellectual teacher, he objected to Mill's tenderness for eccentric bequests, and later, when Legal Member of the Viceroy's Council in India, he spoke and wrote wise words against the danger of ruling that empire too rigidly from Whitehall. One of his colleagues gives an entertaining description of Hobhouse in private life, whether when walking a native Prime Minister off his legs, until the hapless man had to be held up by two attendants, or when dipping into his favourite authors:—

"Once, in particular, in the course of an excursion I made with him from Simla into the 'interior,' as we used to call it, or into the 'exterior,' as he always insisted on calling it, I came upon him in the forest in the heat of the day, reading out 'Lycidas' in a loud voice and with great gusto, to the admiration of a number of natives who were watching him intently from a little distance, and were doubtless under the impression that he was going through some solemn religious exercise."

Hobhouse was hardly a man to appeal to a parliamentary constituency, but he was fighting a hopeless fight in any case when he stood for Westminster in 1880 with Mr. John Morley as a colleague, though Liberalism was then at full tide. One of the fathers of London government, he worked zealously on behalf of the Municipal Reform League, and his letters to his brother-in-law Lord Farrer show with what intense interest he shared the fortunes of the County Council at the beginning of things. Of his whole-hearted and unsalaried labours for twenty years as Judicial Member of the Privy Council we get an admirable estimate from Lord Davey:—

"One quality which Lord Hobhouse possessed in an eminent degree was tenacity. I have known even Sir George Jessel moved by an argument to modify or even reverse his first impression of a case, but when Lord Hobhouse had once formed and expressed an opinion I have never known him yield it, either in the course of an argument or in consultation with his colleagues, on the judgment to be given. I believe this arose from his habit of not forming an opinion or expressing his views until he considered he had all the material for doing so, as well as from the natural bent of his mind to hold fast by an opinion once formed."

The trend of public events in his later years ran strongly against Hobhouse's most cherished convictions, and he became a despondent critic of modern tendencies. But, as a charming letter, written on the occasion of his golden wedding, shows, he felt that he had done well with his life, and that, "firstly, secondly, and thirdly," through his marriage:—

"And so we withdrew quietly to the scene of our first honeymoon, when the changes and chances of life were all hidden in the womb of the future; and all we knew was that we started with a good stock of mutual love, health, strength, and intelligence to work upon. Which of the two honeymoons was the most agreeable I am not quite sure; but we enjoyed the latter one very much in a sober, humble spirit. And so we await what is yet to come; only hoping that the end may not be preceded by mental decay, nor by an inordinate amount of pain."

Fortune spared Hobhouse from the realization of his one fear, the misery of declining faculties, and his devoted wife was divided from him by death for less than five months. It is pleasant to know that their last summer together was spent in serene enjoyment of garden, fir wood, and heath.

Wilhelmina, Margravine of Baireuth. By Edith E. Cuthell. 2 vols. (Chapman & Hall.)

Mrs. Cuthell has written a most interesting book. The life-story of the best beloved sister of Frederick the Great was well worth the telling, both for its human and its historical significance. In its latter aspect the author has been able to confirm by her own researches the conclusions arrived at in recent years by German historians, modifying to some extent the story of the English marriage project as presented by Carlyle and the older Prussian writers. Unfortunately, considerations of space will not allow us to enter into the question of the exact purport of these complicated diplomatic fencings; we can only glance briefly at results.

The two marriages in debate were of course that between Wilhelmina, Princess Royal of Prussia, and Frederick, Prince of Wales (son of George II.), on the one hand, and that between the Prince Royal of Prussia (the future Frederick the Great) and the Princess Amelia of England on the other. Neither of these matches was concluded, owing probably in a large measure to the personal hostility existing between the fathers of the respective parties.

But there were also other factors, thus stated by the author:—

"Wilhelmina's marriage was personal, her brother's entirely political. The King and his councillors perceived that they must hedge politically; so, while accepting Wilhelmina's marriage, they stipulated that Frederic's was not to be till the differences between England and Prussia were settled, reserving the right to fix the time, as Frederic was yet so young. They also demanded that England should guarantee the Julich-Berg succession to Prussia, and specified this as a condition *sine quâ non*."

The author calls attention to various inaccuracies in the Margravine's 'Memoirs' (which she has compared with her extant letters), more especially in passages relating to her early years. Wilhelmina fancied that she had received a proposal from Charles XII. of Sweden, and that later a marriage with Augustus the Strong had formed a clause of a treaty; and she represents her match with Frederick of England to have been fully arranged by George I. during his visit to Charlottenburg in 1723—when, as she relates, her grandfather "took a candle and looked me over from head to foot." Thinking herself "a queen on the chessboard, whereas she was hardly even a pawn" (at this time), Wilhelmina twists Hotham's mission, the object of which was to draw her father from the Imperial alliance, into a romantic marriage embassy prompted by the British nation; and in order to throw upon her father the onus of breaking off the match, she actually makes Frederick William kick the British envoy! Carlyle's suggested deduction of twenty-five per cent. from her statements is certainly, in this part of the narrative at least, well within the mark. The future Margravine does not conclude this important episode in her life without inventing a dispatch from England containing renewed overtures withheld on her very wedding day.

Before leaving the subject of the suggested "double marriage," which is the chief point of interest in Mrs. Cuthell's first volume, we would notice two obvious errors in the text. "Queen Charlotte's reply" (i. 115) should be Queen Caroline's; and "the Princess Royal's most attached *Frau Schwester*" (p. 241) must have been written for "the Prince Royal's."

The interest of the second volume lies chiefly in the correspondence of the Margravine with her brother Frederick, now king, and with Voltaire. In the notorious quarrel between the two she avoided taking sides, and subsequently was able by her tact to facilitate some renewal of their epistolary relations. Though not, like her brother, a whole-hearted disciple, Wilhelmina was always treated by Voltaire with affectionate esteem. She seems to have had the power of

bringing out the best qualities both of king and *philosophe*. Her devotion to her brother shows her as nothing less than heroic; and he fully reciprocated it. The geographical position of Baireuth and the Margravine's many French and Imperialist connexions enabled her to obtain for Frederick valuable information as to the movements of his enemies both from the west and the south, though the former factor exposed her to terrible dangers and sufferings. If the results of her diplomacy were not great, she was at any rate indefatigable in her exertions, and lacked neither skill nor knowledge of affairs. Choiseul in a dispatch gave the Margravine the credit for the "suspicions of ill-temper" with which the Austrian ministers had favoured him. Five times in the course of a year, when she was dying, did Wilhelmina open negotiations with five different French emissaries.

With a word of praise to the author for her careful descriptions of eighteenth-century Baireuth and of commendation for the excellent illustrations (some of them new) which adorn her book, we must pass with regret to some of her shortcomings. Her style, to say the least, does not err on the side of stiffness, and her translations are not invariably faithful. Her Latin is really deplorable. We defy any one to make anything of the "punning inscription" at Erlangen (ii. 12), or of "Vale et Favi"; whilst Guy Dickens probably owes the "bad Latin" imputed to him (i. 212) at least as much to his transcriber as to himself. "Maenaides" is neither Latin nor Greek; nor is "Guerchini" good Italian. We are not wont to laugh with "Democrites"; and we might be pardoned for failing to recognize Harpagon in "d'Harpagnon." "Ménu" is not French, nor is "Soane" (Saône). The German names are better; but "Ausbach" occurs several times; also "Hastenbrock" and "Kloster-Sieben." "Le Cain" is probably Lekain, the actor friend of Voltaire; but we fail to identify "Le Quint, the first actress of Paris." The stage of the Baireuth Opera-House is stated in one passage to be the "third largest in Europe," in another "in Germany." Probably the latter is correct. Pesne is the right spelling of the French architect's name, not "Pesné" or "Pèsne"; and the "Abbé de Pradés" is equally incorrect.

These deductions from the value of an entertaining and not unimportant historical biography are regrettable, especially as most of them might have been avoided by a little more care in the correction of the press.

Life of Sir John Gilbert. By Rosa Mulholland [Lady] Gilbert. (Longmans & Co.)

This well-written and delicate panegyric of a notable man, by his devoted wife, is a book of various interest, and will meet with various kinds of criticism. Nothing can be more loyal than her estimate of the man with whom she lived in perfect happiness the last nine years of his life. She found in him many virtues, great learning, witty conversation, and the fullest sympathy; and, as not only this, but also other books show, she has the literary gift which could not but appreciate that gift in others. Her pages on their home life at Villa Nova afford a delightful picture of unalloyed contentment, and we do not wonder that she ascribes to her husband every virtue under the sun, without a single speck or flaw to dim the brilliant reflection of his life.

That life was spent in literary Dublin, chiefly in connexion with the Royal Irish Academy, and so the doings of Gilbert and the letters of his many correspondents introduce us to the atmosphere of the fifties and sixties in the last century in the provincial capital, and to a society which has, alas! almost completely passed away. In this respect it reminds us strongly of Robert Graves's 'Life of Sir William Rowan Hamilton,' the great mathematician, where the thirties and forties in the same society are pictured in the same way. But Hamilton's biographer had this great advantage, that besides the letters of others he had before him also copies of all that Hamilton had written. Gilbert did not, like Hamilton, keep copies of his answers, and so, as Lady Gilbert justly deplores, his replies to many interesting questions addressed to him from multifarious correspondents are almost all lost. The very fact of all these questionings shows that he was ready to give learned or aristocratic inquirers the benefit of his vast knowledge. To the ordinary crowd he was not fond of citing his sources, even when he produced his knowledge. He evidently desired them to investigate the *Quellen*, on which he had spent so many years of labour, for themselves.

Starting from early youth as an archivist, he mastered mediæval palæography thoroughly, and his editions of difficult texts, when he made the copies himself, and did not commit them to others, are models of such work. But he took up so many various tasks, he seemed so anxious to occupy the whole field himself (Appendix VIII. affords an illustration), that the later transcripts, notably the 1641–52 papers, contain not a few serious mistakes. These were certainly not Gilbert's defects in skill. The defects in his books are rather that he lost himself in minute accuracy of detail, and became so strictly the archivist and antiquary that he can hardly be called an historian. Thus he edited Irish MSS., but was no Irish scholar; and the archives of a city or a period, but was only a chronicler. Of this his 'History of Dublin' is a specimen. The book was received with applause; it has long been out of print, and now commands an enhanced price, yet it cannot be called a history. It consists of very learned and pleasant gossip about the occupants of individual streets, without any broad or general views. Even as a collection of details it is defective, for on the history of so central a place as College Green he has missed all the information which he might have found on the spot in the Muniment Room of Trinity College, as the recent histories of the College amply show. Yet when his book came out it contained such a mass of hitherto unpublished facts that his contemporaries, and the Royal Irish Academy, covered him with praises. In the same way, the introductions to the first seven volumes of the old Dublin records, which were his last (unfinished) work, afford interesting details, picked from the records, but no general views of the development of the city.

Most of these things belong to years long before his marriage, and we will not say one word to detract aught from what the biographer found in her husband, and tells with grace and with sincerity.

Gilbert, in his younger days, was not a humorist, but a wit, and his wit was mordant enough, as when he called a stupid biographer of his acquaintance, the son of a tallow-chandler, the modern Suetonius. But in so doing he adopted the advice of a correspondent quoted in this book, who told him that an author of Celtic articles "should terminate, like a bee or wasp, in some sort of sting." There was too piquant a flavour in his puns and epigrams not to excite the anger of his victims; and so he did not pass through life without criticism or without irate opposition. There were those who said that even when he published archives his strong feelings were not wholly suppressed. Lady Gilbert quotes the words of *The London Review*:—

> "He is eminently qualified for his task, and being a Roman Catholic gentleman, by no means wanting in patriotism, we may rely on his statements respecting the Catholic Church of the Pale in these ante-Reformation times."

There were other critics who admitted the same qualifications, but deduced from them quite another conclusion.

All these things, we repeat, happened in his earlier days, and we allude to them because he was a person important enough to have his whole life, and every side of it, noticed in this sketch, which is not intended to criticize, but to supplement, Lady Gilbert's charming picture. He lived in the middle of great stores of learning which he had unearthed; he was in correspondence with the most eminent men of his day; the chequered fortunes of his life never compelled him to abandon his beloved home; his value as a specialist admitted him to some of the most splendid houses in the country; he got through an enormous mass of work; he died without a day's illness or decay. Such a career might have satisfied the requirements even of Solon. And now he has received from his devoted wife a skilful and fascinating tribute to his virtues and achievements.

NEW NOVELS.

Beaujeu. By H. C. Bailey. (John Murray.)

The historical romance, which has been long threatened with decay, seems as lively as ever since its resuscitation by Stevenson. Mr. Bailey is one of its foremost exponents, and this new book is quite his best. It follows, then, that 'Beaujeu' is thoroughly to be commended to admirers of romance. There is no contemporary writer who could have done better than this, and there are few who could have done so well. Sir Conan Doyle achieved a considerable work in 'Micah Clarke'; we remember, too, Q's 'Silver Spur,' and Mr. Weyman's 'Shrewsbury'; and we cannot forget Mr. A. E. W. Mason's 'Courtship of Morrice Buckler.' All these romances deal with much the same period as does Mr. Bailey's—that is to say,

with the late seventeenth century; and all made a considerable impression on their appearance. 'Beaujeu' raises a head equal to any. It is a work full of vigour and fire, deft invention, and knowledge of the time. And it has a real love interest, not merely a perfunctory one. Mr. Bailey introduces us to a very stirring period, when James II. was tottering to his fall, and the little hook-nosed Dutchman was waiting on Fate. The historical scenes are handled with sureness and familiarity, but it is, of course, with his own characters that Mr. Bailey is most at home. The dramatic scene in which Beaujeu and Sunderland cozen the King is masterly, and as vivid as a painting. Mr. Bailey's style is always good, but we hear too much of Beaujeu's eyes glittering. The romance marks a considerable advance on 'The Master of Gray,' which was in itself notable.

The Debtor. By Mary E. Wilkins Freeman. (Harper & Brothers.)

The author's shorter tales have rarely been equalled in their delicate power and in their graceful simplicity and pathos, and not a few of her admirers will regret that the fatal attraction of writing a long story should have tempted her from a field in which her gifts were exercised to such peculiar advantage. In this work of 560 closely printed pages the interest centres in the development of character in a man already middle-aged. The surrounding circumstances seem to be purposely described as of no extraordinary nature, and the book contains nothing worth the name of a plot. The result is, in fact, as if one of the writer's beautiful sketches of American life were seen through a glass of too high a power, by means of which the delicate features were swollen to ungainliness, and the graceful proportions distorted to cumbrous bulk. There would be less to regret if it were not evident that the author's usual power to charm is lurking beneath a surface which in this case is too solid for it to penetrate.

Baby Bullet. By Lloyd Osbourne. (Heinemann.)

Such volumes as 'The Queen *versus* Billy,' and its successor, 'Love the Fiddler,' showed that Mr. Osbourne was worth attention for himself alone, apart from Stevenson. These two books proved him capable of conceiving and executing an excellent short story, and that with no marked indebtedness to his collaborator in 'The Ebb Tide.' The present volume is, we believe, his first independent attempt at a novel or story of considerable length. It is frankly something of a farce, or, at all events, an extravaganza. We find no serious study of character, and no particular regard for the realities of life. But it is a charming and amusing sketch, a sort of rollicking holiday excursion in fiction, and one showing deft workmanship and a most pleasing sense of humour. Two young American women, touring afoot in England, become, comically, possessed of an ancient motor-car, the previous owner, who won it in a raffle, deliberately deserting the troublesome thing in a lonely place. To the delighted but helpless ladies there comes a wealthy young touring American, on a magnificent 60-horse-power car, accompanied by a French chauffeur. The subsequent adventures on the road of this irresponsible quartet make an entertaining tale.

His Indolence of Arras. By W. J. Eccott. (Blackwood & Sons.)

Mr. Eccott, whose former novel, 'Fortune's Castaway,' reached a high level, has achieved a greater success in 'His Indolence of Arras.' Though the story lacks the swift movement that belongs to Dumas, its skilfully developed plot, dramatic incidents, and picturesque scenes hold the attention without a break. The Cardinal Bishop of Arras, whose lack of energy causes him to be familiarly known as "His Indolence," uses his position as confessor to the Marquise de Montespan to extend his influence with Louis XIV. His intrigues are secretly opposed by the Jesuit Director of the College of Notre Dame of Arras, who obtains the assistance of the Marquise de la Vallière to achieve his ends. With this subtle play of plot and counterplot the affairs of Jehane de Roeux—a charming heroine—become associated. Jehane, loved by an impecunious captain of the Guards, is forced into marriage with the Marquis of Hautefort, and the schemes of the Cardinal and the Director become centred in a dispute as to the validity of the ceremony. The Cardinal, indolent and cunning, and the Director, zealous and crafty, are both drawn with a sure and vivid touch, and their conflict of will imparts real dramatic force to the narrative. Nicholas de Blangy, who is land-steward to Jehane's father when we first make his acquaintance, is another admirable piece of portraiture. He is, indeed, the most attractive figure in a very interesting story.

GERMAN BOOKS.

Curiously enough, the writer of this review was, during a recent visit to Berlin, in the society of several distinguished German pedagogues, and was asked if there was any English writer on education before Locke. "Ascham" was, of course, the immediate reply, but none of the Germans present had ever heard of him. In the preface to *Die Englische Pedägogik im 16 Jahrhundert wie sie dargestellt wird im Wirken und in den Werken von Elyot, Ascham, und Mulcaster*, forming No. xxii. of Dr. Schipper's useful and scholarly "Wiener Beiträge zur Englischen Philologie" (Vienna and Leipsic, Braumüller), Cornelie Benndorf, the author of the little treatise, acknowledges that German scholars, in their researches into the English literature of the time of Shakspeare, have left the pedagogy of the period aside. Yet its importance in helping to spread Humanism, and its influence on literature and language and on social conditions, are very great, and it further reflects the leading ideas of its time. The three pedagogic writers dealt with—Sir Thomas Elyot, Roger Ascham, and Richard Mulcaster—were all interested in improving the study of their mother tongue, in forwarding the education of women, and in advocating the practice of athletics. Their views are altogether extraordinarily modern, and greatly in advance of their age. Elyot, for instance, advocates a system of language-teaching uncommonly like the Berlitz system, deplores the lack of good teachers, and almost anticipates Ruskin when he says that people pay their grooms a higher salary than they are willing to pay their children's teachers. Mulcaster's views, again, in 1581, bear a strong resemblance to those of Mr. Sadler in 1904. Mulcaster is also a strong advocate of the proper study of English in the schools. We still neglect or despise that subject, to the despair of the wiser of our teachers, who would like to see it take the place in our time-tables that Deutsch occupies in those of German schools. Elyot's little-known, but highly interesting treatise on women—only one copy (in the British Museum) exists—which has never been reprinted, is here described and analyzed. The debt owed by English prose to Elyot and Ascham is dwelt on, and the qualities of the three writers are thus summed up: Elyot is a philosopher, Ascham a scholar, but Mulcaster is the best pedagogue. The work is full of information, and it is less dryly expressed and better arranged than is sometimes the case in publications of the kind.

In *Die Fassungen der Alexius-Legende mit besonderer Berücksichtigung der mittelenglischen Versionen*, von Margarete Rösler, Dr.Ph., No. xxi. of the same series, we get a very full account of the sources of the legend that was so popular in the Middle Ages, and of the forms assumed by its details in the different texts. It is, of course, one of the most ancient texts in the French language—older than the 'Chanson de Roland'—and one of the finest of French mediæval literary works. The author here, however, devotes her chief attention to the six Middle English versions, showing what features are common to all, and what are their relations to the sources and to each other. More than half the volume is taken up by an appendix in which a Greek version (Bibliothèque Nationale, Paris), a Latin version (Brussels Library), and a French version are printed side by side, followed by three Italian versions of different dates. The volume appeals solely to serious students of mediæval literature, and must be of exceeding value to them, but it can scarcely be recommended for general reading.

Dr. Eichler has chosen to treat largely a small subject. True it is that Hookham Frere's use of the *ottava rima* in his burlesque poem 'The Monks and the Giants' pointed out the way to Byron, and that 'Beppo' and 'Don Juan' owe much to Frere; but Frere's lasting place in English literature is due not to that performance or influence, but to his masterly rendering of Aristophanes. Therefore, when we find in *John Hookham Frere, sein Leben und seine Werke, sein Einfluss auf Lord Byron* ("Wiener Beiträge," xx.), a minute analysis—filling nearly one hundred crown octavo pages—of 'The Monks and the Giants,' we cannot help wondering if the game was worth the candle. Its sparkling wit, its pleasant irony, its happy adaptation of a foreign metre to English uses—excellent as are all its qualities, it is not 'Hudibras,' and its place will always be among the minor burlesque poems of our literature. It lacks what all great satire demands, "the life of actual manners and the strength of stirring passions"; it is intellectual humour, not the humour that comes from the heart. The annotator of Byron will find Dr. Eichler's work of great utility, and we intend no reproach to the scholarly author. Indeed, our admiration for German research and scholarship is great, and as students of English literature we owe it a deep debt of gratitude. But a due proportion should be observed. Frere will be remembered as the friend of Canning and the translator of Aristophanes rather than as the author of 'The Monks and the Giants.'

Die lateinischen Magierspiele: Untersuchungen und Texte zur Vorgeschichte des deutschen Weihnachtsspiels. Von Heinrich Anz. (Leipsic, Hinrichs.)—In this work Mr. Anz analyzes the texts of that part of the Christmas celebration which concerns the Magi. He is not first in this field, and he is able to give a couple of pages full of authorities who have treated of his subject more or less fully. Attention has been drawn to the matter lately by Mr. E. K. Chambers's excellent book on 'The Mediæval Stage'; but the wide scope of that work did not admit of more than a brief summary, the details of which have to be worked out in a monograph.

Thirteen texts have been printed, with one or two fragments. By analyzing these the author finds four types, numbered I.-IV. in order of simplicity. The kernel of them all is part of the Epiphany service, which is found in all four types: it consists of narrative, a brief song, and a brief dialogue. One or both of the two latter elements increase by degrees, until the dialogue, which originally formed 30 per cent. of the whole, becomes nearly 74 per cent. The characters increase likewise: to the original Magi, Midwives, and Angel are added King Herod and his suite, a Messenger, Scribes, Shepherds, and a Knight. At the same time there are added a scene with Herod and the Magi, one with Herod and the Scribes, one with the Messenger who passes between Herod and the others, and one of the Magi and Shepherds. All the scenes are brief, and form interludes to the solemn procession. The songs are also increased by an address to the Star and by Rachel's lament for her children. All the elements of the play are traced to their origins in the service-book or in Holy Writ. Mr. Anz finds the simplest existing text in Nevers. After his investigation is over, the author prints reconstructions of the four types, showing at a glance by italics the additions in each case; and finally he adds the Latin texts of Limoges, Besançon, Nevers (in its two forms), Einsiedeln, and Freising. Mr. Anz has not reached quite the same conclusions as Köppen, those arrived at by the latter unfortunately coming into his hands too late to be used in this book; but he has so conscientiously collected his materials that the reader can form his own judgment. The book is certainly dry, but it is careful and laborious, and a foundation has here been laid upon which others may build.

Die Schöpfung der Sprache. By W. Meyer-Rinteln. (Leipsic, Grunow.)—Old heresies revived in aggravated forms are combined with new tenets of unorthodox type in this curious work, in which the results of study during the last fifty years are utterly ignored. The nature of the author's theories can be sufficiently indicated by giving examples of their consequences. From the root "*sel*, 'glänzen,'" are developed Ger. "Ster-*n*," Lat. "stell-*a*," στίλβ-ω, (σ)ῆλ-ιος, Lat. "sol," "sīd-*us*," Goth. "skeinan" (our "shine"), Latin "splend-*eo*," and σελ-ήνη, *μήν*, between which two the middle term of change is represented by our "sun," while another kind of "shining" is expressed by στερ-οπ-ή and ἀστρ-απ-ή, instead of—more correctly—by another root-form such as Lat. "fulgur." This reminds us of the game in which one word is transposed into another by changing one letter at a time to form a new word and altering the order of letters at will. Restrictions as to meaning would not spoil this game if a large number of languages were drawn upon for words and variation in the number of letters were permitted. The author's method is illustrated by "stell-a," "sol," the last *l* of which, like the λ of ῆλιος, is held to belong to a suffix; but these instances are not so bad as equating Ital. "ost-*e*" (for Lat. "hosp-item") with Ger. "Gast," our "guest," "βότρ-υς.....=nhd. Traub-e (mit unverschobnem *b* [!])," "truc-*s* mit truc-*ulentus* und *a*-trox," and τέλος with "ult-*imus*," "mĕt-*o*" with "tim-*or*" (for "tĭ-*mor*" cf. "hu-*mor*," "tu-*mor*"), θυμ-ός with Ger. "Muth," δενδ-ίλλειν with δέρκ-ομαι, though γάγγαμον, γογγύζω, κάγκανος, παμφαίνω, &c., suggest that δεν- is a nasalized reduplicative syllable. The equation of δραμ-εῖν with Lat. "prop-*erare*" is vitiated by the possibility of "pro-" being a preposition. The interchange of *d* and *p* is defended by connecting Lat. "ed-*o*," "eat," with "ep-*ulæ*," "banquet," and δόρκ-ς, "deer," with the synonymous πρόκ-ς. This last caprice shows both inconsistency and contempt for the fundamental principles of morphology as applied to nouns. If "stars" and "lightning" are so named because they shine, a "deer" was called δόρξ because it was "keen-eyed," and πρόξ because it was "dappled," and so the two names are even more separate in primary meaning than they are in sound. The examples cited show that our author treats vowels and diphthongs as unrestrictedly interchangeable, but he seems occasionally to set arbitrary limits to consonantal mutation and metathesis. Sometimes Grimm's Law is acknowledged, at others ignored; *e.g.*, on p. 24 Old High German "trah-an" is traced to Aryan "drak." Herr Meyer-Rinteln advances from tenable mutations to untenable with a certain amount of system and caution; and though his title is misleading, since he contributes little or nothing to the morphology of speech, mature students of comparative philology may get some hints as to the pathology of languages from such specimens of root variation as are not due to mere coincidence or to faulty analysis. They will hardly accept the passage of βίβλος through βιλ-βο-ς to λιβ-="lib-" of Lat. "lĭb-*er*," "inner bark," "book."

OUR LIBRARY TABLE.

The appearance of a volume directed against the policy of M. Delcassé has been followed by that of the Report of M. Gervais to the French Budget Committee on Foreign Affairs. M. René Millet — who holds the titular rank of ambassador and who is known as a friend of M. Doumer, the President of the French Chamber, a former Governor of Indo-China, and a candidate for the Presidency of the Republic — reprints several articles under the title *Politique Extérieure, 1898-1905* (Paris, Félix Juven). He has, however, freshened his essays by many a preface and many a postscript. He has also an introduction from the skilled pen of the rival Minister of Foreign Affairs, M. Hanotaux.

The importance of the two publications to our country and to peace is considerable. Although M. Doumer is likely to receive many republican votes from various sections of the party, and probably the support of the Right, we doubt his election to the Presidency. He, however, is a man of remarkable ability, and will in any case play a considerable part; and M. René Millet is an able writer of authority; while M. Hanotaux stands in France at the head of those who combine active politics with literature. So formidable a combination is well worthy of thought.

We regret to find that, while the peace of the world is at present based on a virtual guarantee by all the Powers of the *status quo* in the East, and by many of the Powers of peace in Europe, M. Millet and M. Gervais make many proposals for the alteration of the *status quo*, especially in matters which were the subject of the recent agreements between our country and France, approved as these were all but unanimously by the French Parliament. *The Athenæum* not being a political paper, we shall confine ourselves to noting definite proposals for change in matters which affect this country. M. Hanotaux and M. Millet blame M. Delcassé for not having made use of our entanglement in South Africa to obtain conditions for France more favourable than those of the agreements. M. Hanotaux states that the policy of France deceived "Kruger and his brave people," and that, instead of choosing the right moment, M. Delcassé chose that of the entanglement of Russia, the ally of France, in order to conclude, with an authority much weakened, arrangements which would have been more favourable at any other possible time. M. Millet writes:—

> "It was no fault of the Emperor William that the connexion which had led in 1895 to the intervention of France, Germany, and Russia against Japan did not continue, and extend to other parts of the world. We are assured that he tried several times either to interest us in the future of the Portuguese possessions in Africa menaced by British expansion, or to sound the disposition of France on the subject of the Transvaal. For seven years he met with no response. On the other hand, are we strong enough to do without him?"

When we come to detail, M. Millet, followed by M. Gervais in his official Report, desires to upset recent arrangements with regard to Siam and the New Hebrides. M. Millet's references to the events in the Soudan which preceded Fashoda are frequent, but not always in exact accord with one another. He lays stress upon the pacific nature of the instructions to Capt. Marchand. It must be remembered, however, that, as is admitted in other portions of the book, the Marchand expedition was only one of five—prepared, most of them, curiously enough, by M. Delcassé when Under-Secretary of State at the Colonies, long before he first became Minister for Foreign Affairs. The reference to Portugal is explained in another passage more full than that which we have quoted. It is pointed out that the German Government made to France overtures which would have led afterwards to a more general understanding about Africa. The proposal was handed on by M. Hanotaux to his successor, and, it not having been followed out, Germany made with Great Britain the limited arrangement as to the Portuguese colonies which exists, but has not been made public. M. Millet also raises the question of M. Delcassé's supposed weakness about Muscat. It is, however, difficult to see what France could do upon the Persian Gulf.

M. Millet adopts with regard to Siam some exaggerations of the French colonial party, and the danger of such writing, and of that of M. Gervais, is considerable. The former tells us that "1,500 Hindoo soldiers occupy Bangkok under police pretexts." Throughout the East Sikh military police from India are employed by Governments, by municipalities, by great firms, and by private individuals. It will be a surprise to M. Millet to learn that a large force of Sikh police was maintained by the Russian Government at Port Arthur. It is difficult to see what he fears from the presence of Sikh police at Bangkok, even supposing that they were as numerous as he says. France has expressly disclaimed any intention of interfering with the Siamese capital and its neighbourhood. M. Millet thinks that we have continued to absorb the portion of Siam upon our side which is not the subject of a virtual guarantee by the two Powers; but his colonial friends are wrong in their facts. M. Gervais in the Budget Report proposes that Siam should be worried until she consents to cede three provinces—two of them the well-known Battambang and Siemreap—in order to obtain a peace both endurable and lasting. France is bound to keep us informed upon her Siamese policy; and to reopen the recent arrangements in the fashion proposed would look dangerously like a breach of faith, and

would certainly excite ill-feeling in the United Kingdom, in China, and in Japan, and menace the new policy of friendship and support of the *status quo*.

In the proposals which M. Millet makes to upset recent arrangements as regards the north coast of Morocco, the danger of producing an agreement between Great Britain, Spain, and Germany would be great. But there is, we believe, small chance of such a sudden change of policy on the part of France.

M. Millet's allusions to the New Hebrides are not so dangerous as those of M. Gervais, who suggests in his report to the French Parliament the turning into a French colony of an archipelago which is the subject of a working agreement between Great Britain and France, formally communicated to the Governments of the Commonwealth and of New Zealand.

There are many other points in M. Millet's interesting volume which are worth notice. He still seems to suggest that the occupation of Cyprus is of value to us, instead of recognizing that there is an almost universal naval and military opinion to the contrary. He regards it as one of our many unfriendly and grasping acts that we should have picked a quarrel with the Court of Ava, such as to lead to the annexation of the Burmese kingdom. He does not mention the fact, duly recorded in official papers, that it was the policy of an agent of the French Foreign Office in Burma which forced the hand of an unwilling Government in London. In exactly the same way similar policy on the part of France at the Court of Ranjit Singh brought about the annexation of the Sikh kingdom of the Lion of the Punjab. M. Millet echoes the common complaint of the French friends of King Leopold that British concern in the horrors of the Congo is hypocritical and covers disappointment. We are sorry to find that he goes so far as to say that Great Britain opposed the birth of the Congo "enterprise, at once philanthropic and lucrative." The British Government of the day had proposed to retain Portugal in a portion of the country which has been made Congolese. Parliament objected, and believed the philanthropic boasts of King Leopold; and a great number of distinguished Englishmen took his side—a fact which they now remember with humiliation. The same men who aroused the opinion of the better portion of mankind in all countries against the Congo State, on grounds the truth of which can no longer be concealed by the State itself, are not given to hide the existence, on a far smaller scale, of ill-treatment of natives in their own colonies: by Britons in those of the United Kingdom, and by Frenchmen in the French Congo—to which the leprosy from next door has lately spread.

A book which has recently attracted some attention in France is a Swiss volume, *Les Deux Frances*, by Prof. Seippel, published at Lausanne by MM. Payot et Cie., and in Paris by M. Félix Alcan. In our review of the admirable volume 'Rennes' of M. Reinach's work we named a passage of singular beauty in which that author calls attention to the contrasts which France presents. One of them—that between the France of the Revolution and the France of the Roman Empire and the Roman Church—already developed by Taine, is followed out in the volume before us. In his last pages Prof. Seippel tells us that the separation of Church and State in France has been voted in a moment of absolute indifference on both sides. This calm is not new. On several previous occasions, after a struggle between the two sections of France, so fierce as to have constituted a virtual state of civil war, there has been a sudden hush of universal lassitude. The one thing which the French cannot bear is boredom. An 'affaire' which lasts too long and is not continually sharpened by dramatic incidents exhausts their power of attention. They begin to yawn during the latter acts of the play. People leave their seats."

On the other hand, the author reminds us that these periods of calm have never implied the slightest prospect of a lasting peace. An example of the sudden changes of the French mood is afforded by the book itself. When it was written the French and the Germans had become so polite towards one another that the Swiss author expresses his wonder at their mutual courtesy. By the time the book was published most people in France were, mistakenly, expecting war. Neither the subject nor the book is light. The passages which will be of most interest to readers who are not philosophers and not theologians are those in which the author shows that there has always been a third France side by side with the other two, and that it is this third France—that of Montaigne, Molière, and La Fontaine—which most appeals to the outside world. The position of Rabelais, of Diderot, and of Voltaire is rather in Revolutionary than in the third France. It would be possible, we think, to contend that Renan belonged to both of the two main divisions of the French mind. Perhaps, however, he might be claimed for all three forms of France.

Hebrew Humour, and other Essays. By J. Chotzner, Ph.D. (Luzac & Co.)—Dr. Chotzner's book of essays possesses an interest of its own, but it is disfigured by a number of serious inaccuracies and mistakes. On p. 16 we read:—

"Martin Luther, too, failed to acknowledge his obligation to his Hebrew tutor, Nicolaus de Lyra, who helped him greatly in the preparation of the famous German version of the Bible."

But Nicolaus de Lyra died in 1340, and the year of the birth of Luther was 1483. We are, therefore, entitled to wonder whether we have here to deal with an inaccurate use of language or with something more serious still. On the preceding page occurs the following sentence:—

"As regards the Romans, there are likewise certain historical records which go to show that in the year 50 A.D. they had already swayed the sceptre over the Hebrews."

Is A.D. a misprint for B.C.? If so, why did not Dr. Chotzner rather mention B.C. 63, the date of Pompey's invasion of Palestine? We will refer to only one other erroneous statement, and this time in connexion with a subject which our author may claim a right to call his own. Among the works assigned to Yedaya Bedaresi, an author who flourished at the beginning of the fourteenth century, we find the short treatise on the game of chess entitled מערכי מלך ('The Pleasure of the King'), but it has been proved conclusively that the work in question was composed by Yehudah di Modena, who died in 1648. Turning now to the essay on the 'Humour of the Bible,' we do not find that we are in full sympathy with the tone in which it is written. Something essential is lacking in it. Why does not the humour that is to be found in different parts of the Bible affect us in the same way as humour in most other branches of literature? The reason lies in the fact that in the Bible humour is always completely dominated by the ethical and religious motive which it subserves. The solemn and the grand are invariably there to check the ordinary sense of literary amusement. We know that, even when jesting, the soul of Isaiah is aflame with passion for his ideal; and we cannot help realizing that the heart of Jeremiah is bleeding within him even when words of a lighter kind are passing his lips. But of this key-note to an appreciation of the true place of irony and satire in the Bible we hear nothing in Dr. Chotzner's utterance on the subject. But, notwithstanding its serious defects, the book offers a considerable amount of useful information. The papers on 'Immanuel di Roma' (reputed to have been a friend of Dante), 'Kalonymos ben Kalonymos, a Thirteenth-Century Satirist,' and 'Isaac Erter, a Modern Hebrew Humorist,' will well repay perusal. 'The Influence of Hebrew Literature on Heinrich Heine' is a subject which is capable of much better treatment than is here given to it. The question of actual knowledge of Hebrew on the part of Heine is far less important than the indebtedness involved in the mental constitution which he inherited from his race. Among the other essays printed in the volume are 'The Bible and the Ancient Classics' (uncritical and far-fetched), 'Leopold Zunz,' 'Samuel David Luzzatto and Zachariah Frankel,' and 'Modern Hebrew Journalism,' a title which is far too wide for the few remarks on Hebrew literary periodicals which Dr. Chotzner chooses to make.

The author of 'A Life of Sir Kenelm Digby' has compiled an agreeable volume out of the Reports of the Royal Historical MSS. Commission under the title of *Pryings among Private Papers* (Longmans). The gleanings are taken chiefly from the seventeenth and eighteenth centuries, and may be said to illustrate the social life of our ancestors from the cradle to the grave. Thus we get an abstract of the table and cellar book of Charles I., remarkable for the total absence of roast beef and of every kind of pork; while the fish was served after the poultry and game. In spite of the healing properties of its waters, Buxton is mentioned in 1774 as a small town of some fifty or sixty houses, which made but an inconsiderable appearance. Altogether this is a good book for an unoccupied hour, especially as it contains interesting allusions to famous individuals. Kitty Clive, for example, is to be discovered upbraiding Garrick for the exiguousness of her salary, and Sterne asking his bookseller how 'Shandys' were going. Had any been sold since Christmas, he wanted to know on March 20th; if so, how many? Monboddo's criticism of Gibbon's second volume as "neither historical, poetical, rhetorical, or didactic, but a jumble and heterogeneous mixture of all these," is also noteworthy in its way.

The Matriculation Roll of the University of St. Andrews, 1747-1897. Edited, with Introduction and Index, by J. Maitland Anderson, Librarian to the University. (Blackwood & Sons.)—This volume is the first of a series. Mr. Anderson has shown great care and accuracy in its compilation. In the introduction he treats of the constitution of the University and of the three colleges which now form part of it. He has brought to light many facts which hitherto had not been published. Necessarily, within the short space assigned to the introduction, he has been compelled to be concise, and has omitted topics which he might have been expected to discuss. But probably he will treat of these in the introductions to the subsequent volumes. As it is, the introduction will be interesting to all who are tracing the history of universities. The principal part of the volume is occupied with the Matriculation Roll. The students in St. Andrews have been in the habit of signing their own names and designations when they were enrolled, and Mr. Anderson has given an exact transcript of these signatures and designations in the spelling which occurs in the manuscripts. The students display many irregularities in their writing, and these have been transferred to the book. There are advantages and disadvantages in this method. The students seem to have been often ignorant of the Latin of their birthplace or place of residence, and they evidently forgot the exact years of their birth. The consequence is that difficulties must arise when

an effort is made to identify the students enrolled. Mr. Peter John Anderson, Librarian to the University of Aberdeen, has edited the Matriculation Rolls of his own University; but there the identification is easier, as the editor has recorded under each name the important facts in the life of the student. Mr. Maitland Anderson has not subjoined any notes. The value of his volume would have been greatly increased if he had followed the example of Mr. P. J. Anderson.

Southern Italy and Sicily and the Rulers of the South. By F. Marion Crawford. (Macmillan.)—This reprint of a work which we reviewed in 1901 does not profess to have undergone any change beyond the title-page, except that it is now bound in one volume. Not one of the corrections which we then made, or of the suggestions we offered, has been adopted. We need not, therefore, repeat what we then said, and may refer the curious reader to our original estimate of the book. It is well written and lively, but is the work rather of a novelist than an historian, with many positive mistakes, not to speak of omissions and oversights. On the art of Southern Italy there have been published, since Mr. Marion Crawford wrote, several splendid books, notably Bertaux's 'Art of Southern Italy' (in French). It seems a pity that the author has not utilized these new and profound researches, wherein the wonderful crossing of four strains—Roman, Byzantine, Saracen, Benedictine (Gothic)—has produced such strange results.

The Fronde. By George Stuart Gordon. (Oxford, Blackwell; London, Simpkin, Marshall & Co.)—Which are more credible? the contemporary memoirs filled with the scandals, avaricious intrigues, treasons, and light-hearted frivolity that distinguished this period, or the works of later historians, who would endow the episode with a seriousness of purpose which the actors in the struggle would themselves have ridiculed? At all events, take from the Fronde its wealth of gossip and anecdote, the dissolute gallantry of its inconstant and madcap heroines, together with the whims and recklessness of its heroes, cut down the Parlement's venal *rôle* till its continuity is destroyed, and behold! the revolt, at best most intricate, becomes confusion worse confounded. Hence to make a successful summary of these years of turmoil is difficult, and Mr. Gordon has not facilitated his task, either for himself or for his readers, by the manner in which he has crowded his small canvas. Moreover his style is often awkward, and his abuse of personal pronouns bewildering. Yet now and again he makes a happy hit; thus, when comparing the Fronde with our own contemporaneous civil war, he observes:—

> "Rochefoucauld, who lost his eyesight for a time after the fight at the faubourg St. Antoine, and Milton, who lost his sight for ever in the service of the Commonwealth, both composed verses on their blindness. To compare the verses is to compare the spirit of the two Revolutions."

La Rochefoucauld, as in the above quotation, sometimes appears without the prefix; accents to French words are often omitted; "incendre" should be *incendie*; the name Boutteville is erroneously spelt; the word "people" is used when *bourgeoisie* would have been more distinctive. Madame de Montbazon was banished, not "for a scandal hatched against Madame de Longueville," but for her subsequent implication in a plot against Mazarin's life (Sismondi, 'Hist. des Franç.,' vol. xiv. pp. 303, 305). We do not think that Madame de Longueville fled to Stenay and that Turenne followed her thither later; the marshal was already in that town when his charmer joined him there (De Ségur, 'La Jeunesse du Maréchal de Luxembourg,' p. 152). Queen Henrietta Maria of England was not "the granddaughter of Henry the Great," but his daughter.

As David and the Sibyls say: a Sketch of the Sibyls and the Sibylline Oracles. By Mariana Monteiro. (Sands.) — This is a wholly uncritical compilation of passages relating to the Sibyls in ancient and mediæval writers, and has not even the merit of being well arranged. The dates (*e.g.* 3934 B.C. for the birth of Virgil) are bewildering, until it is discovered that B.C. is used for *anno mundi*. Illustrations of the twelve Sibyls are given from 'Les Oracles des douze Sibyls' (1586); and at the end of the volume is another set of drawings of them, by Canon Alfred White, who suggested the composition of this work to the author.

Notes from my South Sea Log. By Louis Becke. (Werner Laurie.)—Mr. Becke's bright notes show familiar knowledge of South Sea scenery and the varied human types which abound there. The book is only a set of short sketches that can be taken up and put down at will. The glamour of the South is not laid on very thickly; rather is there a matter-of-fact directness in most of the book. A good many pages have at least the value of "things seen" in the true sense of that expression.

A History of our own Times, by Mr. Justin McCarthy, in three handy and tasteful little volumes of the "St. Martin's Library" (Chatto & Windus), is as excellent a present as could well be found for the rising generation. Mr. McCarthy makes good reading for the ordinary, unhistorical man, who is often astonishingly ignorant of earlier Victorian events.

ALL readers who love wild nature and good writing must look with pleasure for a new book from Mr. W. J. Long. His latest, *Northern Trails* (Ginn), is again illustrated by the skilful hand of Mr. Charles Copeland, and offers fascinating insight into the wolves, the whales, the salmon, the wild goose, and other creatures of Labrador and Newfoundland. Mr. Long has now published ten books concerning the birds, beasts, and fishes which haunt the wilds, and we advise readers who do not know his works to buy them all at once. Such advice is a rare compliment to pay, but Mr. Long deserves it.

THE Librairie Hachette always produces for Christmas some elegant gift-books. This year we have *Au Vieux Pays de France*, by L. Rousselet, a volume which is admirably printed and liberally illustrated. The subject of the writer's excursions is the basin of the Loire, and he treats well the stores of history and archæology which are open to him. Some of his ground is pretty familiar to the English tourist, but there are plenty of beautiful things illustrated here which are comparatively unknown. M. Rousselet is no blind admirer; indeed, he rebukes the "pseudo-styles" of Louis Philippe and the Second Empire.

YEAR-BOOKS begin to crowd upon us. *Who's Who* and the *'Who's Who' Year-Book* (A. & C. Black) are among the most useful books of reference that we know. We regret, however, to see that in the former the new detail tends to promote self-advertisement rather than public utility. — Messrs. Whitaker send us the New Year issues of *Whitaker's Almanack* and *Whitaker's Peerage*, well-tried volumes, which, on account of their special features, are always welcome additions to our shelves.

The Post Office London Directory for 1906, which we have just received, bound in admirable style for us by the firm of Kelly's Directories, was once described by us as an "indispensable mammoth." It is more than that: it is one of the most wonderful books in the world, a model of classification and arrangement. It contains 3,479 pages, which is an increase of thirty on last year, and includes changes so recent as the election of Mr. H. F. Compton as M.P., and the promotion of Mr. H. Sutton to a judgeship. Among many striking features the Trades Directory always interests us. London holds only one representative, according to this list, of accordion pleating machinery, bottle-cleaning, carving of coats of arms, moth-destroying, and mousetrap-making. On the other hand, there are two makers of "Alizarine color," of which we never heard before, and fourteen bakers who specialize in muffins and crumpets. The "memory specialist" has disappeared, yet there seems ample occasion for his trade in the London of to-day. A page or two of teachers of English would be also much to the point.

Hazell's Annual for 1906 (Hazell, Watson & Viney) is wonderfully up to date, including "occurrences during printing." The index, a matter of great importance, is improved, but we think it would be well to drop the short notices of men and women whose careers and books are amply recorded elsewhere, and leave more room for statistical matter. Politics and army and navy are well treated.

The Literary Year-Book for 1906 (Routledge) is likely to become an indispensable book of reference if it maintains its advance in accuracy and matters of real moment to the journalist and man of letters. The 'Catalogue Raisonné of Twentieth-Century Literature' is the most elaborate feature, but we doubt if so big a scheme can be satisfactorily attempted in a single section of a book of ordinary size. We find, for instance, only four biographical books on Tennyson mentioned, and these are not the best, while the painter we look for in art is not mentioned, though there is a book in English on his work.

The Official Year-Book of the Scientific and Learned Societies of Great Britain and Ireland (Griffin) has reached its twenty-second issue. It is a volume for which we wish the widest circulation, as study of it would save us many letters of inquiry from the ill-informed. It reaches a high level of accuracy in names.

The 'Daily Mail' Year-Book for 1906 (Amalgamated Press) has a new section devoted to the Empire. The case is stated for Free Trade and also for Mr. Chamberlain's proposals. Most of the special articles seem to us too brief to be of real value, nor can we regard the choice of writers for them as invariably happy. The list of 'Plays of the Year,' with date of their production and withdrawal, is an excellent idea. 'Books and Readers in 1905' is a brief and inadequate article. We suppose that there is something about the Press somewhere, but have looked in the index, under 'Journals,' 'Newspapers,' 'Papers,' and 'Press,' without noticing any reference.

THE *Almanach Hachette* for 1906 (Librairie Hachette), although described as "De la vie pratique," manages, as usual, to combine gaiety and instruction. We find a number of charming pages which are devoted to pictures by Caran d'Ache and other caricaturists, and serve to lighten the mass of tabulated detail.

WE have on our table *The Book of the Revelation*, by C. Anderson Scott (Hodder & Stoughton),—*Memorials of the Rev. Frederick Whitfield*, edited by R. S. B. Whitfield (Thynne),—*The Epistles of St. Peter*, by J. H. Jowett (Hodder & Stoughton),—*Daily Musings*, by R. A. S. Rankin (Maclaren),—*Our Lord's Resurrection*, by W. J. Sparrow Simpson (Longmans), — *The Christian Church*, by D. Stone (Rivington), — *J. M. W. Turner*, by W. L. Wyllie (Bell),—*Addresses*, by F. R. Coudert (Putnam),—*Studies in Ancient Persian History*, by P. Kershasp (Kegan Paul), — *Modern Germany*, by O. Eltzbacher (Smith & Elder),—*Baku: an Eventful History*, by J. D.

Henry (Constable),—*Rambles in Normandy*, by F. Miltoun (Duckworth),—*The Duke of Enghien, and other Poems*, by F. S. Hollings (Elliot Stock), — *The Muhammadan Architecture of Ahmadabad*, Part II., by J. Burgess (Calcutta, Thacker, Spink & Co.),—*Verses*, by W. Albery (Heinemann), — *Titus in Crete*, by F. Bourdillon (Thynne),—*The Outsiders*, by Annie S. Swan (Salvation Army Headquarters),—*Reparation*, by Adeline Sergeant (Hutchinson),—*The Progress of Priscilla*, by Lucas Cleeve (Fisher Unwin),—*For Love of Lucille*, by J. E. Preston-Muddock (White),—*Cliff's End Farm*, by Florence Warden (White),—*A Man from the Shires*, by Mrs. J. Taylor (Gay & Bird),—*The Irony of Fate*, by Muriel Crosse (Greening),—*Ida Llymond and her Hour of Vision*, by Hope Cranford (Skeffington), — *The Fortune Hunter*, by Harold Molander, translated by K. H. Cagney (Heinemann), — *The Lost Earldom*, by C. Grey (R.T.S.),—*Two Women of Kent*, by Nora Dobell (Drane),—*Old Mortality*, by Scott, edited by W. K. Leask (Blackie),—*The Winter's Tale*, by Shakespeare, with Notes by T. G. Wright, illustrated (Longmans),—*The Voyage of the Stormy Petrel*, by W. C. Metcalfe (R.T.S.), — *Die Römischen Grabaltäre der Kaiserzeit*, by Walter Altmann (Berlin, Weidmann),—*Theodosiani Libri XVI. cum Constitutionibus Sirmondianis et Leges Novellæ ad Theodosianum Pertinentes*, edited by Th. Mommsen and P. M. Meyer, Vol. II. (Berlin, Weidmann),—*Anaximenes von Lampsakos*, by Paul Wendland (Berlin, Weidmann),—*Phéniciens et Grecs en Italie d'après l'Odyssée*, by Philippe Champault (Paris, Ernest Leroux),—*Vita Moderna degli Italiani*, by Angelo Mosso (Milan, Treves),—and *Les Bulgares et le Patriarche Œcuménique*, by C. Bojan (Paris, Pichon & Durand-Auzias).

Among Reprints and New Editions we have *Westward Ho*, by C. Kingsley (Frowde),—*Marietta*, by F. Marion Crawford (Macmillan),—*At the Dawn of a New Reign*, by S. Stepniak (Chatto & Windus),—*Edward Carpenter*, by T. Swan (Fifield),—*The King's Own*, by Capt. Marryat (Lane),—*Castle Richmond*, by A. Trollope (Lane),—*Gulliver's Travels*, by J. Swift, edited by G. R. Dennis (Bell),—*Yes or No*, by Brownlow North (Thynne),—*Life and Letters of Brooke Foss Westcott*, by Arthur Westcott (Macmillan),—*Gammer Grethel's Fairy Tales*, with an Introduction by Laurence Housman (The De La More Press),—*The Army of a Dream*, by Rudyard Kipling (Macmillan),—and *A New French and English Dictionary*, by J. Boïelle, aided by De V. Payen-Payne (Cassell & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Church Congress held at Weymouth, 1905, Official Report, edited by Rev. C. Dunkley, 8vo, 10/6 net.
Gell (W. E.), The Men on the Mount, cr. 8vo, 2/6 net.
Should Clergymen criticise the Bible? by Various Writers, cr. 8vo, 3/6

Fine Art and Archæology.

Ferguson (J.), Ecclesia Antiqua, 8vo, 7/6 net.
Moore (Henry), R.A., by F. Maclean, roy. 16mo, 3/6 net.

Poetry and the Drama.

Browning (E. B.), Sonnets, 16mo, 1/6 net.
Byron, Poetical Works, edited, with a Memoir, by E. H. Coleridge, 8vo, 6/ net.
Cowley (A.), Poems, Selected, 16mo, 1/6 net.
Footpath Way (The), compiled by A. H. Hyatt, 2/6 net.
Gray (T.), English Poems, ed. by J. C. Baker, 16mo, 1/6 net.
Keats (J.), La Belle Dame sans Merci, oblong 16mo, boards, 5/ net; Sonnets, 16mo, 1/6 net.
Sellers (W. E.), Sunshine and Shadow: a Bundle of Verses, cr. 8vo, 2/ net.
Shakespeare, Coriolanus, edited by A. W. Verity, cr. 8vo, 3/
Symons (A.), A Book of Twenty Songs, 16mo, sewed, 1/ net.
Tennyson (Alfred), Enid and Nimuë, The True and the False, 16mo, 1/6 net; In Memoriam, annotated by the Author, 12mo, 5/ net.
Tynan (K.), Innocencies: a Book of Verse, cr. 8vo, 3/6 net.

Music.

Grieg (Edvard), by H. T. Finck, cr. 8vo, 2/6 net.

History and Biography.

Descartes, his Life and Times, by E. S. Haldane, 15/ net.
Green (W. C.), Memories of Eton and King's, cr. 8vo, 2/6 net.
Sainte-Beuve (C. A.), Portraits of the Eighteenth Century, Historic and Literary, translated by K. P. Wormeley, 8vo, 21/ net.
Vandeleur (Seymour), by F. I. Maxse, roy. 8vo, 12/6 net.

Geography and Travel.

Maxsted (H. R.), Three Thousand Miles in a Motor-Car, cr. 8vo, 2/6 net.
Philippine Life in Town and Country, by J. A. Le Roy, cr. 8vo, 5/ net.

Sports and Pastimes.

Schillings (C. G.), With Flashlight and Rifle, translated by F. Whyte, 2 vols. roy. 8vo, 24/ net.

Philology.

Petronius: Cena Trimalchionis, edited by W. D. Lowe, 8vo, 7/6 net; translated and edited by M. J. Ryan, cr. 8vo, 3/6

Science.

Bianchi (L.), A Text-Book of Psychiatry, Translation by J. H. Macdonald, roy. 8vo, 21/ net.
Brock (W. J.), Sanitary Laws of Scotland and Principles of Public Health, 12mo, leather, 7/6 net.
Hobday (F. T. G.), Surgical Diseases of the Dog and Cat, 8vo, 10/6 net.
Manson (Sir P.), Lectures on Tropical Diseases, 8vo, 7/6 net.

Juvenile Books.

Gordon (M. L.), The Cinderella Owl-Book, 16mo, 1/6 net.

General Literature.

Almanach de Gotha, 1906, 12mo, 9/6 net.
Bancroft (F.), Her Reuben, cr. 8vo, 6/
Bebb (L.), The Wyndes of Wyndcliff, cr. 8vo, 2/6
Bodkin (M. McD.), A Madcap Marriage, cr. 8vo, 6/
Boothby (Guy), A Stolen Peer, cr. 8vo, 5/
'Daily Mail' Year-Book, cr. 8vo, 1/6 net.
Dixie (Lady Florence), Izra, a Child of Solitude, cr. 8vo, 6/
Easton (H. T.), Money, Exchange, and Banking, 8vo, 5/ net.
Emerson (R. W.), Works: Vol. 3, Essays, Second Series, cr. 8vo, 6/ net.
Gibb (Mrs. Hughes-), Through the Rain, cr. 8vo, 6/
Hampstead Annual, 1905-6, edited by G. E. Matheson and S. C. Mayle, roy. 8vo, sewed, 2/6 net.
Harrison (Rose), Dulce, cr. 8vo, 2/6
Hazell's Annual for 1906, cr. 8vo, 3/6 net.
Keightley (S. R.), Barnaby's Bridal, cr. 8vo, 6/
Kirk (E. B.), A Talk with Boys about Themselves, 2/ net.
Literary Year-Book, 1905, cr. 8vo, 5/ net.
Lyceum Annual, 1906, 4to, sewed, 2/6 net.
Maxwell (W. B.), Fabulous Fancies, cr. 8vo, 6/
Methley (Alice), La Belle Dame, cr. 8vo, 6/
Muddock (J. E.), For the White Cockade, cr. 8vo, 6/
Oppenheimer (Baron Felix von), British Imperialism, Translation by D. Hayman, cr. 8vo, 2/6 net.
Pearce (J. H.), The Dreamer's Book, cr. 8vo, 3/6 net.
Perkins (R.), Barbara Lavender, cr. 8vo, 6/
Suyematsu (Baron), A Fantasy of Far Japan, 8vo, 10/6 net.
Whitaker's Almanack for 1906, cr. 8vo, sewed, 1/ net.
Whitaker's Peerage for 1906, cr. 8vo, 3/6 net.

FOREIGN.

Law.

Mommsen (T.), Gesammelte Schriften: Vol. 2, Juristische Schriften, Part 2, 12m.

Fine Art and Archæology.

Meller (P.), Armorial du Bordelais, 3 vols., 60fr.
Moreau-Vauthier (C.), Gérôme, Peintre et Sculpteur, 3fr. 50.
Rosenthal (L.), Géricault, 3fr. 50.
Steinmann (E.), Die sixtinische Kapelle: Vol. 2, Michelangelo, 150m.

Drama.

Haraucourt (E.), Les Oberlé, 3fr. 50.

Philosophy.

Raeder (H.), Platons philosophische Entwickelung, 8m.

Bibliography.

Reichling (D.), Appendices ad Hainii-Copingeri Repertorium Bibliographicum: Additiones et Emendationes, Part 2, 10m.

History and Biography.

Grupp (G.), Kultur der alten Kelten u. Germanen, 5m. 50.
Zangemeister (K.), Theodor Mommsen als Schriftsteller, 6m.

Geography and Travel.

Azan (P.), Récits d'Afrique: Sidi-Brahim, 12fr.

Political Economy.

Arnold (A.), Das indische Geldwesen unter besond. Berücksicht. seiner Reformen seit 1893, 8m.

Philology.

Köhm (J.), Altlateinische Forschungen, 6m.

General Literature.

Poincaré (R.), Idées Contemporaines, 3fr. 50.

CUL-DE-SAC.

The narrow houses dark and high
Shut out the sun, shut out the sky
Where neighbouring windows stand at gaze,
While blackened branches intervene
With wintry fingers bare and lean,
Though leafy still in summer days.

Now Winter tells what Summer knew;
Here, even here, the skies were blue,
And green leaves thrilled to vernal song
(Now Summer's secret stands confessed)—
Some wandering minstrel built a nest
And made sweet music all day long.

Rosamund Marriott Watson.

THE STUDY OF NATIONAL HISTORY.

The fact that no precise definition of history in relation to individual historical studies is generally accepted in this country has frequently been remarked. We choose for the purpose of research any aspect of the world-history that happens to attract us, without the slightest regard for historical definitions or requirements. The history of England or Japan, of London or Antwerp, of Protestantism or the drama, all is fish for the net of the cosmopolitan student. This sentiment, indeed, has prevailed since the first age of historical writing. Chronicles *ab initio mundi* were much in favour with mediæval historians, who eagerly found space for such stray notices of foreign events as came within their ken.

But even during the mediæval period the makers of history, the statesmen and law-givers and the learned historiographers and doctors who looked over their shoulders, were beginning to confine their attention to national issues. By the side of the political acts and precedents culled from diplomatic documents and judicial proceedings the pageants of history and its marvels become gradually insignificant. Then followed an age of international competition, of keen statesmanship and keener patriotism—an age of facts and figures, of treaty papers and political arithmetic. Statesmen were in many cases themselves expert antiquaries, or were at least versed in the precedents of their own departments. Naturally under such conditions historical study showed a tendency to follow purely national lines. Evidence of this fact is to be found in the published texts and monumental treatises dealing with native institutions upon which we have largely subsisted to the present day. With the readjustment of the European political system which followed the French Revolution, new historical interests and methods were pursued. The laborious study of national history by the light of antiquarian scholarship was to some extent replaced by special studies in universal history, or by florid dissertations on the national institutions. This diffuse historical method has done good service in the cause of literature and art, but in the interests of political science some discrimination would seem to be needed.

It must be clearly understood, however, that an advocacy of the closer study of national history is no longer concerned with the political or moral results which have been attributed to such study. It is now established that the single purpose of historical science is the discovery of truth. To this we would only add that a search promptly made is doubly valuable. Moreover, it is only fitting that we should first explore our own archives. Our local knowledge, our natural facilities, must surely enable us to accomplish this task more easily than strangers, who have already similar duties to perform at home. Nevertheless, foreign scholars, overcoming all natural obstacles, have filled many notorious voids in our 'Monumenta Anglicana' and in our historical equipment. The precedent has been allowed to blunt our sense of national honour, but the question here is of our historical requirements. It is certain that no satisfactory study of universal history can be pursued until the national histories have been exhaustively treated. It is equally certain that without remarkable exertions and a scientific method of study such a treatment cannot be adopted. Now, if it is not precisely the case that this country blocks the road to European students, a glance at the continental bibliographies will show that we lag far behind other nations in the exposition of our national sources. It is true that in the last fifty years much has been done to perfect our study of the national history during the mediæval period; but beyond the Restoration there is a complete dearth of printed sources, whilst it is only within the last few years that the intermediate period has

been adequately treated. Even so the work that remains to be done for the whole period is almost incalculable, and there are no clear signs as yet that the fact is fully realized.

Doubtless we are handicapped both by the unequalled wealth of our national archives and the tardy official revelation of their contents; but, apart from this, it can scarcely be denied that we have lost ground for lack of the methodical organization of historical study which was set on foot in France and Germany nearly a century ago. There, instead of the casual studies which pass with us for "history" at large, we find an effectual division of labour amongst a swarm of busy workers, as the result of a comprehensive scheme of historical study. At some points the work is more advanced than at others, and a certain amount of overlapping and redundancy is perceptible; but there is a reasonable prospect of its timely completion, as far as national sources are concerned.

In this country, even if we include texts, manuals, and treatises contributed by foreigners, large gaps are still left unfilled in the essential structure of our national history. For the early and middle periods a great mass of economic material remains to be edited. For the later period almost the whole series of State Papers must be reckoned with, whilst the auxiliary studies that are most essential for the equipment of historical students have been almost wholly neglected. Thanks to the industry of a foreign scholar, we at last possess a bibliography of half our national history, and we also possess adequate inventories, perhaps, of half our national archives. We have no manuals worthy of attention for the study of historical method. Of our published texts a large proportion is worthless, and the whole *corpus* is pitifully small compared with the bulk of the inedited documents. Of purely historical monographs our output, including many foreign contributions, is less than that of a second-rate continental State, whilst time and money are freely lavished on the production of an infinite number of purely conventional works.

The question may, therefore, fairly be asked whether we are entitled to pursue our historical studies in this desultory fashion; to busy ourselves in an amateurish way with the more attractive aspects of other national histories, or with purely speculative theories concerning our own institutions, whilst the reproach of neglected sources weighs so heavily upon us. Unfortunately textual work is rarely accomplished in the present day by individual enterprise, but is largely dependent on the discernment of the State and the public spirit of the various historical societies. But as matters stand the scholars who are best qualified by their historical training for the work of editing texts and producing much-needed handbooks are chiefly occupied with ephemeral or dilettante studies. More than this, from their devotion to the wider interests of historical study, their influence is frequently opposed to the unceasing exposition of the national sources.

Possibly foreign scholars also are scarcely blameless in this matter. Particularly in the United States, there has been, till quite recently, a tendency to write the national history with a complacent patriotism which has assumed historical evidence in support of its assertions. In another direction the best energies of American students have been devoted to researches which are only concerned indirectly with their national history. Incidentally this neglect affects our own position, for if at least an inventory of all historical documents relating to the American colonies which exist in British archives had been by now completed, the task of describing our modern sources would have been materially lightened. Again, even continental nations have been comparatively slow in producing texts or calendars of their modern archives, and here as elsewhere the exigencies of the showy thesis are largely responsible for the omission. The local antiquary and the provincial archivist, who live outside this academic atmosphere, receive a finer inspiration from their own surroundings, and it is these to whom we are chiefly indebted for the publication of national sources.

It may be admitted that for educational purposes a free hand should be given to writers, teachers, and students of history alike in their choice of subjects. Their survey of the domain of history can scarcely be too wide, or the discipline of their conventional studies too exacting. Many of the historical theories with which they have to deal are not, indeed, based on real historical evidence, or are, at best, intelligent anticipations of original researches that still remain to be carried out. These conditions of historical teaching must, however, be frankly accepted pending the complete investigation of the inedited sources. Our protest, if it may be allowed, refers exclusively to post-graduate studies, from the firm conviction that it is to the post-graduate student that we must chiefly look for assistance in any future scheme of national research. But first we must adopt a scheme of national study of a strictly scientific character, for no such scheme has yet been carried into effect in this country. It is true that in connexion with the University of London, which, destitute of a school of history of its own, makes special provision for the needs of post-graduate students, a fairly complete scheme of advanced historical study has been indicated as a desideratum. Recently a less ambitious programme has been prepared, and will be shortly carried out, in connexion with the history school of the University of Manchester. Naturally such schemes as these are based upon the well-known curricula of the continental universities, and they will be found to include the study both of universal and national history, in their general and special aspects respectively, supplemented by a large and varying group of auxiliary studies. These, even when they are not co-ordinated, are complementary to one another, and the familiar divisions of these departments of historical study should include every discipline of an historical nature. It is unnecessary, therefore, to isolate special branches of historical study in connexion with literature or art, as we have recently observed in the proceedings of an International Congress. They will find their proper places in a scientific scheme of classification under their appropriate divisions, or under some auxiliary study, and their true position in the scheme of universal or national history will be clearly recognized. Thus we shall be able to appreciate the real progress that we are making in the study of the national history. Forthwith we shall begin to explore the neglected sources, and in other ways to observe the first principles of historical method.

NOTES FROM BANGKOK.

October, 1905.

On October 12th the King signed a decree establishing a "National Library for Siam" in memory of his august father King Mongkut. The inception of the scheme goes back to the hundredth anniversary, in October, 1904, of King Mongkut, whose memory the King wanted to perpetuate by an "institute of public utility." The library is consequently to be known as the Vajirajan Library, the name by which King Mongkut was known during the years he spent in the priesthood before he succeeded to the throne. In 1881, on the hundredth anniversary of the foundation of Bangkok as capital, a library was founded by the children of King Mongkut; but as its scope was rather limited, and its use restricted to persons elected to membership, it did not and could not fulfil the purposes of a national library. The new library is to be, in the strictest, but also in the widest sense of the word, a national library, inasmuch as in it are to be collected and preserved the literature of Buddhism and the Thai literature. The Buddhist section is to contain the sacred Buddhist writings and commentaries on them, as they are to be found in all countries to which Buddhism has reached. It is also to contain the printed literature written in foreign languages, and it may thus be expected that in the course of time Siam will have a unique collection, rightly preserved in the only independent kingdom of the Far East which has remained Buddhist.

The Thai literature is to contain the literature written in different languages, or rather dialects of the Thai race; and in view of the wide area to which the race extended in its migrations from the south of China to the Malay Peninsula, from Annam and Tonkin to Assam, the gathering of this section will be no slight task, and it is sure to throw welcome light on many obscure points of history and ethnology. As it is known that the Thai race was a receptive one, we are sure to find in this literature traces of many civilizations, besides that of India, by which it has been influenced in manners, laws, and customs, and which may have been lost in the country of origin. However that may be, a wide field will be opened by the institution of the library, and that real earnest work is to be given to it is shown by the fact that the Crown Prince has been appointed its first President; whilst Prince Damrong, the Minister for the Interior, and Prince Sommot are the prominent members of the Council of four to which the superintendence of the library has been entrusted. O. F.

HISTORICAL MANUSCRIPTS COMMISSION.

RECENT REPORTS.

Welsh MSS.—In a second instalment of his Report on the Peniarth MSS. Mr. Gwenogvryn Evans completes his masterly survey of this famous collection. The portion under notice comprises a number of original or early MSS. and a still larger number of transcripts, most of which we owe to the scholarly discernment and industry of three men—Sir T. Wiliems, John Jones, and Robert Vaughan. For an appreciation of their patriotic labours we must refer the reader to the introduction to this Report, which incidentally forms a valuable contribution to the literary biography of the Principality.

The same observations apply to the learned editor's Report on the Panton and Cwrtmawr MSS., the former collection having been made by another poor Welsh parson, who, like Sir T. Wiliems, left the fruit of his labours to be gathered by other hands. The chief interest of the voluminous collection of transcripts deposited by the Rev. Evan Evans in the custody of his benefactor Paul Panton at Plas Gwyn consists in the fact that it formed the basis of the famous edition of the 'Myvyrian Archaiology of Wales.' We are glad to observe that Mr. Gwenogvryn Evans calls attention very forcibly to the just claim of Evan Evans to the credit of this invaluable work. Elsewhere the editor pleads with equal force and eloquence for the recognition of Sir T. Wiliems as the true author of the best historical dictionary of the Welsh language, and it should certainly be possible, with the assistance of the present exhaustive Report, to carry out the editor's suggestion for printing the work of that great philologist in its entirety.

In spite of the biographical and literary interest attaching to these antiquarian remains,

their purely historical value must not be overrated. Many famous MSS. are referred to here with which we are now familiar from the previous reports of the present editor. Occasionally we find references to historical compilations of less note, though still of considerable interest, and we are sometimes tempted to regret that the exigencies of the editor's elaborate palæographical method have apparently placed their more detailed description beyond the resources of the Commission. By way of exception to this statement mention should be made of the extracts from a nautical journal (described here as a "log-book") kept by a Welshman who visited the Cape of Good Hope on board an English vessel in 1627.

The Blickling MSS.—This collection, although in the possession of the Lothian family by marriage, is chiefly concerned with the fortunes of the Hobart family and the local history of Mid-Norfolk. In both respects the papers described in the present Report are of considerable historical value. The diplomatic correspondence of the second Earl of Buckinghamshire in connexion with his embassy to Russia in the middle of the eighteenth century has already been found to supplement the official series in several particulars, and on this account it has been edited for the Royal Historical Society, as already noticed in our columns. A further political interest attaches to the same distinguished statesman's career as Viceroy of Ireland at a later date. Mention should also be made of the newsletters addressed to this nobleman by Sir Henry Clinton, which bear upon the historic controversy respecting the conduct of the campaign in America during the year 1781. The motive for this correspondence is doubtless to be found in the close official relations which existed between the Irish Viceroy and Lord George Germain.

In their local aspect the Blickling MSS. present a graphic picture of the procedure of county administration, particularly during the latter part of the seventeenth century. The extracts from the Lieutenancy journals have an especial interest, whilst much valuable material for social and economic history is to be found in the stray subsidy lists, household inventories, and local newsletters printed in full by the editor, Mr. D'Arcy Collyer. The mediæval period is represented by a considerable collection of manorial records, from which a few inviting extracts only could be given. The student of manorial history should bear this fine collection in mind when he comes to the perusal of the long-promised edition of East Anglian manor rolls which will soon appear under the care of Miss F. G. Davenport.

The Egmont Papers.—These papers, of which the first instalment has just appeared as an enlargement of a former brief report, may be regarded as one of the typical collections of State Papers which for the seventeenth century at least, and especially for Irish affairs, have been so largely retained in private custody. The present collection is associated with the official position of successive members of the Percivall family in Ireland, and to some extent it has supplied materials for the well-known 'History of the House of Yvery.' Naturally such a collection as this must be regarded as merely supplementing existing sources, but a special feature will be found in the fortunate preservation of the original entry-book of the Court of Castle Chamber at Dublin, a find which has been already announced. The present Report deals chiefly with a voluminous series of State Papers connected with the Irish Rebellion during the Civil War, but in a later volume we are promised newsletters and diaries of the eighteenth century. This Report has been prepared by Mrs. C. S. Lomas with her accustomed skill and care.

JOHN CLELAND.

John Cleland is commonly known as the son of the supposed prototype of Will Honeycomb of the Spectator's Club. There is considerable doubt about the identity of his father with that fictitious character drawn by Steele. The 'Dictionary of National Biography' says that this is improbable from a consideration of dates (vol. xi. p. 30). Mr. George Aitken thinks Steele only drew upon his imagination, and that there was no real original ('Life of Steele,' vol. i. p. 310). However that may be, William Cleland, the father, was the friend and confidant of Pope in his dealings with the Dunces. Macaulay, in his usual trenchant manner, has thus characterized both father and son in a brief note :—

"William Cleland, who was well known twenty years later in the literary society of London, who rendered some not very reputable services to Pope, and whose son John was the author of an infamous book but too widely celebrated."—'History of England,' vol. iii. p. 276.

Now this "infamous book," 'Fanny Hill; or, the Memoirs of a Woman of Pleasure,' published 1750, is well known, and I need not here debate on this regrettable episode in its author's life. But to call him a "disreputable person," as the 'Dictionary of National Biography' does, is, I make bold to say, very unjust to him. He soon repented having written this book, to which he was forced by poverty, and showed by his later literary career of thirty years, during which he wrote novels, plays, and philological treatises, which are not brilliant, but at least respectable, that his repentance was sincere.

John Cleland was in the beginning of his career in Bombay in the service of the East India Company. But very little seems to be known about his Bombay career, and even the dates given are incorrect. The source of information whence all the biographical dictionaries have derived their account is Nichols's 'Literary Anecdotes.' In that well-known work it is vaguely said :—

"He went to the East Indies; but quarrelling with some of the members of the Presidency of Bombay, he made a precipitate retreat from the East, with little or no benefit to his fortunes."—Vol. ii. p. 458.

This was written in 1812. It was copied verbatim by Chalmers in his 'Biographical Dictionary' (vol. ix. p. 447) in 1815. Rose did almost the same thing in 1844 ('Biographical Dictionary,' vol. vi. p. 351). Even the 'Dictionary of National Biography' copies Nichols, adding merely a date which is inaccurate :—

"He went to Bombay, where in 1736 he was in the service of the East India Company. He soon left Bombay in a destitute condition, somewhat hurriedly, and for unknown reasons connected with a quarrel with the members of the Council at Bombay."—Vol. xi. p. 28, 1887.

Now these accounts seem to insinuate that Cleland was only for a short time at Bombay, and that his stay there was far from honourable. But from the Government Records at Bombay it can be proved that Cleland was nearly ten years in the service of the East India Company, that he served creditably, and that his quarrel with the members of Council was such as to do him credit for his sense of justice and public spirit. Amongst the Secretariat Records there is a List of Bombay Civilians, drawn up in September, 1738, in which John Cleland is mentioned, and particulars are given of his career. He arrived in India on October 1st, 1729, and was then holding the posts of Portuguese Secretary, official Overseer, and Collector of the Pension (land-tax). He joined the service on the incredibly small salary of Rs. 5, and in 1738 he had risen to one of Rs. 30. Those were days of small salaries and large perquisites, and the Governor drew only Rs. 300. Cleland was too honest to make money on such a salary, as will be seen, and there is no wonder that he returned to England "with little or no benefit to his fortunes." That he had made his mark and impressed the authorities with his ability appears from the following extract from the Bombay Records, dated November 1st, 1735 :—

"The correspondence with the country governments growing very large, and proving a great trouble to the President, and the present Secretary for the Portuguese affairs being infirm, a proper person is wanted for that branch. Mr. John Cleland, being well versed in the Portuguese language and otherwise well qualified for the employment, is accordingly placed in that office."—'Historical Materials for Bombay,' part iii. p. 292.

About the time that Cleland was in Bombay its government was very lax, and its high officers were lawless and corrupt to a degree scarcely to be understood in these days. John Horne was the Governor (1734–39), and his days were embittered by a dispute between Stephen Law, who succeeded him, and other members of the Council, and they threatened him with imprisonment for defalcations which had, it was said, been discovered. Philip Anderson, the author of 'English in Western India' (Smith & Elder, 1854), who was a chaplain in Bombay about the middle of last century (died 1858), has given a gruesome account of high Bombay officials as they were in Cleland's days in one of his articles in the now defunct *Bombay Quarterly Review*, that he wrote, in continuation of his work just mentioned, from the MS. Records of the Bombay Government. In this article, 'Internal Economy of Bombay a Century Ago' (vol. iii. pp. 324–52), is described the quarrel of Cleland with the members of Council, which has not been referred to by any one who has written on him. If this had been done, Cleland would have escaped injustice at the hands of his biographers. The quarrel arose because Henry Lowther, a high-placed Bombay official, at that time Chief of Surat, was sued for a debt which he owed to a native, but which he had long evaded paying, in the Mayor's Court at Bombay, through Cleland, who was appointed his attorney by the rich native, Lala Shivshankar. Lowther wanted to have the suit decided by arbitration at Surat, where his influence was very great, and where he hoped to get a favourable award. He did not appear before the Court of Bombay, but denied its jurisdiction :—

"Upon which the attorney, Cleland, becomes indignant, insinuates suspicions of defendant's honesty, and exposes his artifice in attempting to have the case tried at Surat. The Chief, Lowther, of course felt insulted, and complained to Government that not only had he himself been reviled, but that Cleland had aimed a side blow at their Honours, and dared to hint the existence of malpractices amongst the members of Government. This, if not the most candid, was certainly the most ingenious defence he could have thought of. Immediately the sympathies of power were shown to be with him, and the attorney (Cleland) was called upon for an apology, which he refused, maintaining that he had not exceeded the duties of an advocate, and if the defendant had been tried in Westminster Hall he would have been handled far more roughly. Cleland had, in truth, manifested a steadfastness of purpose and independence of spirit for which he deserves the highest credit, and on these accounts his name should be handed down to posterity. But in those days the question was how a bad Government could bend or break such a sturdy asserter of the right. Matters began to wear an ugly look, and it was felt that if the Court of Directors (in London) should read these proceedings, they would, of course, suspect that there was a foul undercurrent at Bombay which was concealed from them. So Governor Horne suggests that the affair should be brought to an abrupt termination by quashing all the proceedings, erasing from the Records all that had been written, and sending the troublesome attorney to speculate in pepper and cloth at a subordinate factory. Happily, this pacific proposition of his Honour found one determined opponent, otherwise we should have known nothing of Lowther's debt and evasions, of the suspicions which people entertained of the Government's purity, or of the way in which records could be

officially tampered with and an obnoxious critic silenced. Mr. Braddyl, who fifteen years before had worsted Mr. Cobbe (the chaplain), was now the champion of candour and truth; but we are tempted to ask how many times may Government have found itself as awkwardly situated when there was no Mr. Braddyl to enter an indignant protest against its furtive measures? how many times may an official conspiracy have shrouded the acts of a President and Council in eternal night? In this case the opposition triumphed, the papers were ordered to be registered, and Cleland, instead of being sent into honourable exile, was the same year appointed Secretary to Government for Portuguese affairs."—*Bombay Quarterly Review*, vol. iii. p. 352, 1856.

This happened in 1734, and Cleland was four years longer in the service of the Company at Bombay, after which he disappears from the Records. This long extract from Anderson, which is based on first-hand information from the Bombay Government Records, will have shown sufficiently that Cleland possessed an independent public spirit which could not long keep him in a position of subordination to such individuals as the high Bombay officials showed themselves to be. Very likely a similar quarrel may have happened again. Mr. Braddyl retired soon after the affair of 1734, and there was no one in high position to stand up against unscrupulous Bombay councillors. The Records must have been tampered with, as they had narrowly escaped being done in 1734, and we are left in the dark as to the real nature of this fresh quarrel of Cleland with the Bombay Council which led to his departure from that place. But that it was of a discreditable nature, as is insinuated by Nichols and others, seems highly improbable from the account of the previous similar quarrel. His conduct in that affair, as Anderson justly says, "deserves the highest credit, and his name should be handed down to posterity." Unfortunately his career in Bombay is entirely unknown; and for a single lapse in his later career, honourably retrieved, however, he is branded as a "disreputable person," with not much justice, as I hope I have shown.

I may here point out a strange error with regard to Cleland in that extensive and valuable American work of reference, Allibone's 'Dictionary of English Literature.' In the fourth or supplementary volume, published in 1891, his well-known 'Memoirs of a Coxcomb' are said to have appeared in 1851, and, stranger still, "John Cleland" is thought a pseudonym. There is this entry under his name: "Memoirs of a Coxcomb, 1851, Anon." (p. 343). Of course the book was one of Cleland's, and first appeared in 1751. Lowndes calls it "a work of considerable merit" (ed. Bohn, vol. i. p. 477). The 'Dict. Nat. Biog.' speaks of it relatively as "a work of greater merit" than his notorious 'Fanny Hill.'

R. P. Karkaria.

A FAMOUS FRENCH DUEL.

31, Boulevard Suchet, Paris, December 16th, 1905.

In your number of December 9th you published an article reflecting upon the memory of my late husband, Marquis de Mores, virtually charging him with unfairness in his dealings and duel with Capt. Mayer.

The Marquis de Mores was tried before judges and a jury in the Court of Assizes at Paris, and fully acquitted. The question of weight of the foils was examined, and the depositions of the two captains who acted as seconds to Capt. Mayer show that their weight was not abnormal.

In the course of the proceedings the presiding judge made the remark that in all questions of honour Marquis de Mores had the reputation of being extremely loyal and straightforward, and added that the Marquis had shown the same spirit at the trial.

It was also brought out that Capt. Mayer, who was a fencing-master, was a very dangerous opponent, and my husband's fencing-master expressed to him his uneasiness before the duel took place. Capt. Mayer was very tall, and had a long arm; it was by a riposte of my husband that he was wounded.

I ask you to kindly make these explanations public.

Marquise de Mores.

*** We regret that this letter, which we gladly insert, does not change the view formed by our reviewer. Our remark was based on the phrase "as gentle as he was brave." The raplers (not foils) are to be seen in a fencing-school, and their weight is known. In several writings of fencing experts references are made to the unusual character of the duel, which would seem to justify our criticism of Mr. Sherard. The famous trial of the Marquis de Morès for murder, in which he was acquitted, was not that which had to do with the case to which our criticism of Mr. Sherard referred, but we fully admit that the decision in the other or rapier case was not unfavourable to M. de Morès. Party feeling at the time ran so high on the question of the position of the Jews in France that, as our readers know, judicial decisions were not unlikely to be affected.

Literary Gossip.

'Initiation: a Discourse concerning the Names of Ships and the Character of the Sea,' by Mr. Joseph Conrad, opens the January number of *Blackwood*. 'William Pitt: the War with France,' is by Mr. Charles Whibley. In 'An Old Cantonment' Major G. F. McMunn tells of a soldier he knew who might have been the original of Mulvaney; and the writer of the articles on 'Old Galway Life' has some further recollections of 'The Tribes of Galway.' 'Murder Will Out' is a legal sketch. 'American Morality on its Trial' deals with the financial methods of certain United States magnates. 'To Mr. Balfour' is an address in verse by "J. K." The number also contains verses by Mr. St. John Lucas and Mr. R. C. Lehmann.

M. Maurice Maeterlinck has written an article entitled 'Our Anxious Morality,' which will appear next year in *The Atlantic Monthly*. Other contributors to that periodical will include Mr. Richard Mansfield ('The Art of Acting versus the Art of Talking'), Dr. William Osler ('The Ideal Physician'), and Mr. A. Maurice Low ('The German Emperor').

Messrs. A. & C. Black will publish in the course of January a 'Johannine Grammar' by Dr. Edwin A. Abbott, on the lines of the author's 'Shakespearian Grammar.' By alphabetical arrangement and very copious indexes it aims at something approaching to a complete commentary on the grammar, style, and thought of the Fourth Gospel, while giving some insight into contemporary non-Christian discussions, and the commentaries of Origen and Chrysostom.

Mr. Robert Brown, of Barton-on-Humber, is writing a history of his native town. The first volume, which covers the history from Roman times to 1154, is to be published by Mr. Elliot Stock very shortly, entitled 'Earlier History of the Town of Barton-on-Humber.' The work will be quarto size, and will be embellished with numerous illustrations of the locality, besides maps, plans, and facsimiles.

It is proposed by the Scottish universities to hold next year a celebration of the four-hundredth anniversary of the birth of George Buchanan (1506-82), the Scottish Humanist. Dr. Steele, of Florence, has offered a prize of one hundred guineas, open to *alumni* of the four Scottish universities, for the best essay on 'Sixteenth-Century Humanism as illustrated by the Life and Work of George Buchanan,' as well as lesser prizes. It is believed that the celebration will be held early in July next.

In the current number of *The Sphere* appears an impression of the late William Sharp by Mr. Richard Whiteing. Mr. Whiteing was one of Mr. Sharp's most intimate friends, and was all along in the secret of his identity with Fiona Macleod.

Prof. A. F. Murison writes concerning 'The Hyderabad Contingent':—

"Your reviewer of this book (December 9th) says: 'We read of constant reform and reorganization of the Contingent on one hand, and of failure to pay the force and increasing debt to the Government of India on the other. This led to the assignment in 1853 of the revenues of Berar on account of the debt and to provide for regular payment in future, the balance being handed over to the Nizam.' This melancholy story of half a century, from 1803 to 1853, cannot be dealt with here; but it should not be forgotten that Col. Davidson, the Resident at Hyderabad, wrote to the Government of India (October 12th, 1860) this conclusion: 'I believe it must be apparent, from what I have stated above, that in 1853 we had little or no real pecuniary claim against the Nizam.' But we have stuck to Berar."

The January number of *Macmillan's Magazine* contains some of the impressions of 'An American Rhodes Scholar at Oxford'; Mr. Charles Tower contributes a sketch of Russian village life which he calls 'The Black Pit'; 'Two "Passings,"' by Mr. Charles Oliver, describes some aspects of French provincial life; Mr. Anthony Collett writes of a summer day in 'The Heart of Berkshire'; and Mr. P. T. McGrath, of St. John's, Newfoundland, deals with 'The Newfoundland Fishery Dispute.'

It is proposed to publish a volume containing a selection from the letters of John Brown, author of 'Rab and his Friends.' The editor will be obliged if friends who have letters from Dr. Brown will give him an opportunity of reading them in order to judge of their suitability for inclusion in the proposed volume. All communications should be addressed to the writer's son, Mr. John Brown, 7, Greenhill Place, Edinburgh.

Until the discovery of the original copy of Faithorne's map of London which was recently acquired by the British Museum, the only known original copy was that in the Bibliothèque Nationale. These two original copies have now been collated and reproduced by the London Topographical Society. Another map of great importance to the historian is that attributed to Ralph Agas, with the assigned date 1560, the only known originals of which are in the Guildhall and the library of Magdalene College, Cambridge. These have been similarly collated and reproduced by the Society.

The title of the Faithorne map is absent from the British Museum copy, but has been supplied from the one in Paris.

The *Canadian Magazine* for January will print the first instalment of 'Reminiscences of a Loyalist,' being an account by the late Col. Jarvis, edited by Mr. S. Jarvis, of the War of Independence from a British standpoint. It is from a hitherto unpublished manuscript.

Mr. William K. Dickson has been appointed to succeed Mr. J. T. Clark as Librarian of the Advocates' Library, Edinburgh. Mr. Dickson has both technical and literary qualifications for the post. He edited for the Scottish History Society (of whose Council he is a member) the 'Jacobite Attempt of 1715,' and was joint editor with Mr. J. H. Stevenson of 'The Register of the Great Seal of Scotland under the Commonwealth.' His 'Life of Major-General Sir Murdoch Smith' is well known; and he has been a frequent contributor, chiefly on bibliographical subjects, to magazines and newspapers.

We notice that the death of Mr. Thomas Reader is announced as occurring on December 15th at his house at Peckham Rye. Mr. Reader, who was in his eighty-eighth year at the time of his death, entered the house of Messrs. Longman & Co. in 1834, his father, Mr. Charles Reader, having been for many years in charge of the "Curiosa," as the second-hand book department was called. Mr. Thomas Reader soon gave evidence of considerable ability, and he rose to be head of the publication department in a short time, being more immediately connected in this work with the late Mr. William Longman. Mr. Reader entered the firm as a partner in 1865, and retired in 1889.

Mr. John H. Ingram writes:—

"The quotation in your notice last Saturday of the Clarendon Press Shaksperean reprints—

> Sometime a lovely boy in Dian's shape,
> With hair that gilds the water as it glides—

is from Marlowe's 'Edward the Second,' Act I. sc. i. ll. 61-2."

Mr. J. Le Gay Brereton writes from the University of Sydney:—

"Mr. J. H. Slater's references to Mr. Ingram's Marlowe bibliography (*Athenæum*, September 23rd) put it in my mind to say that for some years I have jotted down Marlowe references for my own use and pleasure. The material thus collected is compiled from such various sources that it would need careful revision before it could be published; there is no predetermined uniformity about my entries. But my bibliography, such as it is, is far larger than Mr. Ingram's. Perhaps somebody with more time and more bibliographical ability and opportunity than I may be happily able to find a publisher for a bibliography which every reader of our early drama would welcome; if so, my heap of stuff is at his disposal."

We find that the Classical Association meets too late in the week to have its proceedings recorded in our number of January 6th. We shall therefore postpone our reviews of school-books and other educational literature to the week following, January 13th, when we shall hope also to pay attention to the Headmasters' Conference, the Headmasters' Association, and the Assistant Masters' Association, which all meet about the same time.

The January number of *Temple Bar* begins a new series as a sixpenny monthly, after a life of over forty years at the original price. It contains a Russian story by Korolenko, entitled 'The Last Ray,' now published in English for the first time, together with an essay on this famous story-teller by Mr. G. H. Perris. Other contributions include 'Sea-Songs,' by Mr. John Masefield; and 'Spring,' a poem by Mr. Laurence Binyon.

The chief article in the November number of the *Revue Germanique* is an essay on the psychology of women in Schopenhauer, by M. André Fauconnet, which is interesting, though rather depressing reading. We find also an account of the foundation of the *Revue Germanique* of Dollfus and Nefftzer, which first appeared in 1858, and an account of books on Bismarck, 1902–5. The section of 'Notes and Documents' contains an inedited letter of Longfellow to Xavier Marmier. We congratulate the *Revue* on a year of solid and useful work.

A still older reader than that mentioned recently is Mr. S. W. Simms, bookseller, of Bath, who is in his ninety-sixth year, and has read *The Athenæum* from its beginning. He says that he preferred it to the 'Literary Gazette' as being free from bias in favour of any publisher.

M. Ernest Merson, who died at the end of last week at Croisic (Loire-Inférieure), in his eighty-sixth year, was probably the *doyen* of French journalists. He had been an active worker since 1849, when he founded *L'Union Bretonne*, which he continued to direct up to the time of his death. This journal and the *Patriote Breton et Vendéen*, likewise edited by Merson, were vigorously Imperialist when Imperialism was on its last legs. Apart from his journalistic work Merson found time to write a number of books on political and historical subjects, notably 'La France sous la Terreur.' He was probably the last of the old school of journalists. He took an active part in all matters relating to the press, both in his own department and in France at large.

M. Adolphe Brisson makes the interesting announcement in the current number of *Les Annales Politiques et Littéraires* that M. Frédéric Mistral's 'Souvenirs de Jeunesse' will be published serially in that journal, and that the first instalment will appear on January 7th. The author has himself selected the numerous portraits, drawings, landscapes, and other views with which the various chapters will be illustrated. The 'Souvenirs' are written in Provençal and in French, but it is the latter version which will be published in *Les Annales*.

Anthony Hope's 'A Servant of the Public' and Mrs. Voynich's novel 'The Gadfly' have just appeared in Danish translations, as well as 'Wild Animals I have Known,' by E. Seton-Thompson.

Another question as to the legal ownership of letters may arise in the case of some hitherto unpublished love letters of Madame de Staël to Benjamin Constant, which are to be printed next year in *The Critic* of New York. The publication has been authorized by the Baroness de Nolde, their present possessor, who is a descendant of Constant's wife, the Baroness von Mahrenholtz; but the De Broglie family, Madame de Staël's direct descendants, are said to be strongly opposed to it.

The death, in his eighty-seventh year, is announced of Dr. W. Wenck, for many years Professor of History at the University of Leipsic, and author of several historical works, 'Der Kampf um Schleswig-Holstein,' 'Das Fränkische Reich nach dem Vertrag von Verdun,' 'Deutschland vor hundert Jahren,' &c.

We note the publication of the following Parliamentary Papers: Report of the Commissioners of National Education in Ireland for the Year 1904, Appendix, Section III. (4½*d.*): Statistics of Public Education in England and Wales, 1903-4-5 (2*s.*); and Minutes of Evidence on Medical Inspection and Feeding of Children attending Public Elementary Schools: Vol. II. List of Witnesses, &c. (3*s.*)

SCIENCE

RESEARCH NOTES.

In the *Annalen der Physik* Prof. Melander, of Helsingfors, has an article which goes to show that both violet and ultra-violet rays are given off by all metals at ordinary temperatures. The experiments quoted by him as pointing to this conclusion are entirely photographic, but there seems to be no doubt as to their validity. If this is coupled with the well-known power of wood and of the human hand to impress an image of itself upon a sensitized plate, even without the aid of a camera, it would seem that most substances yield an emission capable of affecting a photographic film. But of what nature is this emission? German physicists have failed to confirm the view of M. Blondlot that it is material or one having weight, and therefore capable of being diverted by a mechanical force, such as that exerted by an air-blast. Prof. J. J. Thomson says that, so far, at least, as the alkali-metals are concerned, it is composed of negative corpuscles, that is to say, of a stream of atoms, not of matter, but of electricity, which possess, besides their electric charge, a mass and an inertia which increase enormously as the velocity with which they are discharged approaches the speed of light. As this explanation would involve, as both he and Prof. Larmor admit, the hypothetical existence of an ether with a density far greater than that of any known substance, it cannot be said to be entirely satisfactory.

Two other objections to the electronic theory of matter are ably stated by Prof. W. Wien in a communication to the *Physikalische Zeitschrift*. The size of the electron can be calculated if we suppose it to be spherical in shape, and works out at something like a billionth of a millimetre. Now if an electric charge of anything like the quantity ascertained by Prof. Thomson and Prof. Kaufman were concentrated on so small a volume as this, it would certainly destroy it according to all the analogies we can imagine. We are in a somewhat similar difficulty with regard to the persistence of the lines in the spectrum. These are imagined by thoroughgoing exponents of the electronic theory, like Prof. Thomson, to correspond to the periods of vibration or revolution within the atom. But the radiation produced by them must in course of time damp these vibrations, and how is the revolution at a fixed rate then to be kept up?

These difficulties, however, can be paralleled by others found in the most commonplace electrical phenomena, of which no explanation has

yet been offered on orthodox lines. What, for instance, is the meaning, as has lately been asked, of the different forms of discharge in air from the positive and negative electrodes respectively, of which some striking photographs were at Grenoble shown by M. Stéphane Leduc? Or of the discharge of negative electricity from conductors exposed to ultra-violet light? Or, to mention a phenomenon less generally known and commented on, of the persistent discharge of positive electricity alone, from a conductor traversed by an oscillating current of high tension? All these are puzzles of which solutions have, indeed, been offered, but which are very hard to account for by the unaided use of the electronic hypothesis now in fashion.

Some recent correspondence as to the occurrence together in nature of metals like silver and lead has induced Mr. Soddy to write to a contemporary to express his views on the transmutation of the precious metals. He seems much inclined to agree that gold and silver are alike the products of more stable "elements," such as radium and thorium, and the possible source of others not yet defined or isolated. His principal argument is that in some gold nuggets he has found traces of the rare gas helium, although from others it appeared to be absent. In platinum, on the other hand, its presence is, according to him, invariable. Yet it seems as if all this were consistent with the known facts regarding this extraordinary gas, which has not only resisted till now all attempts to liquefy it, but also seems to diffuse more rapidly and easily through even the densest substances than any others of its group. Some further experiments with helium are also announced by Profs. Himstedt and Meyer, who, after treating a small quantity of cleveite with acid potassium sulphate in a combustion tube, which was then flushed with hydrogen and exhausted as far as possible, found only a trace of the helium spectrum present after three days. The same experiment repeated with radium bromide in a quartz tube afterwards exhausted showed at first no trace of helium, but gave the characteristic spectrum easily at the end of six weeks. They throw out the suggestion that perhaps some hitherto undiscovered "helide," or combination of helium and another substance, is present in radium bromide.

Mr. Soddy thinks that State aid should be furnished for such experiments as his, which are at once too costly and too prolonged to be conducted by a single individual. But even abortive experiments are often revived with success by scholars of a future generation. An excellent example of this has just been related by M. Langevin in a lecture to the Société Internationale des Électriciens. For many years after the death of Clerk Maxwell, his theory of "displacement" currents remained a mere hypothesis, doubted by some, and supposed by all to be incapable of scientific demonstration. Now, however, M. Perrin has shown that if a charged gold-leaf electroscope be covered, so far as its rod and ball are concerned, with a cap of insulating material such as paraffin wax, and the whole system be then exposed for a few seconds in a field traversed by Röntgen rays or by their equivalent, the Gamma rays from radium, the cap of dielectric will be found charged with electricity of the opposite sign to that shown by the ball of the electroscope. Here, says M. Langevin, the paraffin cap has arrested the charges of contrary sign, while that of the ball has displaced itself towards the field under the action of the atmosphere, made into a conductor by the rays. He thinks, too, that this may be likened to what happens in liquids in the case of electrolysis.

Sir Oliver Lodge writes that M. Langevin's explanation of magnetism as lately summarized in *The Athenæum* (No. 4075) "contains nothing new to English physicists," and further that "M. Langevin obtained it all from Cambridge," and that "it is due chiefly to Prof. Larmor and others of the Cambridge School." If he will give the reference to the work or memoir in which Prof. Larmor or any other English scholar gave the explanation alluded to, justice shall be done. F. L.

ANTHROPOLOGICAL NOTES.

The largest space in the *Journal* of the Anthropological Institute (vol. xxxv. part i.) is occupied by Mr. C. Hill Tout's report on the ethnology of the Stlatlumh of British Columbia, a treatise of 93 pages. By the help of a grant from the Government of British Columbia and of another from the Government Grant Committee of the Royal Society, Mr. Tout has been able to proceed with his studies of these people, who are popularly known as the Lillooets, after the name of the principal river on the banks of which they are settled, and has brought to light a body of interesting information relating to tribal and sub-tribal origins, to the source and significance of personal and group names, to the nature and character of personal and hereditary totems, and to certain magical ceremonies. He observes that these resemble in some striking respects the Intichiuma ceremonies of the Arunta and other Central Australian tribes, and are carried out for a like purpose, and that many features of the culture of the Lillooets of British Columbia recall those of the central and north-western tribes of Australia, as described by Messrs. Spencer and Gillen. This is especially the case with regard to the name systems and the totemistic observances.

With regard to Central America, the *Journal* contains an article by Dr. T. W. Gann on the ancient monuments of Northern Honduras and the adjacent parts of Yucatan and Guatemala, the former civilization in those parts, and the chief characteristics of the races now inhabiting them, with an account of a visit to the Rio Grande ruins.

Five papers are devoted to various African subjects. Mr. Randall-MacIver describes the manufacture of pottery in Upper Egypt. Mr. C. S. Myers continues his contributions to Egyptian anthropometry by an investigation of the comparative anthropometry of the most ancient and modern inhabitants, in which he arrives at a different conclusion from that announced by Miss C. D. Fawcett in *Biometrika* for 1902. He considers that there is no evidence that the prehistoric and modern population of Southern Upper Egypt differ in physical measurement, and that the homogeneity of the prehistoric, as determinable by standard deviation, is the same as that of the modern population inhabiting like regions of the Nile valley. He finds that the relative correlation of cranial measurements in the prehistoric and modern population shows great irregularity, and that much caution is needed in basing general conclusions as to the relative closeness of correlation on a few coefficients only. Mr. R. E. Dennett contributes notes on the cosmological and other philosophical ideas of the Bavili of Luango. Mr. R. N. Hall describes a stone fort and pits on the Inyanga estate, Rhodesia, 250 miles north of Great Zimbabwe. Mr. Franklin White furnishes a series of measurements and other notes on the elliptical ruin at Great Zimbabwe, but does not deal with the question of their antiquity raised by Mr. MacIver.

Other papers are by Mr. Ernest B. Haddon on the dog-motive in Bornean art, by Mr. Northcote W. Thomas on Australian canoes and rafts, and by Mr. F. G. Parsons and Dr. C. R. Box on the relation of the cranial sutures to age. The last-named authors arrive at the conclusion that the external appearances of closure of sutures are so variable that no estimate of age should be made from them when the inside of the skull can be looked at.

In *Man* for November the discussion of eoliths, pseudo-eoliths, and machine-made eoliths is vigorously continued by the Rev. H. G. O. Kendall and Mr. J. R. Larkby; Dr. Seligmann describes a painting on bark from the Aird River delta, British New Guinea, apparently representing a number of men engaged in a dance or ceremonial procession; Mr. H. Ling Roth discusses the evidence as to the practice of tattooing in Tierra del Fuego; Mr. R. Colson describes some groups of stones observed by him in the neighbourhood of kitchen-middens at Port Nolloth, South Africa; and Dr. Beddoe sums up the present position of the controversy as to Hungarian physiognomy recently raised. The courtesy of the Trustees of the British Museum permits the publication of notes furnished to them by Capt. R. E. Salkeld on the Boni hunters of Jubaland, East Africa.

The *Proceedings* of the Society of Antiquaries for the session 1904-5 include a paper by Mr. F. T. Elworthy on the Mano Pantea, or so-called votive hand, illustrated by several specimens. Mr. Elworthy's conclusion is that these objects were penates, and not votive, but, on the contrary, prophylactic and propitiatory.

SOCIETIES.

Astronomical. — *Dec.* 8. — Mr. W. H. Maw, President, in the chair.—Prof. A. Schuster gave an account of the results of his recent investigations relating to sun-spot periods. He had found that besides the recognized eleven-year period there were subsidiary ones, which recurred with great regularity, though they have sometimes been in abeyance. A period of about 4½ years can be traced back to 1749, and other longer periods are indicated. An explanation was suggested for the fact that the expected increase of activity may not show itself at one period, while it recurs regularly at the next.—Mr. E. B. Knobel read a paper on the astronomical observations contained in the 'Nihongi,' the ancient chronicle of Japan. These include observations of solar and lunar eclipses, conjunctions and occultations, comets and meteors. There is great difficulty in identification, owing to the complex system of chronology, which was borrowed from the Chinese. The year is a lunar one of 29 or 30 days, with an intercalary month every 33 months, or 7 intercalary months in the lunar cycle of 19 years. When the dates of the recorded eclipses are properly reduced, they agree very well with the tables of Oppolzer.—Mr. S. A. Saunder read a paper on the present state of lunar nomenclature, pointing out its anomalies and irregularities, which cause frequent mistakes in the identification of small features which have been selected for measurement. He urged the importance of a revision of the existing system.—Mr. Dyson showed photographs of comet *d*, 1905, taken at the Royal Observatory, Greenwich.—Dr. Charles Chree gave an account of a comparison of the results from the Falmouth declination and horizontal-force magnetographs on quiet days in years of sun-spot maximum and minimum.—The Rev. C. D. P. Davies gave a demonstration of his system of testing parabolic mirrors.

Geological. — *Dec.* 6.—Dr. J. E. Marr, President, in the chair.—Col. D. A. Johnston and Messrs. E. E. W. Berrington, H. Briggs, J. C. Brown, T. Clegg, C. J. Coleman, H. B. Corbin, J. H. Frogley, G. George, A. S. Horne, J. V. B. Murdoch, F. P. Paul, H. F. G. Roose, and G. W. Young, were elected Fellows.—The following communications were read: 'The Physical History of the Great Pleistocene Lake of Portugal,' by Prof. E. Hull,—and 'The Geological Structure of the Sgùrr of Eigg,' by Mr. A. Harker.—Dr. J. W. Evans showed a new method of determining the optic axial angle of a biaxial mineral.—Dr. F. A. Bather exhibited fossils from various localities in New Zealand, hitherto known as the Mount Torlesse Annelid, but described in *The Geological Magazine* (December, 1905) as *Torlessia mackayi*, a new genus and species of tubicolous Polychæta, and as *Dentalium huttoni*, n. sp.

Asiatic.—*Dec.* 12.—Lord Reay, President, in the chair.—Mr. Herbert Baynes read a paper on 'The History of the Logos.' He began by stating that the supreme act of creation was ascribed to the Divine

word by nearly all the families of mankind. In the literature alike of Palestine and Persia, Egypt and Mesopotamia, India and China, the world was said to exist as the audible thought of the Deity. Amongst the Semites, especially the Hebrews, this thought could be traced in great fullness; and in the Chaldean epic brought to light in the Seven Tablets of Creation we find that it is the word, the introduction of law and order or "the way of the gods," which turns chaos into kosmos. With the Egyptians the creative power of the Divine voice was intimately associated with the possession of the sacred name. Most interesting and characteristic was the doctrine of the word in the 'Avesta,' where Manthra is the holy soul of Ahura, the supreme law by which the prophet smites the forces of Angra Mainyu. Sraosha, the personification of obedience and piety, is the incarnate word; and Manthra Spenta, the holy word, is the mighty law which binds together all the dwellers in Irân. Mr. Baynes dealt at length with Lao-tse's conception of the Tao, and cited many passages from the 'Tao-tê-King' to prove his contention that "Logos," and not "Way," was the true interpretation of the expression. Of similar import was the 'Tai Kih' of Chao-tse, so that we had China's best thinkers agreeing to ascribe all things to right reason, or the word made manifest. With regard to the later Hebrew literature, it was pointed out how the σοφία of the Apocrypha became the Logos of the Alexandrian School.—In the discussion which followed, Sir Robert Douglas, Dr. Pinches, Prof. Margoliouth, Mr. Whinfield, and Mr. Hagopian took part.—Lord Reay then presented to Prof. Rhys Davids, who had resigned the secretaryship of the Society to accept the Chair of Comparative Religion at Manchester, a testimonial consisting of a portrait of himself (painted by Mr. Gatty) and a cheque.

Statistical.—*Dec.* 19.—Papers were read on 'The Decline of Human Fertility in the United Kingdom and other Countries as shown by Corrected Birth-Rates,' by Drs. A. Newsholme and T. H. C. Stevenson, and on 'The Changes in the Marriage- and Birth-Rates in England and Wales during the last Half Century, with an Inquiry as to their Causes' by Mr. G. Udny Yule.

Linnean.—*Dec.* 7.—Prof. W. A. Herdman, President, in the chair.—Mr. E. R. Burdon and Mr. C. G. Rogers were admitted Fellows.—Mr. Oakes Ames, Mr. E. A. Smith, Viscount Mountmorres, and Mr. A. D. Hardy were elected Fellows.—Mr. W. T. Hindmarsh sent three photographs, taken by Mr. I. C. Ruddock in April last, of a plant of *Shortia uniflora*, Maxim., in his rock-garden at Alnbank, Alnwick; the plant this year had sixty blooms, more than double the number it had the previous year.—Mr. H. J. Elwes and Mr. Frank Crisp spoke on the difficulty of inducing the plant to flower in cultivation.—Dr. A. B. Rendle exhibited a branch of a Widdringtonia, with two forms of leaves, from a farm belonging to the late Cecil Rhodes in Rhodesia.—Mr. J. Saunders showed a series of lantern-slides illustrating the habits of Mycetozoa. His observations were almost confined to the species seen within a radius of ten miles from Luton. Out of 207 species catalogued by Mr. A. Lister from the whole world, no fewer than 96, or 46 per cent., have been found in the district specified. The species shown were *Badhamia utricularis*, *Trichia varia*, *Chondroderma radiatum*, and *Physarum leucopus*.—The President commented on the exhibition, and mentioned that a small dried-up plasmodium had long served him for demonstration to his junior classes on the phenomenon of restoration to activity by moisture and warmth.—Dr. Jonathan Hutchinson then gave an oral *résumé* of his paper 'On the Ætiology of Leprosy.' Two hypotheses as to the cause of leprosy, and only two, were at present in the field. Both alike recognized the importance of the lepra bacillus, and the question to be determined was, How does it gain access to the body? One school held that it passed from person to person by direct external contagion; whilst the other thought that it was communicated only by food, with a proviso that after all it was possible that the bacillus in question was identical with that of tuberculosis, and was differentiated and stimulated by food. Prior to Hansen's discovery of the bacillus all leading authorities had abandoned the belief in contagion; and now, after a long relapse, opinion was again rapidly tending in that direction, Dr. Hansen himself having declared that the disease is one of which, as regards contagion, "it is not necessary to have any particular dread," and avowed his conviction that there must be some other circumstance "which we unfortunately know nothing of." Dr. Hutchinson proceeded to show that there need be no hesitation in believing that the use, as food, of decomposing fish constituted the circumstance in question. The fish-hypothesis, as it had been named, met all the conditions of the problem, and was contradicted by none. No other could be suggested which had any degree of plausibility. As a matter of fact, none other had been hinted at. He was particularly desirous to have it understood that this hypothesis did not require any excessive, or indeed even liberal, use of fish as food. It took full cognizance of the bacillus, and held that the introduction of the very smallest quantity of fish, if containing that parasite or an equivalent ptomaine, would suffice to initiate the disease. He proceeded to adduce a great mass of evidence from all parts of the world in support of the hypothesis in question, more especially from South Africa, China, and Norway. In places where the disease is scattered and infrequent there might, he admitted, be some difficulty in tracing the association of cause and effect; but if those only are taken in which excessive prevalence occurs, all hesitancy would disappear. He challenged any one, not yet convinced, to name any place in the whole world in which the leprosy prevalence exceeded 50 per 10,000 which was not either a fishing-station or notorious for the consumption of bad fish. As instances of places where this enormous prevalence has been recorded the following were mentioned: Minicoy (Maldives), Kalagoan (Bengal coast), Fiji and the Sandwich Islands. By way of affording a standard of comparison, it was added that the prevalence in Ceylon was only two per 10,000, and in India as a whole less than six.

Society of Biblical Archæology.—*Dec.* 13.—Dr. Pinches read a paper entitled 'Notes upon some Tablets of the Period of Hammurabi's Dynasty.' The tablets dealt with were some of those belonging to Lord Amherst of Hackney, and consist of contracts and letters, the surface of the former being generally rolled over with the cylinder-seals of the parties concerned. The contracts are of several classes, and include loans, receipts, annulments, sales, and lists of various kinds, the things to which they refer being silver, oil, grain, houses, slaves, &c., and of very varying interest and value. Among the more noteworthy are those expressly stating that the silver lent was not to bear interest; that recording a loan advanced by Samas (*i.e.*, the administration of his temple); the receipt of what was probably a periodical offering to the god; the sale of the houses of Abil-ili and Urra-kubi, &c. Especially interesting were the inscriptions recording the many captures (seemingly) of the city Isin, that mentioning the destruction of Kamari, and a tablet bearing the names of four slaves, with remarks concerning them. Two of these slaves seem to have been prisoners, and they had apparently been recaptured whilst attempting to escape from Babylonia by the road to Harran, the city where Abraham sojourned after leaving Ur of the Chaldees. Among other things these inscriptions touch upon many points dealing with the language, manners, customs, and laws of the Babylonians, and incidentally bear witness to the power and wealth of the temples of the land, and to the piety of the people to whose spiritual needs they attempted to minister.

Society of Engineers.—*Dec.* 11.—*Annual Meeting.*—Mr. N. J. West, President, in the chair.—The following gentlemen were elected as the Council and officers for 1906: *President*, Mr. Maurice Wilson; *Vice-Presidents*, Messrs. R. St. George Moore, J. W. Wilson, and W. H. Holttum; *Ordinary Members of Council*, Messrs. J. Aird, J. Bernays, A. G. Drury, G. A. Goodwin, G. Green, E. J. Silcock, D. A. Symons, and F. G. Bloyd; *Honorary Secretary and Treasurer*, Mr. D. Butler Butler; *Honorary Auditor*, Mr. S. Wood.—The President announced that Lord Rayleigh and Sir A. R. Binnie had been elected by the Council as Honorary Members to fill the vacancies created by the deaths of Sir Lowthian Bell and Mr. J. Mansergh. He also announced that the following premiums had been awarded by the Council for papers read during the past session: The President's Gold Medal to Mr. Sherard Cowper-Coles for his paper on 'The Metallic Preservation and Ornamentation of Iron and Steel Surfaces'; the Bessemer Premium of Books to Mr. E. R. Matthews for his paper on 'The Parade Extension Works at Bridlington'; a Society's Premium of Books to Mr. B. L. Bradley for his paper on 'The Grindleford Stone Quarries and their Working'; and a Society's Premium of Books to Mr. W. P. Digby for his paper on 'Statistics of British and American Rolling Stock.'

Mathematical.—*Dec.* 14.—Prof. A. R. Forsyth, President, in the chair.—Prof. J. Harkness and Mr. C. V. Durell were elected Members.—Mr. J. A. H. Johnston was admitted into the Society.—The following papers were communicated: 'Some Difficulties in the Theory of Transfinite Numbers and Order Types,' by the Hon. B. A. W. Russell,—'On Well-Ordered Aggregates,' by Prof. A. C. Dixon,—'On the Representation of Certain Asymptotic Series as Convergent Continued Fractions,' by Prof. L. J. Rogers,—'The Hessian Configuration and its Connexion with the Group of 360 Plane Collineations,' by Prof. W. Burnside,—'The Imaginary in Geometry,' by Mr. J. L. S. Hutton,—'On a New Cubic connected with the Triangle,' by Mr. H. L. Trachtenberg,—and 'The Theory of Integral Equations,' by Mr. H. Bateman.

Faraday.—*Dec.* 12.—Mr. J. Swinburne, V.P., in the chair.—Mr. J. Swinburne and Dr. G. Rudorf presented a paper on 'The Physics of Ore Flotation.'—Prof. A. K. Huntington read a paper on the same subject, entitled 'The Concentration of Metalliferous Sulphides by Flotation.'—Prof. J. Walker contributed a paper on 'The Ions of Pure Water.'

MEETINGS NEXT WEEK.

Thurs. Royal Institution, 3.—'Astronomy,' Lecture I., Prof. H. H. Turner. (Juvenile Lecture.)

Science Gossip.

The most important fact in connexion with the long list of prizes at the Paris Académie de Médecine is that the Prix François Joseph Audiffret, of the value of 25,000fr., for a remedy "curatif ou préventif" of tuberculosis, has not been awarded. The prize itself cannot be divided, but the Academy has awarded, "à titre d'encouragement," several smaller prizes, varying from 1,000fr. to 500fr., to those who have made important contributions to the subject. Dr. Christiani, of Geneva, has received one of 1,000fr. The Prix Théodore Herpin, of the value of 3,000fr., offered in connexion with "malades nerveuses," goes to Dr. O. Crouzon, of Paris. In addition to the various prizes, the Academy has distributed medals to those who have made valuable contributions to medical science in different forms.

One of the most useful annuals for the astronomical amateur is *The Companion to 'The Observatory,'* which we welcome again for 1906, being issued with the December number of that periodical, about to enter on its twenty-ninth year. The 'Companion' gives not only a summary of data and phenomena due in the forthcoming year, but also copious lists of variable stars, double stars, and meteor radiants. For the ephemerides of the variable stars acknowledgment is made of assistance received from the Paris Observatory; Mr. Maw, now President of the Royal Astronomical Society, contributes a number of places of double stars; and Mr. Denning has, as in previous years, revised the meteor notes. The editors continue the same (Messrs. Lewis and Hollis, of the Royal Observatory); and it may be well to mention that the 'Star Calendar for 1906' (already noticed by us), although, by a remarkable coincidence, it bears the initials of Mr. Hollis, is not his compilation.

Messrs. Philip & Sons send us a new large planisphere, which is very conveniently arranged for finding the stars at any hour of the night.

We are glad to learn that that valuable guide to astronomical literature the *Astronomischer Jahresbericht* has, since the lamented death of Prof. Wislicenus, been taken up by Prof. Berberich, and there is reason to hope that it will appear with the same promptitude as formerly.

We have received the eleventh number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*. Signor Bemporad continues his note on the theory of astronomical refraction; and Father Cirera gives an account of the Ebro Observatory (illustrated by two views of the exterior) at Tortosa, at which the principal object of study is the connexion between magnetic and solar perturbations. Prof. Riccò adds a short description of the new Mount Wilson solar observatory in California.

The third (not, it would seem, the last) cometary discovery of the present year has fallen to an astronomer whose name is already well known in that line of research. Prof. Giacobini, of Nice, discovered comet *a*, 1905, on March 26th; and he also detected comet *c*, 1905, on the morning of the 7th inst. That body, when discovered, was of about the eighth magnitude, situated in the constellation Boötes, moving in a south-easterly direction. It was seen at Mount Hamilton and at Princeton on the following morning, and subsequently at several European observatories. The orbit has been computed by Dr. Strömgren, of Kiel, by which it appears that the perihelion passage will not take place until the 18th prox., at the distance from the sun of 0·13 in terms of the earth's mean distance, or only about 12,000,000 miles. The comet's distance from us is now 1·15 on the same scale, or 107,000,000 miles, and diminishing, so that the brightness is already nearly four times as great as at the time of discovery, and continuing to increase. Its apparent place is now a short distance to the north-east of the bright star α Serpentis, and it is moving in a south-easterly direction towards λ Ophiuchi. It is not improbable that the comet will become visible to the naked eye next month.

It is reported that a comet which was discovered by Prof. Barnard at the Lick Observatory in 1884, but, though calculated to be moving in an elliptic orbit with a period of somewhat less than 5½ years, has not hitherto been seen since the year of discovery, was traced last month on a photographic plate at the La Plata Observatory, in Argentina; also that a new comet has been photographically discovered at Mr. Lowell's observatory at Flagstaff, Arizona. Confirmation as to details must be reserved till next week.

FINE ARTS

Gothic Architecture in England. By Francis Bond. (Batsford.)

This is, in every sense of the word, a great book. So far as statistics are concerned, it comprises 800 pages of imperial octavo, illustrated by 785 photographs, sketches, and measured drawings, as well as by 469 plans, sections, diagrams, and mouldings. Moreover, it deals with a great subject, and claims to be "an analysis of the origin and development of English Church Architecture, from the Norman Conquest to the dissolution of the monasteries." This subtitle accurately sets forth the scheme of this treatise: its aim is no mere classification of the mediæval architecture of England into periods, but an orderly and progressive account of the construction of our churches, both great and small, beginning with the planning, and carried on, after a common-sense fashion, through abutment, vaulting, lighting, and a variety of details requiring separate treatment.

The old classification of English architecture into the four periods of Norman, Early English, Decorated, and Perpendicular, as originated by Rickman, served a good purpose at the time of its conception; but it had the effect, amongst other faults, of breaking up, for most minds, the story of English building into four almost hard-and-fast divisions, each with its own history and its own set of stereotyped designs. It fostered ignorance of the principles of gradual evolution, which are emphatically true in that particular branch of the expression of human knowledge termed architecture. The time was almost overripe for a new and careful treatise, on sound lines, expounding English Gothic architecture as an organic whole. Rickman's book and Parker's 'Glossary' have done their work, though they can never be entirely superseded. Elaborated essays, such as 'A History of English Church Architecture' by G. Gilbert Scott, jun., or 'A History of Gothic Art in England' by Edward S. Prior, will always prove of the greatest service from their suggestive reflections and historical statements. But something more was wanting, of a substantial and accurate character, to which students, ecclesiologists, general readers, and even architects themselves could turn as a fairly authoritative work in the place of those that have become, in consequence of more recent and exhaustive research, out of date. This need has been met by Mr. Bond's work and by the liberal conceptions of his publisher as to the method and extent of the illustrations. It is a book that at once steps to the front as authoritative, and it will be long before it is superseded.

Mr. Bond is not so revolutionary as altogether to ignore the four traditionary and still popular divisions of English architecture, and in the first part of the book—after an excellent account of the chief characteristics of English Romanesque and English Gothic architecture—three chapters are devoted to the three periods or styles that followed the Norman or Romanesque. But in these chapters a certain amount of originality or breadth of view is apparent, which shows itself even in the assigned dates. Allowing for overlapping, Mr. Bond considers that Early English extended from 1170 to 1315; that Decorated was somewhat strictly confined to 1300–1350; and that Perpendicular is to be looked for from 1330 to 1538.

To these succeeds a long and nobly illustrated section of much value, which gives a chronological history of the greater English churches, accompanied by dated lists of all the chief examples; whilst at the end of the volume is an alphabetical list, covering twenty pages, wherein a date is assigned to each part on either architectural or documentary evidence.

By far the larger portion, however, of this volume is devoted to the analysis, wherein each section of the building is discussed and studied in detail and development, regardless of particular "periods." The planning of the eastern limb of cathedral, monastic, and collegiate churches; the development of vaulting; and the abutment of the vaulted church, with buttress, flying buttress, and pinnacle, are all admirably discussed and generously illustrated. But the two chapters that deal respectively with the drainage of the roofs and of the walls are particularly to be commended as examples of Mr. Bond's thorough and common-sense methods. Every one who gives more than a casual glance at our old ecclesiastical buildings is aware that corbel-tables and parapets, or ground courses, hood-moulds, and strings, play an important as well as ornamental part in the whole construction; but hardly one in ten, save professional builders, notices such parts as being utilitarian in their origin. Any one, however, who studies these two chapters will find his interest in and appreciation of these details greatly quickened, and will no longer regard them as mere tasteful embellishments.

Having explained that the enemy which the mediæval builders had chiefly to dread was fire, to which they opposed their system of vaults, Mr. Bond proceeds to show that

> "there was another enemy, which did not come to the attack with the momentary fury of a conflagration, but which yet was so unremitting, subtle, and destructive in its operations, that it was quite as formidable as fire; this was rain and snow. This peril too had to be provided against; and the provisions against the destructive action of snow and rain, assisted by frost, profoundly modified the external aspect of the churches."

The due slope of the roof and its subsequent lowering are first discussed, and then follows the question of how to get rid of the roof drainage with the minimum of injury to the walls, with their window-tracery and doorways; for if the rain was allowed to drip down the walls, the surface would soon disintegrate and decay. One remedy was to make the roof overhang the walls to an appreciable distance, as is the case with thatched roofs, of which many examples still happily linger in East Anglia. In the same district, too, many lead-covered churches, such as Martham, Wiggenhall St. Mary, and Worstead, have rafters projecting from the walls with lead overhanging them, in imitation doubtless of the indigenous reed-thatched roofs. But elsewhere the usual early plan was to make the two or three upper courses of the wall project beyond the rest, forming what is termed a table or cornice. The blocks composing such a table require support, and the support took the form of projecting stones termed corbels, or of a series of small continuous arches, which are termed "corbel-tables."

But this system of throwing off the rain-water clear of the walls by projecting eaves had practical disadvantages, which were long impressed upon the builders. It was found that, in the case of a clerestoried building, rain or snow falling on to the aisle roofs had a damaging effect; that dislodged slates or tiles, falling down unchecked, were dangerous to life or limb, particularly in towns; that roof repairs, even of a slight character, were difficult and costly, involving the use of long ladders; and that due inspection of roofs was an impossibility. Hence it came to pass that the upper courses of the walls were no longer built solid, but in three parts, namely, an inner wall, an open channel, and an outer wall. Where the wall, as in later Gothic, was thinner, there was hardly room for this upper outer wall or parapet, and therefore it became usual to build the parapet somewhat projecting from the plane of the walling below; sufficient projection for this purpose was generally obtained by using long projecting blocks for the bottom course of the parapet. Thus a projecting parapet "is but an enlarged edition of the ancient corbel-table, with this essential difference, that it no longer carries the lead or tiles."

Mr. Bond, with his critical acumen and wide observation, notes that this is the form which the earliest parapets take, as in the nave of Fountains Abbey, the quire of Whitby, the quire of Netley, and Salisbury, and the presbyteries of Ely and Lincoln, which are all about the middle of

the twelfth century. In many cases, as in the western bays of Wells quire, the old system of dripping eaves was converted into the new idea of parapets, a fourteenth-century parapet having been built up on twelfth-century corbels both in the aisles and clerestory. In Beverley quire the corbel-table shows the tooth ornament of the thirteenth century, but the parapet is a century later. At Southwell Minster the transition from one system to the other is well illustrated: the Norman transept has a corbel-table, the Gothic clerestory of the quire a corbel-table and parapet, both of the same date; and the Gothic aisles, parapets without corbels.

The interesting fact is noticed in this section that the building of spires rising from parapets, in the place of the earlier broached spires, had its origin in the same causes that replaced the corbel-table and dripping eaves of the main building by that of the parapet and gutter.

It is generally to be noted in the process of Gothic development that things which engineering skill invented a sense of artistic beauty soon proceeded to ornament. In the earlier examples of decorated parapets the horizontal string immediately below was moulded and ornamented in the hollow with the ball flower, square-leaved flowers, masks, &c., as at Grantham, Winchelsea, Lavenham, and numerous other examples. Somewhat later, whilst the parapet still remained solid, it is itself ornamented, as at Beverley Minster, with a diaper of square-leaved flowers, or, as at S. Mary's, Beverley, with quatrefoils studded with pellets: both these Beverley parapets are of the fourteenth century. But it soon dawned upon the designers that a perforated parapet was much more effective against the skyline. Many of these pierced parapets are of singular beauty, and are described and well illustrated in these pages. The later battlement form of parapet was clearly borrowed from fortified walls and towers.

After discussing the question of gargoyles for throwing off the water from the face of the wall, through apertures in the lower part of a parapet, Mr. Bond proceeds to treat in another chapter of the protection of the walls from rain by ground-courses, strings, dripstones, hood-moulds, and labels. There is no space, however, here to comment on his able treatment of this branch of the subject.

It is curious to note that a dripstone or hood-mould is not needed for utilitarian purposes inside a building. In strict logic, we ought not, therefore, to find a hood-mould over pier arches, and French builders usually omit it. Nevertheless it must be admitted that it has a pleasing effect. An able architectural friend of Mr. Bond's, whose initials we recognize as pertaining to Mr. Brereton, of Oundle, says in a note on this point, "An arch without a hood-mould is as a fair face without eyebrows." May it not be possible that the wide hood-moulds to the arcades below some of our early clerestories owed part of their origin to the expectancy of raindrips down the inner walls from the numerous exposed and poorly glazed windows?

If there is any deficiency in Mr. Bond's pages, it is that there is scarcely sufficient attention given to the ecclesiastical side of the question, that is, to the religious developments and uses which led to alterations in planning and in modes of construction. Thus the great extension of eastern Lady Chapels in our cathedral churches, beyond any continental parallel, may be safely attributed to the particular cult of the Blessed Virgin, which had an exceptional sway in England. Not that Mr. Bond altogether ignores such influences, for he several times refers to the change in construction necessitated by the requirements of processional space, and for the convenience of crowds of pilgrims.

Although avowedly, for the most part, dealing with the mason or builder's side of the story, Mr. Bond cannot altogether suppress, in the mass of technical and constructural matter, the poetical fancies that the study of the Gothic art of churches can hardly fail to arouse. Thus, when describing some of the glories of the East Anglian roofs, as at March and Knapton, where angels with outspread wings spring from the ends of the hammer-beams, he describes them as

"Spirits, as it were, arrested midway in their heavenward flight, hovering over and worshipping with the faithful gathered below."

It is difficult to write about the illustrations except in what may seem terms of exaggeration or fulsome praise. Charming as were the engravings of architectural details in Parker's 'Glossary' and other works of that period, much more faithful representations and finer general effects can now be produced by careful photography. Among the twenty whole-page collotypes, two most pleasing ones, of Beverley Minster and Lincoln Cathedral, are by Mr. C. C. Hodges, of Hexham. Several good views of Northamptonshire spires and other objects are by Mr. Brereton. But Mr. Bond's own camera has reproduced a large share of the best and least-known work illustrated in this volume. The few who know the great difficulties surrounding the taking of effective photographs of vaults will be particularly pleased with his successful views of vaulting at Oxford, Norwich, Ely, and Gloucester, as well as with some of his views of East Anglian timber roofs. Among the latter we are glad to see that he has included the noble barn at Paston; but it was scarcely worth while to give a view of the roof of Southwold church in a book ending with the dissolution of the monasteries, as that work is almost entirely a modern "restoration."

There is much in the volume besides various forms of photographic reproduction. The twenty-eight sheets of mouldings from the middle of the twelfth to the middle of the sixteenth century, drawn boldly and all to the same scale, will be specially appreciated by the architectural student, as will also the twelve sheets of plans and the fifteen sheets of diagrams. Several architectural drawings by Mr. Weatherley are notable, and judicious use has been made of some of the best work by architects of the past generation, such as Messrs. Sharpe, Pugin, and Brandon. The illustrations to the section on the development of window tracery are singularly bountiful and well chosen, though even with such a wealth of examples every lover of Gothic art is sure to miss some favourites. For our own part, we are disappointed not to find Prior Eastry's window, inserted in St. Anselm's chapel, Canterbury, in 1336.

The British Numismatic Journal. (Printed for the Society by Harrison & Sons.)—There have been not a few complaints among the members of the British Numismatic Society at the delay in issuing the first volume of the Society's proceedings; but now that it has been produced, any dissatisfaction on that score will be entirely removed by the sight of the fine volume with which this new association opens its literary career. Those responsible for its issue—and the names of P. W. P. Carlyon-Britton, L. A. Lawrence, and W. J. Andrew, appear on the title-page as joint editors—will have to work hard to maintain the high standard of excellence shown throughout these pages. The remarkable success of this association (for it speedily filled up the limited number of 500 members) has now been followed by the putting forth of what is certainly a remarkable journal.

In the first place, the Society is to be distinctly congratulated on issuing a single substantially bound volume for a whole year (1903–4), instead of a number of more or less flimsy paper-covered parts. The volume reminds us somewhat in outer appearance of the annual issues of the Society of Antiquaries of Scotland, though it is more substantial, and the quarto pages are larger. The pages, admirably printed, number exactly 500. There are twenty-five full-page plates and twenty-eight text illustrations, all excellent in their way. It would, of course, be childish to judge of a work of this kind by mere appearance and size, but it may with confidence be said that the contents will prove a delight to numismatists. When Bishop Redman, the general visitor of the English houses of White Canons, encountered on his visitation tour one of those exceptional cases where the barns were overflowing with grain, and the monastery well stored with every kind of provision, he was in the habit of entering it on his report as *optime stuffata*. A somewhat similar phrase seems applicable to this book.

The longest paper is one of about 100 pages, by Dr. Philip Nelson, on the coinage in Ireland of copper, tin, and pewter, a subject of much interest, as the Irish coinage in baser metals began in 1460, or about 140 years before there was a copper currency in England. An appendix of pertinent historical records adds to the value of this communication, particularly the various proclamations relative to the gunmoney of James II., 1689-90. The same contributor supplies another substantial paper on the coinage of William Wood for the American colonies in 1722-33. The difficulties of supplying a distinctive coinage for England's dependencies, in the earlier days of imperial development, are strikingly illustrated in a paper by Mr. J. B. Caldecott on the Spanish dollar as adapted for currency in our West Indian colonies; it is a singular story of the strange expedients and ingenious mutilations resorted to in order to utilize the big Spanish dollar, or "piece of eight," as current coin in British possessions. There are also various contributions dealing with the beginnings of our home monetary system, such as some notes by Mr. Bernard Roth on three British gold coins recently found near Abingdon, and an exhaustive paper on the early regal coinage of Northumbria by Major Creeke. Those who imagine that numismatists must always be dull and prosy will find good

cause to change their minds if they read 'Brief Musings on the Exurgat Money,' by Mr. Stroud, the Recorder of Tewkesbury. It is an inspiriting and vigorous account, in well-chosen language, of the use on our money of the *Exurgat* legend, "Let God arise, and let His enemies be scattered," which, though long disused on England's coinage, is still paraphrased in the National Anthem.

Several other papers and briefer records claim attention, but the remainder of this notice must be confined to the two most important articles of this issue, the one by the President, and the other by the Honorary Secretary.

Mr. Carlyon-Britton, the President, writes on 'Treasure Trove, the Treasury, and the Trustees of the British Museum'; it is an article of the first importance for the future history of British numismatics controlled by national authority. The text for this article is supplied by the finding of the Courts in June, 1903, when the British Museum failed to establish its title to the valuable Celtic gold ornaments ploughed up on a farm by Lough Foyle in 1896. The Crown successfully claimed them as treasure trove, and the King presented them to the Royal Irish Academy. The somewhat involved question of treasure trove is here set forth after a lucid fashion, and it is shown that it is essential, in order to constitute treasure trove in the eyes of the law, that the objects must have been intentionally concealed, and must be either of gold or silver; otherwise the law of nature, tersely expressed in the phrase "findings are keepings," holds its own. After citing the severe comments of the judge on the arguments used by the British Museum to justify their purchase of these Celtic ornaments, the article proceeds to show that there are no persons more often "suspected of treasure trove," to use the legal phrase, than the authorities of the great national museum. Two recent instances of this are given. In 1894 the British Museum acquired, through the late Sir A. W. Franks (then Mr. Franks), a find of Anglo-Saxon coins in its entirety, consisting of 241 exceptionally valuable silver coins, of the probable antiquarian value of at least 1,500*l.*, and they were purchased for about 15*l.*! Again, in 1903 there was a valuable find of silver coins of Stephen and Henry II. near Romsey. They were sent to the British Museum; the head of the Coin Department selected 58 of the best specimens, of the probable value of 150*l.*, and the Trustees paid the finder of the coins, a poor labouring man, 13*l.* for them, returning the remainder to the sender. From these and other instances Mr. Carlyon-Britton comes to the conclusion that the British Museum authorities not only look upon the treasure-trove statute as a dead letter, but also set at naught "the antiquarian value" of such finds, notwithstanding a circular of the Treasury on that very point. The writer goes on to say:—

"Whatever may be said in favour of the Jesuitical doctrine that the end justifies the means, and the Museum as a national institution naturally has all our sympathies, it ought not to be necessary that there should be one law for the Museum and another for the public. The Museum is not the Treasury, and has no more authority in these matters than the humblest amongst us, as the Irish Gold Ornaments case has so clearly decided. Under the existing law, therefore, it is most unfortunate that it should ever devolve upon the Museum to take the initiative in moving the Treasury against the finder or purchaser of coins or other objects of antiquity which he desires to present to a local museum, or even is selfish enough to wish to retain for his own collection or study.....It is only right to assume that the Trustees themselves leave these matters entirely to their officials to transact, without making inquiry as to what is done and the manner of doing it."

It is also of the highest importance that the attention of the Trustees should be directed to the inefficiency of the Coin and Medal Department of the nation's museum, particularly as it affects British coins. This has long been a matter of common complaint on the part of those who have had occasion to consult it. The staff is inadequate, consisting of only five persons. These are only partially to blame for the condition of things that prevails, as they are obviously short-handed. Mr. Carlyon-Britton shows that there is actually no catalogue of ancient British coins, nor of any of the series subsequent to Harold II. There is not even a manuscript catalogue of the British coins; and the last printed catalogue, down to Harold II., was issued as long ago as 1893. Moreover, no coins of any kind are exhibited, unless electrotypes of certain Greek coins are included. The coinage, too, of our own country has of late years been allowed to fall into the background among the uncatalogued acquisitions. From 1875 to 1903 inclusive, 52,629 coins were added to the Bloomsbury collection; of these 47 per cent. are Oriental, 31 per cent. Greek and Roman, whilst less than 14 per cent. (including large and exceptional windfalls) are British and Colonial. In short, this Department calls loudly for more careful and generous treatment at the hands of the Trustees. Many besides members of the British Numismatic Society will be thankful to Mr. Carlyon-Britton for dealing so faithfully with this subject. The light thrown on almost every branch of history by the study of coins is only now beginning to be recognized, and the first issue of this new society goes far to justify the President's expectation that ere long the more advanced students will be able to say, "Show us the coinage of a nation, and we will write its history."

The other remarkable paper is from the pen of Mr. W. J. Andrew, the Honorary Secretary. It deals with 'Buried Treasure: some Traditions, Records, and Facts.' It is out of the question to present a satisfactory abstract of its contents in a paragraph or two; the article, which throws light on many hitherto almost unnoticed facts, should be read in its entirety. It deals with the great Viking treasure found on the banks of the Ribble in 1840, and known as the Cuerdale hoard; with the Beaworth hoard, found in 1833, consisting of about 9,000 silver pennies of William the Conqueror; and with the great Tutbury hoard, found in the bed of the river Dove in 1831, the contents of the fourteenth-century war chest of the Earl of Lancaster. In this last case Mr. Andrews might have given a more accurate account of the find had he consulted a small monograph on the subject by Sir Oswald Mosley which was printed in 1833. In connexion with the three large hoards of thirteenth-century coins, found respectively at Colchester, Eccles, and Sudbourne, near Orford, on the Suffolk coast, Mr. Andrew adduces much interesting and conclusive evidence as to the common purpose of these great collections of silver money and the reason for their concealment. By a process of critical examination and comparison, he is able to show (what no one has hitherto suspected) that these three hidden stores formed part of the great levy, made in 1240–1 by Pope Gregory IX., of one-twentieth of the revenues of all the churches in England, Scotland, and Ireland; and that they were hidden by the two papal agents, Le Rouge and Supino, when they hurriedly left the kingdom clandestinely, on hearing of the mortal illness of the Pope. By a rare process of ingenious but sound argument, Mr Andrew shows the exact reason why these foreigners were at each of the particular places where hoards have been found. Their treasure was divided into bags of twelve pounds in weight: two bags were buried at Eccles, four at Colchester, and one at Sudbourne, a religious site being selected in each case. Doubtless they hoped to be able to send later an agent to recover the abandoned stores; but they were imprisoned on reaching the Continent, and possibly died in confinement. Mr. Andrew ends his paper with the tantalizing suggestion that "there is still a vast army chest lying but a few feet below English soil, compared to which all these other discoveries pale into insignificance. This is the entire treasure of King John, including the ancient regalia of England, the jewels of the Normans, and perhaps even the crown of Alfred."

It was lost in a quicksand on the old road from Lynn to Swineshead, and Mr. Andrew considers that the recession of the sea and the drainage of the fens make its eventual recovery not only possible but even probable.

TWO ARTISTS.

B. R. Haydon and his Friends. By George Paston. (Nisbet & Co.) — Haydon's autobiography is a classic which should be more widely known and loved than it is, and George Paston has done well to call attention to it by this book, which is, in effect, an abbreviated edition with explanatory illustrations. It ought not to, and it will not, replace the autobiography itself, but it will make many people turn to the complete work, for no one can read the extracts here given without wishing for more. Poor Haydon's ghost may rest in peace; the immortality which he longed for, and for which he sacrificed everything, is his, though not in the way he expected. His paintings still remain almost unknown and inaccessible, the only characteristic one familiar to Londoners being the late and turgid 'Quintus Curtius' in Messrs. Gatti's Villiers Street Restaurant, not in the billiard-room below, as our author states. We wish, indeed, that it had been possible to secure reproductions of the early works, such as the 'Solomon,' which Haydon's contemporaries regarded as his masterpiece. Certainly, after reading Haydon's own words, it is almost impossible not to be hypnotized by his eloquence into the belief that he was a great and misunderstood artist, though we confess the belief has always been dispelled when we have come across his paintings.

Haydon's is assuredly one of the most tragic figures in art. To be a martyr not only without the martyr's crown, but also without the martyr's sanctity; to fall in a forlorn hope, and that unheroically — such was his unenviable fate. If he had only been the genius he claimed, his life would have been the greatest example of noble perseverance against impossible odds. Perhaps it is almost as well that he was not, since he would otherwise have become a precedent to justify any extremity of folly in aspirants to fame. As it is, there is, in spite of the tragic close, something of Dickens-like farce about his overwhelming self-confidence and enthusiasm. And yet he had sufficient excuses for believing himself one of the world's greatest: to receive sonnets from Wordsworth and Keats, not to mention Miss Mitford's unrestrained flattery, was enough to turn any artist's head. Haydon had, in fact, a prodigious *succès d'estime*, and he naturally attributed his subsequent failures to malign influences. He suffered, moreover, from the fatal effects of having once been right when all the world was wrong. He lived to see his opinion of the perfection of the Elgin marbles universally accepted, an opinion which had been met at first with the scorn of authorities like Payne Knight; and as a result he naturally supposed that he was equally right about his own work. He had, too, internal convictions of genius. He describes a kind of soundless explosions which occurred in his brain followed by a flood of visual images. It was his misfortune that this coincided with a total inhibition of critical power, so that everything that presented itself to his internal vision seemed authoritative and divine. One need, perhaps, scarcely pity him, for at such moments he discounted immortality, and drank deep intoxicating draughts of the joys of creation.

George Paston has added to the extracts from

the autobiography a good deal of interesting matter in the shape of letters from and to friends. Among the most interesting of these are Mrs. Browning's tenderly sympathetic appreciations, though she too saw the fatal flaws in his temperament. We may doubt whether, "if the hand had always obeyed the soul, he would have been a genius of the first order," since a want of selectness and distinction in his mental images seems to have been a main source of his failure; but the summing up, "He lived on the *slope* of genius, and could not be steadfast and calm. His life was one long agony of self assertion," is happy.

Whatever Haydon's failings as an artist, there can be no doubt of the brilliance of his understanding and the extraordinary eloquence of his language. His pictures of his contemporaries—of Shelley, Lamb, and Coleridge—are unforgettable, and though a personal element always marred the justice of his criticisms, they are expressed, perhaps for that very reason, with a force and flow of language which recalls the great Elizabethan writers. What could be better than this of Wordsworth in a letter to Miss Mitford?—

"I grant that Wordsworth is very pure, very holy, very orthodox, and occasionally very elevated, highly poetical; but oftener insufferably obscure, starched, dowdy, anti-human and anti-sympathetic. I dislike his selfish Quakerism, his affectation of superior virtue, his utter insensibility to the beautiful frailties of passion."

The picture that follows of Wordsworth growling out, "The Dev-v-vils," at a statue of Cupid and Psyche, is perfectly touched. Haydon goes on:—

"Ought not this exquisite group to have softened his heart as much as his old, grey-mossed rocks, his withered thorn, his dribbling mountain streams? No, give me Byron with all his spite, hatred, depravity, dandyism, vanity, frankness, passion, and idleness, rather than Wordsworth with all his heartless communion with woods and grass."

The ease and unconscious eloquence of this and innumerable other passages contrast vividly with the turgid pomposity of most of his compositions in painting, and he remains after all one of the great figures of the early nineteenth century. George Paston has admirably illustrated a fascinating subject.

Rembrandt. By Mortimer Menpes. With an Essay by C. Lewis Hind. (A. & C. Black.)—Mr. Menpes has tried persistently to improve the three-colour process of reproduction, and he has, we suppose, satisfied himself that he has carried it near to perfection. We cannot, at least, otherwise explain his attempt to perform the most difficult feat that can be imagined—that of reproducing in colour a series of Rembrandt's paintings. The process has so far proved most successful in rendering pure, flat, positive tints, such as we get in early illuminations. It has little power of communicating the subtleties of broken colour, the transparencies and opalescences of great oil paintings. And of all great colourists Rembrandt is perhaps the one who relies most on the elusive suggestions of colour, these nameless, almost indecipherable complexities. He loves, moreover, to suggest the utmost intensity and wealth of colour without ever stating what the local colour is. He makes brown monochrome arouse the sensations of intense red or blue by infinitesimal gradations of a common ground tint. Now all this refuses to be caught in the photographer's meshes. His three colours are crude and positive, and they never mingle perfectly. Consequently in these reproductions we get an exactly opposite effect to that which the originals produce; we find yellows, reds, and blues producing a muddy and hot monochrome. We can imagine that to those who know Rembrandt intimately it may be a pleasure to have the illustrations of this book to prompt their memory in reconstructing the originals; we cannot imagine any one being led to like Rembrandt by their contemplation.

Mr. Hind writes a lively and popular essay, which may help to bring people who have little appreciation of the master's art into closer contact with his mind.

NOTES ON THE CHURCHES OF BLYTHING HUNDRED.

III.

East Anglia, as is well known, is by far the best district in all England for fine and frequent examples of fifteenth-century fonts. Many of these fonts seem to have been turned out from some common workshop, or, what is more likely, by an itinerant group of skilled masons. When the great size of the requisite block or blocks of stone from which they were constructed, the cost of carriage from over the seas or from considerable distances inland, and the skill necessary for their carving are considered, some idea can be formed of the remarkable devotion of the parish gilds or of individual benefactors in making such costly offerings to their churches. It is not, therefore, surprising to find that in some instances inscriptions (usually on the steps of the font) record the names of the donors, and invite the prayers of the faithful for their souls. Three such records are extant in this Hundred.

The single circular step on which the font at Middleton rests bears a much-worn inscription. Completely beaten by prolonged attempts to read it, I took at last an impromptu rubbing with a dusty hand on some small pieces of paper, procured for me by the parish clerk out of the parish chest. A careful inspection of the rubbings, made some days later, showed how the difficulty arose. It had been not unnaturally assumed that the inscription was in Latin, whereas it proved to be an English distich. To its exact textual accuracy I cannot certify, but this is how I believe it runs:—

Cryst mote us spede
And helpe alle at neede.

A Latin inscription in a like place below the font at Darsham, now much worn and difficult to decipher, invited prayers for the soul of Geoffrey Symond, rector of Bradwell, who had caused that font to be made to the honour of God. It is recorded in Suckling's unfinished history of this part of Suffolk.

The most interesting of these font inscriptions remains to be noticed. The font in the great church at Blythburgh was, when perfect, a most noble example. It stands on two high octagonal steps, on the upper of which a long inscription has been cut. The beginning of it is easy to read, being the usual Latin form of asking for prayers for the souls of John Masin and Katharine his wife, the donors; but other parts have been for a long time quite hopeless. From certain early church notes, it is supposed that the rest of the lettering records that the font donors also built the fine south porch. This font was injured in 1577, when a storm blew down the spire, much of it falling into the church and killing more than one of the worshippers.

A particular feature of many of these East Anglian fonts, in certain districts, is the occurrence of alternate erect lions and wild hairy men (termed "woodhouses") round the octagon shaft of the base. In this Hundred they may be noticed at Chediston, Halesworth, Middleton, Theberton, and Wisset. At Brampton, Huntingfield, Linstead Magna, Linstead Parva, Sotherton, Uggeshall, and Westleton there are the four lions round the shaft, but the wild men (typical perchance of the evil nature expelled by the baptismal waters above) are absent. The eight panels of the octagonal basins of these fifteenth-century fonts are usually well carved in figures, amid which lions largely predominate. There are alternate lions and shield-bearing demi-angels on the fonts of Cookley, Darsham, Linstead Magna, Linstead Parva, South Cove, Theberton, and Westleton. In other cases, as at Chediston, Halesworth, Middleton, and Wisset, the evangelistic symbols alternate with angels. At Covehithe and Sibton the angels alternate with a variety of figures, whilst at Yoxford the angels alternate with quatrefoils. In the best examples, small angels with outspread wings may also be noticed on the chamfer below the bowl, forming an effective link with the supporting shaft. There is nothing particularly remarkable in the way of font covers; but the tall Elizabethan cover in Sotherton church is noteworthy, whilst that of Uggeshall (but ? date) bears a pelican in its piety, and there is a good fifteenth-century tabernacled font cover, 5 ft. high, at Frostenden church.

Those tall narrow recesses occasionally found in the interior walls of churches at the west end, which ecclesiologists term "processional-cross lockers," are chiefly to be observed in East Anglia. I know of nine examples in Suffolk, four of which are in this hundred—namely, at Blythford, Henstead, South Cove, and Wrentham. A far better name for these tall lockers, some of which are over 10 ft. high, would be "banner-stave lockers." The staff of a processional cross would be of no great height, but it would be otherwise with banner staves, and every church used to have its banners for Rogationtide and Litany use, as well as very often for Whitsuntide processions to the old mother-church or minster of the district.

The piscina niches of the churches are often worth noting. What are termed "angle" piscinas, where the drain is at the angle of a slight projection, or in the face of the eastern jamb of a south-chancel window, and has two arched openings over it (one facing west and the other south), are highly exceptional in most districts. Here they were somewhat the fashion, and may be noticed (mostly of thirteenth-century date) at Blyford, Bramfield, Chediston, Frostenden, Heveningham, South Cove, and Uggeshall, where the openings are very small.

The fine piscina niche in the chancel of Westhall has two credence shelves, a most exceptional feature. At Blythburgh and Spexhall the late piscina niches have cinquefoil heads.

The niches over holy-water stoups are usually plain, but the one at Frostenden has a cinquefoil, and that at Yoxford a trefoil head.

The sedilia of the district are not remarkable, save the beautifully moulded ungraded recess, with coved top, on the south side of the high altar at Southwold. In some churches, here as elsewhere, the necessary seats for celebrant, deacon, and sub-deacon at high mass would be supplied in wood; but a usual feature of these Suffolk churches is the lowering of the sill of the window on the south of the altar, thus providing the required sitting accommodation at but little expense. This feature may be noticed in the churches of Blyford, Bramfield, Chediston, Frostenden, Theberton, Uggeshall, Westhall, and Wisset; in the Theberton example the sill is graded into three heights. There are more elaborate sedilia at Blythburgh and Westleton.

There is a beautiful fifteenth-century pulpit in Southwold church, the painting of which has been well restored. The sexagon pulpit of Theberton is of late fifteenth-century design. There are several of Jacobean date, as at Blythburgh, Cratfield, Darsham, Knodishall (good), Sibton, Uggeshall (late), Wenhaston, and Yoxford (good). Two beautiful pulpits, of singularly chaste design, both bear the date of 1637, namely, those which are now in the churches of Chediston and Rumburgh. It will scarcely be credited that the former of these was of recent years ejected from a neighbouring church (which

shall be nameless) during a "restoration," and a vulgar commonplace thing put in its place, it being supposed to "harmonize better with its surroundings." The old pulpit was rescued, according to my informant, for a trifle, from out of a loft, and whilst undergoing some slight repairs at a cabinet-maker's in Halesworth was seen by a furniture-lover, who at once offered 50*l.* to become its owner. Fortunately it is now safe in the church of Chediston. The rebuilt church of Wangford contains, in the present pulpit and reading-desk, some remarkably fine examples of foreign inlaid woodwork of the seventeenth century. These two pieces of church furniture are formed out of the pulpit which used to stand in the private chapel of old Henham Hall, which was burnt down in 1773.

This Hundred possesses one glorious old screen at Southwold, another of almost equal value at Bramfield, a third, of much merit, at Westhall, as well as several, of which the greater part or good fragments remain. To take the latter first, the remains of the Blythburgh screens are well worth notice; the base of one half of the rood-screen remains at South Cove; there are two good painted panels of the old screen (St. John the Evangelist and St. Mary Magdalen) preserved in the vestry door of Sotherton church; and there is much left of a good old rood-screen at Rumburgh. The Westhall screen is remarkable for the fairly good and unrestored state of preservation of the series of saints on the panels of the base; they are eight in number on each side, and merit far closer attention than they have yet received. The Bramfield screen is of great beauty and in remarkable preservation, and worth a special pilgrimage; the village lies two and a half miles south of Halesworth. The coved canopywork that supported the rood-loft remains on each side; it projects from the screen on the west side 30 inches, and 27 in. on the east side. There are abundant remains of the original delicate painting on the screen itself, as well as on the saint-bearing panels of the base. The diminutive figures of angels among the divisions of the canopywork on the south side of the front of the screen (they are absent from the north side) probably indicate the presence here of an altar to St. Michael and the Angel Host.

The glories of the painted Southwold screens, stretching across the whole width of the church, have been too often described to need more than mention. But a word of protest must be entered against the cool assumption that the merchant princes of this part of England had to import artificers across the seas to carve and paint in these beautiful churches—and yet the run of guide-book writers will persist in propagating this very unpatriotic and baseless notion. The best short guide that I know to the church (written by Mr. C. R. B. Barrett) says of the screen that it is "a worthy monument of the skilled foreign artists by whom it must have been executed." Mr. G. E. Fox conclusively showed the falsity of this idea in an address delivered in this church a few years ago to the Archæological Institute, and even gave the names of the probable local artists.

The fairly good and interesting screen of Cratfield church has, of late, been rendered ridiculous by being moved—or rather the mover of it has made himself ridiculous—from the chancel archway to the filled-up archway leading into the tower at the west end of the nave.

Many of the churches are rich in pre-Reformation benches and bench-ends, which mostly have "poppyhead" terminals. Among them may be mentioned the churches of Cookley, Cratfield, Darsham, Frostenden, Linstead Parva, Rumburgh, South Cove (throughout), Westhall, Wisset (backless), &c. Blythburgh has some delightful remains of old woodwork, including a double lectern, and an alms-box. The quire-stalls, moved there from the Hopton chantry in the north chapel, bear the arms of Swillington and Roos, and a fine set of apostles in niches. The bench-end finials of the nave are most remarkable, particularly the set of figures that represent the seven deadly sins. It is a treat to get the good lady who has charge of the church (Mrs. Hatcher) to describe them.

In the vestry of Cratfield church is an exceptionally interesting large parish chest, on which is painted:—

Raph Walsche gaf thys cheist,
Praye for hys sowle to Jhu Creiste.

It is illustrated by Suckling. The old iron-bound cove-topped chest in the stone-roofed parvise of the porch of Southwold church is a puzzle. It is beyond doubt older than the porch. How did it get there? It could not possibly have come through doorway or window. The only solution is that it was placed there before the building was quite completed.

In connexion with woodwork, mention should be made of the wooden effigy of a knight (known to pertain to a local family of rank and importance), now carelessly placed on the ground at the east end of the south aisle of Heveningham church. The knight's lady, also a wooden effigy, and the wooden table tomb on which they used to rest, disappeared during the last century.

There is a good Elizabethan altar-table, with bulbous legs, at Blyford church, and a fairly good one of Jacobean date at Chediston.

There are one or two good stone effigies and a fair number of brasses in these churches, of which space forbids even the briefest mention; but the exceptional fact should be chronicled that several inscribed grave and head slabs of iron may be noticed in Leiston churchyard, the oldest of which dates from 1832; they tell of the establishment of celebrated iron foundries that have proved the making of this little town.

Some of the epitaphs of this Hundred, both inside and outside the churches, are marvellously strange. One great paver in the chancel of Bramfield church, to "Bridgett Applewhait, once Bridgett Nelson," is so incredible and extraordinary that I should probably lose credit if I gave it at length; but the parish clerk has had correct copies printed, and doubtless the curious could, with a stamp or two, procure a trustworthy version.

On a flat table tomb close to the south porch of Theberton church is an inscription which has made "Honest John" somewhat of a local celebrity:—

Here is a stone to sit upon
Under which lies in hopes to rise
To the day of bliss and happiness
Honest John Fenn the sone
Of William Fenn clarke
Late Rector of this Parish.
Being turned out of this
Living and sequestered for
His loyalty to the late
King Charles the first
He departed this life the
22 day of October, Anno Dom.
1678.

Only a small percentage of these Blything churches are open. Although none of them (with possibly one exception) are in a neglected state, it is noteworthy that here, as is invariably the case, the open ones are in the best condition.

J. Charles Cox.

SALES.

Last Saturday Sir Henry Irving's collection was sold by Messrs. Christie, the principal pictures being Whistler's of Irving as Philip of Spain, which fetched 5,040*l.*, and Mr. Sargent's of Miss Ellen Terry as Lady Macbeth, 1,260*l.* Drawings: H. Allingham, A Roadside Cottage, 50*l.* Walter Crane, The Apotheosis of Italian Art, 86*l.* Sir J. D. Linton, The Emperor Maximilian visiting the Studio of Albert Dürer, 54*l.* Sir L. Alma-Tadema, A Street in Rome, 283*l.*; Antium, 162*l.*; The Interior of a Palace, 294*l.*; A Street by Moonlight, 262*l.* The total realized was 10,201*l.*

Several of the smaller sales at the Hôtel Drouot last week included important pictures, of which the principal were: J. Ruysdael, Les Deux Chênes, 14,500fr. David Teniers, Le Vieillard, and Le Savetier, 13,600fr. W. van de Velde, marine, 15,500fr. F. J. Casanova, Départ pour la Chasse, and Déjeuner de Chasse, each 10,000fr. Sir Thomas Lawrence, Lady Londonderry, 29,500fr. Sisley, Les Régates à Hampton Court, 7,000fr.

The second portion of the Cronier collection, including some pictures by ancient and modern masters, old French furniture, objects of art and decoration, as well as the library, occupied M. Lair-Dubreuil four days, beginning on Monday last.

Fine-Art Gossip.

To the forthcoming exhibition of the International Society of Sculptors, Painters, and Gravers, which will open at the New Gallery early in January, the Pennsylvania Academy of Fine Arts has lent an important group of American pictures. To the second section of the exhibition a representative selection of American water-colour painters, etchers, and illustrators are contributing.

The death, in his seventy-second year, is announced from Düsseldorf of the well-known genre painter Otto Erdmann. His pictures, which generally represent scenes from the eighteenth century, are to be found in most German galleries.

The Académie des Beaux-Arts, under the presidency of M. Édouard Detaille, has just elected four new "correspondants étrangers." M. de Vriendt, the Ghent artist, succeeds Mr. Sargent; M. Benlliure-y-Gil, of Madrid, replaces Constantin Meunier, the sculptor; Mr. Waterhouse is succeeded by Mr. Phené Spiers, the architect; and M. Biot, the Antwerp engraver, by Sir Francis Seymour Haden.

The death is announced of M. Louis Hottot, the sculptor, at the age of seventy-six; and also of Madame F. H. Taffé, a native of Algeria, who exhibited at the Salon from 1870 to 1903 as Madame Fernande de Koléah.

The January number of *The Antiquary* will contain, among others, the following articles: 'Old Heraldic Glass in Brasted Church,' by Dr. W. E. Ball; 'The Beaker Class of Fictilia found in connexion with Remains of the Roman Period,' by Mr. H. St. George Gray; 'The Antiquity of the Tobacco Pipe,' with illustrations, by Mr. R. H. Quick; 'The Elixir of Life,' by Mr. J. H. Slater; 'Carrickfergus Castle Church,' by Mr. W. J. Fennell; and an illustrated note on 'An Alabaster Panel at Mere, Wilts,' by the Vicar of Mere, the Rev. J. A. Lloyd.

The Institute of Archæology of the University of Liverpool has dispatched an expedition to make explorations and excavations in the vicinity of Esna, in Upper Egypt. The funds have been privately subscribed by Liverpool citizens. The excavations will be under the charge of the University Reader in Egyptology (Mr. J. Garstang), assisted by Mr. E. Harold Jones. A third member of the staff of the same Institute, Mr. Percy E. Newberry, is already at work in Egypt upon the history of the ancient civilization of that country, under the endowment of Sir John Brunner.

MUSIC

Musical Gossip.

The Sunderland-Thistleton concerts of old chamber music at Broadwood's have programmes of great interest, concerning which, if only space permitted, much might be said. At the third concert, last Thursday week, was performed (apparently for the first time in England) 'L'Apothéose de Lulli,' by François Couperin. Programme music is not an invention of the nineteenth century, although it played a very important part in it; it dates, in fact, from the seventeenth. The work in question has no fewer than sixteen sections, and it is

not after the manner of Schumann, who to many of his pieces added superscriptions after the music was written. Couperin expressly says: "The plan of the work was first formed, and the music written afterwards." This curious, quaint work was composed for two violins, 'cello, and harpsichord. We have before expressed regret that, although these concerts are solely devoted to old music, a grand pianoforte is used in place of a harpsichord. In some instances the change may not be really injurious, but on a pianoforte Couperin's music loses much of its character and charm. And it is also a mistake to announce a "Fancie" by Orlando Gibbons for "Violin, Viola, and 'Cello." We note these things not in any carping spirit; but it does seem to us a very great pity that a scheme of real interest and importance should not be properly carried out.

Mr. J. H. Bonawitz at his Mozart Society concert on December 16th, the anniversary of Beethoven's birth, devoted the whole of his programme to the latter composer's music. There will be in a similar manner a Mozart programme on January 20th, the nearest of the dates of these concerts to that of the 150th anniversary (January 27th) of the birth of the composer after whom Mr. Bonawitz's society is named.

Signor Busoni gave a Chopin recital at Bechstein Hall on Tuesday afternoon. Many pianists play Chopin, but very few interpret him worthily. There are traditions as to Chopin's own readings of his music, and we imagine from what we read that Pachmann best represents him; Rubinstein, the great pianist, was somewhat too earnest, and we would say the same of Signor Busoni. The French element in Chopin's music must be taken into account. Rubinstein's Chopin playing, however much it may have differed from the composer's, was masterly and fascinating, and the same may be said of that of Signor Busoni. We may, indeed, add that he strongly reminded us of his great predecessor; while as regards note accuracy he surpasses him. Of the music which Signor Busoni performed we would particularly mention the F minor Ballade, and the Étude in A minor from Op. 25.

Mischa Elman has been engaged to play at the Birmingham Musical Festival, which will be held next year under the direction of Dr. Richter. The introduction of prodigies at great festivals would be a bad precedent; Elman, however, is not a mere show, but, in spite of his youth, a mature artist.

Two London Symphony Concerts are to be given in Paris on January 10th and 12th, under the direction of Sir Charles Villiers Stanford, on which occasion British art will be represented by Sir Edward Elgar, Sir Alexander Mackenzie, Dr. F. H. Cowen, and Sullivan. About three hundred selected choristers from the Leeds Festival Choir will be heard in Handel's 'The Horse and his Rider,' in Beethoven's 'Choral' Symphony, and in Sir Hubert Parry's 'Blest Pair of Sirens.' The solo vocalists engaged are all British: Miss Perceval Allen, Miss Marie Brema, and Messrs. John Coates, Francis Braun, and Plunket Greene.

The twenty-first annual conference of the Incorporated Society of Musicians will be held at Lowestoft, January 1st–6th, when interesting papers will be read by Dr. Frank J. Sawyer ('Modern Harmony'), Dr. A. H. Mann ('Some East Anglian Musicians'), Dr. A. Madeley Richardson ('Church Festival Services'), Mr. Arthur E. Grimshaw ('The Improvement of Popular Taste in England'), and Mr. H. A. Keyser ('Is Modern Music Decadent?'). The first and last of these papers are pretty sure to lead to lively and, let us hope, profitable discussion.

DRAMA

THE 'ADELPHI' AT WESTMINSTER.

It seems unprofitable, if not indecent, to review the Westminster play with any vivacity. Tradition is stamped on it everywhere, and the course of the centuries has made it venerable, a creature of fixed rule. The very applause follows regularly the agitation of two canes by two scholarly ῥαβδοῦχοι, whose services were required, we gather, forty times in the performance. The very number of these plaudits may, for all we know, be a fixed rule, too. It is true that adult visitors occasionally anticipated this tribute, but they could not, of course, compete with a regular and simultaneous school cheer.

The ideal audience for the Westminster play would be one of our lesser actors, who gabble words and sentences that can hardly reach the back parts of the theatre. The elocution of the king's scholars is always admirable—so clear, indeed, that the traditional false quantities give the modern and expert critic yearly a fresh shock. Applause was, however, fairly due to the actors for other qualities. All, with, perhaps, the exception of Æschinus (A. S. R. Macklin), who did not always speak his words as if he understood them, showed animation in conveying their points. Ctesipho was vigorous. The contrast between the two old men, Demea (A. P. Waterfield) and Micio (R. E. Nott Bower), was well realized, and the former seemed to enjoy the working out of his somewhat stupid triumph at the end, a feeling which the audience shared. His

Suo sibi gladio hunc jugulo

was capital.

The comic slave, who is a feature of Terence's comedies, was not wanting in appreciation of his chances, and Syrus (R. C. Le Blond) won merited applause for his falsetto in the drunken scene. The slave-dealer, Sannio, was admirably got up, and the same may be said concerning the female characters. The part, however, which they have to play is but small. Interest is centred on the old men, who recall the two in 'A Pair of Spectacles.' That is a good play, but Terence has solved the difficulties of his with a sudden turn which almost suggests the futile cleverness of modern drama. He amuses us at the expense of scoring off his characters relentlessly, like Mr. Shaw, and the result is remote from life, whether in the streets of Athens, Rome, or London. Still, the 'Adelphi' is more entertaining than the ordinary Latin play. The acting version—with which we were not presented, as in former years — was suitably concise, and removed all that could be of possible offence to the modern Western outlook. As a whole the play is more clever and sarcastic than moral, which need not be regretted, since it is not ancient drama at its highest.

The Epilogue was an excellent piece of easy but dignified Latin, recalling, amongst other things, the school's part in the glories of Trafalgar. The Prologue we go to press too early to receive, but it held ample store of the deft humour and allusion which make pretty play with current events and sports in ingenious Latin verse.

Dramatic Gossip.

In suggestion at least 'Stein unter Steinen,' the latest drama of Herr Hermann Sudermann, produced on Monday night at the Great Queen Street Theatre, recalls 'L'Assommoir' of Zola, known in this country as 'Drink.' The action passes among the operatives in Berlin, and shows the kind of persecution to which a working-man who has undergone imprisonment for homicide is subjected by his fellows, when once his carefully guarded secret is surprised. When jealousy supervenes, an attempt is made to slay the objectionable workman in a fashion somewhat similar to that in which Virginie all but brings about the death of Coupeau. 'Stein unter Steinen' is powerful, and furnishes good opportunities to the actors, but cannot be held to add to the reputation of its author, who is scarcely at his best in characters such as he now presents. Herr Hans Andresen and his company were seen to advantage.

On Tuesday 'Peter Pan,' by Mr. J. M. Barrie, first produced at the Duke of York's on December 27th last, was revived at the same house, Mr. Gerald Du Maurier reappearing as Mr. Darling and James Hook, and Miss Hilda Trevelyan as Wendy Moira Angela Darling. Miss Cecilla Loftus replaces Miss Nina Boucicault as Peter, and Miss Enid Spencer-Brunton Miss Dorothea Baird as Mrs. Darling. Miss Joan Burnett and many juvenile exponents reappear.

Mr. H. B. Irving's first appearance at the Shaftesbury, in 'The Jury of Fate' of Mr. McLellan, is fixed for January 2nd.

Before opening the Royalty on January 4th with 'La Source' of M. Pailleron, Madame Réjane is appearing at the Berliner Theater in 'Zaza,' 'La Rafale,' 'Heureuse,' 'L'Age d'Aimer,' 'L'Hirondelle,' and other pieces, to be included presumably in her London repertory.

'Naughty Lady Cecil,' a one-act anonymous play, has been given at the New Theatre, Cambridge, by Miss Madge McIntosh and Mr. Herbert Dansey.

Driven from his proposed home at the Avenue, Mr. Cyril Maude will open the Waldorf Theatre on January 16th with the promised play by Mr. Sidney Bowkett, the heroine of which, an attractive widow, will, it is hoped, be played by Miss Winifred Emery. 'The Particular Pet,' in which Mr. Maude will present a tramp, will also be given.

In consequence of the anticipated turmoil attendant upon a general election, the production at His Majesty's of 'Nero' will probably be postponed until January 31st. Next month will thus be principally occupied at that house by Shakspearean revivals, the first consisting of 'The Tempest,' which on Boxing night will anticipate the new year.

Under the management of Messrs. Chudleigh and Charles Frohman, Mr. Hare will appear early in 1906 in a new play by Capt. Marshall.

Sir Charles Wyndham's season at the New Theatre closed last night (Friday).

'La Jeunesse,' a three-act comedy of M. André Picard, has been presented at the Odéon by a company including M. Tarride and Mlle. Marthe Regnier. Its conclusion, in which a young and not very interesting husband triumphs over an old though fascinating lover, seems a little prosaic.

An adaptation of 'La Belle Marseillaise,' a four-act play of M. Pierre Berton, produced at the Ambigu Comique on March 3rd last, has been given at the Knickerbocker Theatre, New York. The subject of the play is found in renewed royalist attempts to assassinate Napoleon.

To Correspondents.—A. J. B.—A. R. M.—J. H. P.—received.

H. H.—Too late for this week.

H. H. J.—Will look up the matter.

A. H. K.—Many thanks.

No notice can be taken of anonymous communications.

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LITERATURE

The Story of a Devonshire House. By Lord Coleridge. (Fisher Unwin.)

This volume concerns itself with but three generations of Coleridges; indeed, Lord Coleridge carries eclecticism to the point of ignoring one "vile and abject branch"—the youngest—of the second generation, for no other reason apparently than because it had the misfortune to be early and permanently transplanted from the adopted home of the family. This would be intelligible, had the Coleridges been linked with Ottery from time immemorial; in point of fact their association with the place is not yet a hundred and fifty years old, so that the seignioral or feudal sentiment which underlies this arbitrary division of the name into "Coleridges of Ottery" and "Coleridges of no account" appears incongruous, and indeed absurd.

The story opens with the birth (1719) and early vicissitudes of John Coleridge, son of the weaver of Crediton, who in 1760 was appointed master of the King's School (and soon after vicar of the parish) of Ottery St. Mary; it closes with the elevation to the judicial bench of John Taylor Coleridge, the vicar's grandson, in 1835, and the death of "Col. James," the father of the judge, in the following year. About the poet and his son Hartley it is silent, save for a few brief and not always gracious passing allusions, taken, most of them, from the family letters. The late Lord Chief Justice Coleridge does not come within the purview of this book, so that we are happily spared the invidious task of debating whether, and how far, he may be said to have made a name for himself. As to the persons whose lives are here related—upright and every way worthy though they were, and two at least distinguished in their generation—their very names would now be forgotten but for the accident of their connexion with the inspired charity-boy of Christ's. Had S. T. C. never lived and sung, these pious records might indeed have been written, but most assuredly they would never have been read outside the family circle. "Prithee, think there's livers out of Britain," says Imogen to Pisanio; and "prithee, think there were Coleridges out of Devon," says that rude person, the captious critic, to the compiler of these lively, but at times provoking pages.

Despite its limitations, however, Lord Coleridge's story abounds in interest. The Coleridges of Ottery made a practice of preserving the family correspondence, and out of the letters written by divers absentees of the second generation, and again, by the children of Col. James in the third, Lord Coleridge has woven an account of the rise and progress of his house, replete with bright examples of courage, spirited endeavour, and devotion to home and kindred.

Of two Coleridges of the second generation, already in some degree known to us through the autobiographical letters of their brother the poet—namely, John, the eldest, and Frank, the seventh, of the vicar's eight sons—Lord Coleridge gives, by way of preface to the domestic annals of his house, a circumstantial and documented history. Early thrust from the parental nest, each in turn sets forth to seek his fortune in India, to find himself—John in 1770 at the age of sixteen, and Frank in 1782 in his thirteenth year—already an ensign in the service of "John Company." Separated from home and each other by thousands of miles, they are one in devotion to their mother, in their fond recollections of the companions of their childhood, in their steadfast "forward-looking thoughts" of a happy reunion in the old home. After his father's death (1781) John contrives, out of his lieutenant's pay and allowances, to remit from time to time large sums of money—200*l.* or more at once—to relieve the straitened treasury at home, his one dread being lest "sister Nancy," whom he remembers but as an infant in arms, should be apprenticed to business; "for, you may depend upon it," he writes to brother James—for whom, by the way, he presently purchases, at a cost of 1,000*l.*, a captain's commission in the line—"I will take such steps in providing for her that shall render the scheme of binding her to a trade totally unnecessary." Nor is little Frank less eager to help: in October, 1785, he remits 100*l.*, and again, in the following January, yet another 100*l.*; out of which, he writes to Nancy, five guineas are to be handed to his "dear and faithful Molly," the old nurse to whom he lies under more obligations than to "all the Brothers and Sisters I have got, except my secundum Pater, John." Later Frank is summoned to join the expedition against Tippoo Sahib. On the eve of his departure from Calcutta the lad writes as follows to his mother:—

My ever-honoured, ever beloved Parent,—Your letter has woke me amidst the din of Arms to all the softer feelings of Nature. My Mamma, think not because you have not heard of me that you have not been daily, nay hourly, in my mind. I call my Creator to witness I love you with such affection that does not despair of Equality with my Happier Brothers, but I cannot like them tell you so every month, nor always every year.....His Lordship [Lord Cornwallis] in Council ordered me to succeed to the first vacancy in the Native Battalion up the country. He has since summoned me, with twelve other officers and 800 Sepoys, to attend the Grand Army previous to his laying siege to Seringapatam, the Capital of the Mysore Tyrant. Proud of such an honourable distinction, I join him with ardour, and if Fortune crowns my Wishes, will scatter the Pearls of the Sultan at the feet of my Mamma.....My Health has never known disease, my Character has never known a stain. My friends I have never lost. Enemies I have never made, and happy I have ever been, except when, Mamma, you call me across the Ocean. God Bless you, best of Parents.....I have not time to pour out my Heart. I am writing amongst Hundreds of Soldiers.....Mamma, receive my Dutyfull, my Eternal Affection. On my knees I call for your blessing on your ever Duteous Child,

Francis Coleridge.

The grand style of the boy may provoke a smile; but behind his large utterance lay a heart as brave, kind, and true as ever beat. Frank was wounded at the successful night attack on the Sultan's redoubt, where he displayed soldierly qualities which drew from Lord Cornwallis a special acknowledgment in the presence of the army. He died, we are told, "by his own hand, in the delirium of a fever contracted by his wound." Five years before, John, his second father, had died at Tillicherry, of a wasting illness aggravated by the Indian climate. *Par nobile fratrum.*

After the vicar's death in 1781 James, his third surviving son, became the head of the family. After some years' service in the 6th (First Warwickshire) Regiment he married, in 1788, Frances Taylor, coheiress with her sister Dorothy of the Dukes of Otterton, and in 1796 bought the Chanter's House at Ottery St. Mary, which remains to this day the family seat of the Coleridges. In 1812 James became lieutenant-colonel of the East Devon Militia, and for many years he took a leading part in the Volunteer movement. His wife brought him a net income of 717*l.* a year, and on these somewhat slender means he contrived, says Lord Coleridge, to send three out of his six sons to Eton, four to college, to train one for the army, one for the Bar, to give another the calling of a solicitor, and to place another as a volunteer in the royal navy. Two of the six—John Taylor and Henry Nelson Coleridge—carried all before them at their respective universities, and achieved distinction later in the wider fields of literature and the law; it is, however, in the brief but strenuous career of their brother Frederick that the interest of this part of Lord Coleridge's story mainly centres.

Frederick's history resembles, but with a difference, that of his uncle Frank. Entering the navy at the early age of eleven, he was gazetted to H.M.S. Impeteux, Capt. (afterwards Sir Byam) Martin, in June, 1804, and bore his modest part in the blockade of Brest. His artless letters give a graphic picture of life in the navy a century back. While the Impeteux is in port he battens on "green peas and mutton and other good

things," but presently she sails "on a very long cruise, about eight months," and the menu quickly suffers a sea change:—

"We live on beef which has been ten or eleven years in corn, or else on salt horse (*alias* salt pork) which is a piece of solid fat, there being no lean, and on biscuit which quite makes your throat cold in eating it owing to the maggots, which are very cold when you eat them, like calves-foot jelly or blomonge, being very fat indeed. We drink water of the colour of the bark of a pear-tree, with plenty of little maggots and weavils in it, and wine which is exactly like bullock's blood and sawdust mixed together. I often think what I would give for two or three quarendons off the tree on the lawn with their rosy cheeks!"

But what's the odds so long as one is happy?

"I have got a good heart and a clear conscience, and, as the saying is, a clear heart and a light pair of breeches go through the world together, so that I am as happy as anything can be, so long as you are."

This is ever his cry. His mother writes that she is enjoying a visit to her sister at Combesatchfield, and he replies: "I am always happy when you are." Once the Impeteux puts in at Torbay, and he manages to lay in a little stock of eatables: "100 apples, 4 cakes of ginger-bread, 3 pounds of cheese, one pound of butter and a loaf—most magnificent!"

On July 3rd, 1804, he climbs to the mast-head for the first time: "The sea looked most terrible to me, it being so far below me, but I was not the least afraid of falling." Three weeks later he writes:—

"The Brest fleet is expected out every day, and we shall have some hot work with them. For my part I'll fight till I am killed, for I have an unspotted conscience which does not shrink at death the least, so I am perfectly prepared.....It is blowing very hard now. We split our main-sail to-day.....I don't know anything more to say except that I am very happy."

In September he is nearly shipwrecked in a fog off Ushant; he falls overboard twice, and his leg is injured during a heavy gale. He sees fourteen men flogged on one day: "Six for leaving the deck on their watch, three for fighting, the others for drunkenness." He is present at more than one brush with the enemy: "I'm sure we are always ready to give them a bout," he crows—all, that is, except Admiral Calder, who declines battle, and is lampooned in consequence as "the compassionate Englishman" in pasquinades hung up all over the ship. At length he gets a week's leave and goes home, where he plants a pine (still standing) in the garden, and carves his name (yet legible) on an oak. Returning to the Hamoaze, he joins the Phœnix, and, forced to sport a cocked hat, buys a misfit cheap from a comrade who throws the gold lace in for the pleasure of having a shot at him with an egg. He salutes the Euryalus as it passes with Nelson's body on board. And now the Phœnix is on the point to sail, when, on December 9th, 1805, Frederick Coleridge falls from the topmast, and his brief life is rounded with a sleep.

Weep with me, all you that read
This little story;
And know, for whom a tear you shed
Death's self is sorry.

The latter half of this book is devoted to the career of John Taylor Coleridge, afterwards Sir John and a judge of the Court of Queen's Bench. The second son of Col. James, he was, says his grandson, "the best beloved of the whole family, the pillar upon which they leaned. 'Dulce' was his pet name amongst his brethren, and his sweetness of nature ever overflowed." At Eton he was the hero of a Homeric fight with Horace Mann; at Oxford, where he won a scholarship at Corpus, his most intimate friends were Keble and Arnold. At the degree examination (1812) his name appeared alone in the First Class, the candidates numbering ninety-eight. In the same year he gained the Vinerian Scholarship, and in 1813 the English Prize Essay on 'Etymology,' and the Latin Essay on 'The Influence of the Roman Censorship on the Morals of Rome'—a feat which only Milman and Keble have equalled. Soon after the announcement of his First Class he was elected to a Fellowship at Exeter. An accomplished scholar, he was of a nature so diffident and retiring that he never would have persevered in the law, had not his father and his good friend and financial backer, John May, goaded him on to ultimate success. Early in his legal career he held for about a year the editorship of *The Quarterly*, relinquishing it to Lockhart in November, 1825. When retiring he addressed to Murray, whose manner of conducting the affair had not wholly pleased him, a dignified letter indicating courteously, but firmly, the grounds of his dissatisfaction. The letter, which Lord Coleridge prints in full, should be read in connexion with Mr. Andrew Lang's account of Lockhart's appointment.

Col. James lived long enough to make his bow as grand juryman to his beloved son, who in 1835 presided for the first time at the Exeter summer Assizes. The scene at the delivery of the charge, writes Lord Coleridge, "was too much for him, his emotion overcame him, and he had to ask leave of his son to sit down. The meeting of father and son has been described by an eyewitness as tender and affecting beyond measure." Next year, after a lingering illness, the old man died, at the age of seventy-six. His voluminous correspondence with John illustrates beautifully their perfect mutual confidence and devotion. If the Colonel supplied the needful spur to the timid and reluctant junior, he found his reward in John's tender and unfailing sympathy. From his boyhood up, John possessed a remarkable gift for style, and a memoir of his brother Frank from his hand forms one of the most charming features of the book.

That the references to the poet are scanty has been said already; one regrets to add that, few as they are, they are too many by half for the credit of his brothers. An appeal to the latter for help towards Hartley's expenses at Oxford, made by Southey through John May—who himself advanced some thousands for the charges incurred on behalf of John—elicited an angry outburst from the Colonel to his son and confidant, which Lord Coleridge, with a curious lack of good taste, here prints at length. The three brothers, James, Edward, and George, were asked to contribute a yearly 30*l.* between them, and this, for one year at least, they contrived to do. They and their wives appear to have taken their full money's worth in vituperation of S. T. C., some of which the Colonel reports in his letter to John: "Uncle Edward is sadly out of sorts about it—will give 10*l.* for one year, won't be tied down, and his wife thinks the Children should not be brought up as gentlefolks, &c." What a pother over a beggarly ten-pound note! It is pleasant to know that, after this 30*l.* so grudgingly given for Hartley, the poet was never beholden to his family for a penny. The Colonel rails at him for his indolence; but if the truth—the wholesome, brutal truth—must be told, the difference between the two men lay just in this, that James, having through his brother John's bounty procured a captain's commission, made the most of his handsome person, and married a wife with 700*l.* a year; while Samuel Taylor, who had neither beauty nor the shrewdness to turn it to good account, married a penniless girl, who, though endowed with many admirable qualities of head and heart, proved an impossible wife for a poet. Of Coleridge's improvidence—of his obligations and indebtedness to his fellows—we have heard more than enough. But what of their indebtedness, and what of ours, to him who, more than any other singer since Milton, has

made us heirs
Of truth and pure delight by heavenly lays?

TWO BOOKS ON FLORENCE.

The Florence of Landor. By Lilian Whiting. (Gay & Bird.)

Florentine Palaces and their Stories. By Janet Ross. (Dent & Co.)

Where does nature smile with more contented gaiety than in the neighbourhood of Florence? is the question which Landor makes Petrarch ask of Chaucer and Boccaccio. He imagines a conversation between Milton and Galileo, the scene laid at no great distance from the gates, when Milton speaks of his walks along the quiet lanes of Arcetri, somewhat too full of the white eglantine in the narrower parts of them. Standing on the fortifications of Sanminiato, Michel Angelo and Machiavelli discuss the fortunes of the city. A Florentine gentleman calls on Landor when he is residing in the Palazzo Medici, and they talk about its later history. The scene, indeed, of several of the 'Imaginary Conversations' is laid in Florence; while the 'Pentameron' and the less-known 'High and Low Life in Italy' are full of Florentine colour and atmosphere. In Florence and at Fiesole Landor spent many of the best years of his life, and it often needs an intimate acquaintance with the flower-lore to follow his allusions. But Miss Whiting, in her descriptions, has not drawn very largely on Landor's works; and when she does quote him, the citation is not always accurate. It is not, for instance, Landor's Alfieri who bids his interlocutor look from the window on to Dante's cottage, and on to the square mansion where was enacted the first scene in the 'Decameron.' The speaker is Salomon, the Florentine Jew.

We are told what Ruskin thought about

the view over Val d'Arno from Fiesole, and how Florence struck a number of Landor's contemporaries; but he himself is rarely allowed to speak either in his own voice or through the men and women whom he brought on to his many-peopled stage. Miss Whiting takes us to Certosa, and we are treated to a discourse by Mr. Perkins on the tomb of Niccolo Acciajuolo and other matters. We do not, with Landor's help, hear Boccaccio say: "When I next stood before him, torches flamed through the pine forest of Certosa: priests and monks led the procession: the sound of the brook alone filled up the intervals of the dirge: and other plumes than dancers' waved round what was Acciaioli." Miss Whiting quotes Mr. Julian Hawthorne's account of a visit to Mr. Kirkup, who showed him his tracing from the fresco portrait (then ascribed to Giotto) of Dante. It had been discovered, says Hawthorne, "through Kirkup's means"; and a reproduction from a photograph of the portrait is among Miss Whiting's illustrations. She might have mentioned, however, that Landor sent an account of this discovery to *The Examiner*, printed in that paper on August 16th, 1840, in which the credit is rightly given to Signor Aubrey Bezzi.

So far as Landor is concerned, the more valuable parts of Miss Whiting's volume are those containing the reminiscences of his young American friend Miss Kate Field, who saw a good deal of him during the last four or five years of his long life. "Whatever he may profess," Browning said of Landor at this period, "the thing he really loves is a pretty girl to talk nonsense with; and he finds comfort in American visitors who hold him in proper respect." American born and good-looking, Miss Field had a double claim on his consideration. Five or six years ago Miss Whiting published an interesting sketch of the "prismatic career" of this lady, whose reminiscences of Landor were, we are told, placed at her disposal for the present volume. But if the reader hopes to find anything new he will be disappointed. Miss Whiting merely makes a series of extracts from three articles by Miss Field printed in *The Atlantic Monthly* in 1866, and the passages she quotes—without mentioning their source—would be all the better for elucidation. Miss Field describes an evening at Casa Guidi when Landor was a guest there. The talk ran on poetry, and Browning, opening Landor's 'Last Fruit,' read, she says, from the Idyls of Theocritus: "We often hear that such or such a thing is not worth an old song. Alas! how very few things are." Even the context may fail to make the ordinary reader comprehend that these words are taken, not from Theocritus, but from Landor's critical essay on his Idylls. Two paragraphs on p. 275 are printed as if they were written by Miss Field; but they are Landor's, and were portions of a preface to his imaginary conversation in blank verse between Homer and Laertes. Miss Whiting has only quoted part of this preface from *The Atlantic Monthly*, without indicating the omission. The manuscript of another unprinted preface to the same conversation, with other miscellaneous notes in Landor's hand, lies before the present writer. In one note Landor says:—

"Homer's age is uncertain: he may or may not have been the contemporary of Laertes. Chronology and Poesy are not twin sisters: Virgil proves it. Aeneas was dead some centuries before Dido's birth: but who looks into the Register when he writes a poem? Two heavy volumes might never have befallen us if their author had consulted 'Pericles and Aspasia.'"

The "two heavy volumes" were Gladstone's 'Homeric Studies.'

In a chapter headed 'The Dream of Rose Aylmer' Miss Whiting goes a little astray. The Hon. Rose Aylmer's uncle, Sir Henry Russell, at whose house she died in 1800, was a judge at Calcutta, and not of the Supreme Court of Bombay. Her half-sister, Mrs. Paynter, is described in the index as "*née* Aylmer," but she was the daughter of Mr. David Price, Lady Aylmer's second husband. Miss Rose Paynter married Mr. (afterwards Sir) Charles Graves Sawle, not in 1866, but in 1846. It may be added that Landor's Pomeranian dog, given him by Mr. William Story, was called "Giallo," which is good Italian, and not "Gaillo." The illustrations in Miss Whiting's book, especially the views of Landor's villa, are interesting, and there is a portrait of him from a painting by Mr. Charles Coleman.

A very attractive volume on Florentine palaces and their stories, by Mrs. Janet Ross, who has written so much and so well about the topography of Florence, may be referred to here, if only for the sake of its lucid refutation of the statement that the fresco portrait of Dante, in the chapel of the Palazzo del Podesta, was the work of Giotto. The Italian version of Filippo Villani's tract, 'De Origine Civitatis Florentiæ,' is frequently quoted in support of this theory; but the Latin text, cited by Mrs. Ross, indicates that Giotto's portrait was painted on a panel (*in tabula*) for the altar. This painting is mentioned in an inventory of the contents of the palace made in 1382. But Signor Milanesi, in his notes to Vasari's life of Giotto, contends that no mural painting could have survived the terrible fire which devastated the building in 1332; and he adduces other strong reasons for believing that Giotto could not have painted the fresco portrait. One theory, however, is that the main lines of Giotto's decorations were left intact by the fire and that in 1337, the year of his death, the frescoes were restored by one of his pupils. The work of uncovering the frescoes was undertaken in 1841 by the Florentine authorities, who employed an incompetent artist to repair the damage done to the Dante portrait by a nail driven through the poet's eye. On this occasion the shape of the head-dress was altered, and the colouring of other parts of the costume changed, from white, red, and green, to a dingy brown.

It is with the historic and literary associations of the Florentine palaces—the bold, massive, rusticated buildings, so characteristic, Fergusson says, of the manly energy of the republic in the Medicean era—that Mrs. Ross is chiefly concerned. Her book is a mine of valuable information, gathered not only from the standard works of Villari and other writers, but also from little-known contemporary records inaccessible to the English reader; and it is illustrated with many excellent drawings by Signora Adelaide Marchi. The story of Ippolito Buondelmonti and Dianora de' Bardi is told at length from the *Osservatore Fiorentino*. A manuscript in the Marucellina Library furnishes full details, as the press reporter would say, about the tragic fate of Caterina, beautiful wife of the ugly and most tiresome Giustino Canacci, beloved by Duke Jacopo Salviati and murdered by his jealous duchess. The splendours of the Palazzo Vecchio and of the famous mansions of the Medici, the Rucellai, the Corsini, and other illustrious Florentine families, are recorded; and, in the words of another lady of letters who found endless delight in Florence, the Countess of Blessington, "the old structures that seem built to bid defiance to the ruthless destroyer, Time, take us back to their founders, and we people them anew, in imagination, with a race long since passed away."

THE FRENCH NOVEL OF TO-DAY.

Le Bel Avenir. By René Boylesve. (Paris, Calmann-Lévy.)

Les Civilisés: Ouvrage ayant obtenu le Prix Goncourt. By Claude Farrère. (Paris, Société d'Éditions Littéraires et Artistiques.)

There has been a recent diminution in the production of novels in France, and a still more considerable falling-off, proportionately, in the publication of novels of the first rank. Some of the best writers classed as "French novelists" on this side of the Channel—such, for example, to name two of diverse opinions and types, as Anatole France and "Gyp"—have never succeeded with the ordinary novel. The last volume of the former we thought his best, but could hardly pretend that it belonged to the kind of literature of which we are speaking. Those French writers who had raised in us the highest expectations discover successively that the writing of plays and of short stories for the daily papers is more productive of a large income than is the annual publication of a considerable book. M. Abel Hermant, for instance, has recently published a brilliant comedy, which has had a greater triumph as a book than on the stage. Marcel Prévost has given us no novel for some time past, for his illustrated story of the one love of a blind tuner ('L'Accordeur Aveugle') is not a novel. Nor has Pierre Louÿs. The production of others has fallen off. The sister-in-law of the last-named novelist ("Gérard d'Houville"), Madame Henri de Régnier, Madame Lecomte de Nouy (author of 'L'Amitié Amoureuse'), and another woman writer, "Pierre de Coulevain" (the author of 'Ève Victorieuse'), are now producing little. Madame Marcelle Tinayre, in her recently published story, is rather at the level of her four early novels than at that to which she had attained in her fifth and sixth, justly celebrated among the critics of all countries; her tale now running in *La Revue de Paris* may prove better. Her disciple the Baronne de Pierrebourg, who has produced two excellent novels signed "Claude Ferval," is in the same position as her leader. Madame

Hector Malot and the Comtesse Mathieu de Noailles published not long ago novels in which were treated the careers of men who make their way by the help of women: a dangerous subject, delicately treated by Madame Malot, while Madame de Noailles, though bolder, failed to achieve success with her 'La Nouvelle Espérance.' Madame Malot is, we fear, too gravely preoccupied with the health of her husband, the well-known novelist, who ceased to write when his wife began to do so, for us to hope that she can soon finish her study of the life of the independent woman upon which she is engaged.

Among novelists who are just beginning to be known, we note the author of the curious book of which we have placed the title at the head of this notice. Six previous novels from his pen and two volumes of short stories had passed generally unperceived, though at least one had the honour of translation (*Athenæum*, No. 4022). Attention has been bestowed with justice upon 'Le Bel Avenir,' in the absence of great novels. It is possible to read a long way through this book without discovering its power. The story is unattractive; the characters are all stuck in a hopeless mediocrity. We find no hero and no heroine. Everything is commonplace and grey. It describes the attempt of three mothers—all intensely French and all provincial—to push their sons in Paris. It records their total or partial failure. The swans of the earlier pages all prove geese, or else change into reptiles. A point is reached, however, when the reader says to himself that he is becoming aware of the existence in the author of remarkable power, and turns back to the first page and reads the whole again more seriously. The book is, we fear, sadly true to the life which it describes—that of an enormous proportion of the population of every modern nation.

The Académie Française has to distribute prizes for virtue and also to recommend virtuous books. The new rival establishment might almost be thought, to judge from the second book before us, to have proceeded upon the opposite principle. The distinguished naval officers and colonists ironically comprised under the name which forms the title are described in the crudest language as living in a moral pigsty. The subject is one which has rarely been chosen for literary description, and the result will not be made more attractive to the ordinary reader by the fact that the flag-lieutenant who is the hero of the tale is in the habit of using rouge; while the catastrophe with which the story ends is oddly chosen in face of the present relations between the United Kingdom and France. The "aide-de-camp de l'amiral duc" is placed in command of a destroyer, and killed in sinking our best new battleship off the coast of Cochin China. The novel is especially disagreeable for the French colonial party. The appalling description of Saigon is generalized by the author in language which makes it apply to all the colonies of France. There are incidental descriptions of M. Doumer as Governor-General of Indo-China which will have special interest at the moment when the President of the Chamber is a candidate for the Presidency of the Republic. While we regard the volume as a horrible exaggeration, we do not separate ourselves from the author in his belief that in several of the colonies of several nations the European element is often so far below the proper level as to become "morally inferior to the Asiatic." He thrice tells us, each time placing the observation in the mouth of a leading man in Indo-China, or of a great officer sent out from France, that European society in the Far East is "a human dung-heap"; and it is a human dung-heap which, in the most offensive form, he has attempted to depict. That the author has talent cannot be denied, and it is possible that now that he has achieved notoriety he may begin to produce literary work which may be commended in the future. As things stand we are sorry to find the book recommended by M. Pierre Louÿs, to whom it is dedicated in an affectionate prefatory letter.

History of the Sheffield Cutlers' Company. By Robert Eadon Leader. Vol. I. (Privately printed.)

The Sheffield Cutlers' Company, otherwise known as the "Company of Cutlers in Hallamshire in the county of York," like many of the so-called Livery Companies of the City of London, has had a chequered career. In some respects they differ widely. The Sheffield Company, for instance, was greatly handicapped in early days by the fact that the manor of Sheffield, corresponding to the old Saxon manor of Hallam, was subject to the whims and caprices of a lord in the person of one of the old Barons Furnival or of their descendants the Earls of Shrewsbury. The City of London, on the other hand, has never owned allegiance to any over-lord but the king himself, and the Livery Companies have thus been free, for the most part, to make their own trade and craft regulations, subject only to the approval of the Court of Aldermen.

Mr. Leader, in the early pages of his sumptuous work, gives a graphic account of the struggle the Sheffield Cutlers had to undergo before they were able to throw off the feudal yoke and cut themselves free from the jurisdiction of the manor courts. Not only had they to submit their ordinances to the lord of the manor for his approval, but also their financial position was crippled by the lord arrogating to himself all fees paid for grants of trade marks as well as fines paid for infringement of trade regulations. The only source of revenue left to the Cutlers themselves appears to have been derived from "redemptions," *i.e.*, money paid for the right of entering the trade, or, again, money paid for some special privilege.

This state of affairs continued until the death of Gilbert, Earl of Shrewsbury, in 1616, followed not long afterwards by that of Edward, his brother and successor, when the passing of the Sheffield estates into the joint possession of Earl Gilbert's three daughters afforded the Cutlers the opportunity, so long desired, of setting their house in order. On March 25th, 1624, a Bill was introduced into Parliament, by one of the representatives of the county of York, having for its object the incorporation of

"all persons using to make knives, blades, scissors, shears, sickles, cutlery wares, and all other wares and manufactures made or wrought of iron and steel"

dwelling and inhabiting within the Lordship and Liberty of Hallamshire or within six miles' compass of the same. The Bill met with little or no opposition, and before Parliament was prorogued on May 29th it had become law. Here again the Sheffield Company differed from the London Company of Cutlers and other companies of the City in that the latter were incorporated by charter, and not by statute. The executive duties of the Sheffield Company were vested in a Master, two Wardens, six Searchers, and four-and-twenty Assistants, the other members of the corporation, known as the "commonalty," taking no part in its management. There does not appear to have existed in the Company a body of "liverymen" as distinct from mere freemen, such as are found in the "Livery" Companies of London. Mr. Leader pointedly draws attention to the narrow exclusiveness practised by the ruling body of the Sheffield Company from first to last, a practice not unknown to similar companies in London, and one that has often given rise to much tension between the rulers and the ruled.

Having once freed themselves from manorial jurisdiction and obtained their statutory incorporation, the Sheffield Cutlers enjoyed greater liberty to develope their Company (if they so willed) than their brethren in London, inasmuch as they were not subject to any municipal authority, and were not liable to "pay scot and bear lot." Its freedom, as Mr. Leader points out, carried with it no franchise of citizenship. It was not, as in London, "a step or antechamber through which men pass to the freedom of a city," and to this he ascribes the absence in the Sheffield Company of that predominance of members wholly unconnected with the trade so often found in similar companies in London. So far we agree with Mr. Leader; but he might have added that since 1835 the franchise of the City of London has always been obtainable without the intervention of a company. Again, when he writes that the Court of Aldermen had power to order the London Company of Cutlers to admit to its freedom "any man on whom it wished to confer the freedom of the City," we think the statement requires qualification; for we have reason to believe that, as a general rule, the Court of Aldermen discouraged the admission to a company of men who had no practical knowledge of its particular trade or craft, and the Court is known to have frequently disfranchised those who had obtained the freedom of the City in this manner. The real cause of the predominance in the several Livery Companies of members who are unconnected with their trade or craft, and of the consequent diminution of the practical utility of such companies, is rather to be found in the vicious system of "patrimony," which allows a son to claim admission to his father's company whether he has any knowledge of its particular trade or not. It has been otherwise with the Sheffield Cutlers. With them it has not been enough

for a man to be his father's son to gain admission to the Company. He must either have received instruction in the cutlers' trade from his father, or have been bound apprentice to some other free cutler for a term of seven years. We note, by the way, that in one respect the Sheffield apprentice was not treated liberally by his master, and that was in the amount of leisure allowed him wherein to improve his mind. The seventeenth century was drawing to a close before masters appear to have awakened to their duty of giving their apprentices opportunities for elementary instruction, and even then a single fortnight in the year was deemed sufficient for the purpose. The system of apprenticeship throughout the country received its death-blow by statute in 1814, and the same year the Sheffield Company's jurisdiction over apprentices was swept away, and the trade, hitherto so jealously guarded, was thrown open by the passing of a local Act through the supineness of the Company itself.

At times the Company could take up a bold stand, as, for example, in its strenuous vindication of the right to add the dagger mark (which the London Company of Cutlers claimed as its own) to other trade marks assigned to cutlers, shearsmiths, scissorsmiths, and the like. In this the Sheffield Company was successful. Its chief troubles arose, however, not so much from the action of the London Cutlers, anxious as they always were to protect their own trade, as from within; as Mr. Leader remarks, "its foes were often those of its own household." The legality of the Company's ordinances for regulating the trade was frequently called in question by its own members, necessitating considerable expenditure at sessions or assizes at a time when the Company's exchequer was at a low ebb. It was not, however, until the beginning of the eighteenth century that the freemen or commonalty insisted upon sharing the authority of the Master, Wardens, Searchers, and Assistants, who had hitherto regarded themselves as pre-eminently "the Company." At first the main charge brought against the officers was the mismanagement of "the stock and concerns of the corporation," a charge which was supported by the high authority of several past Masters. Another grievance of the commonalty was the repeated and often illegal attempts made by the officers to restrict the number of apprentices. Towards the close of the century we find the commonalty taking up a different attitude, and attacking the executive for having removed restrictions which they themselves had formerly challenged. The contest which had continued so long in the Company between the rulers and the ruled was at last determined in 1791 by the passing of an Act of Parliament, although both parties claimed a victory.

The Company had scarcely recovered from its internal troubles before it was assailed from the outside by combinations of workmen in the trade who refused to become freemen, and the Act of 1814 (already mentioned) was passed, leaving the Company with greatly diminished revenue and little or no authority. Mr. Leader does not disguise his astonishment at the lack of backbone displayed by the Company whilst this attack was being made upon its privileges, and at its apathetic attitude towards the real interests of the trade. This apathy was again especially remarkable in 1833, when the freemen workers renewed their claim to participate in the property and administration of the Company, but were rebuffed with the intimation that the Company was a manufacturers' society, and thus its door was finally and definitely closed to all who were not "masters of their own trade."

The year 1860 witnessed the resuscitation of the Company to fresh activity after a period of quiescence. In that year a Bill was introduced into Parliament to enable the Company to admit into its body master manufacturers of a variety of "steel articles requiring a cutting edge" that had been introduced into the trade since the Act of its incorporation in 1624. Fifteen years later, viz. in 1875, when the Government introduced a Bill for the Compulsory Registration of Trade Marks, the Company asserted its right to be recognized as the trade-mark authority within the area of its jurisdiction, and after considerable difficulty, succeeded in winning the day. It is also significant that proposals put forward by the Company were embodied by the Government in the Merchandise Marks Act of 1887.

Such is the history, in brief, of this unique Company, as set forth in Mr. Leader's work, of which the present volume appears to be only an instalment. It is not necessary here to pursue further the fortunes of the Company. Enough has been said to show the thoroughness with which Mr. Leader has so far executed his task. For particulars of the various enterprises (often unconnected with the cutlers' trade) on which the Company embarked; of its finance and charities; its Hall and Feasts; as well as for biographical notices of some of its 273 Masters, the reader is referred to the volume itself, the value of which, we may add, is enhanced by illustrations of trade marks assigned by the Company and by a well-compiled index.

NEW NOVELS.

The Labourer's Comedy. By Maud Stepney Rawson. (Constable & Co.)

In 'The Labourer's Comedy' Mrs. Rawson has left the quiet southern marshes of her last book far behind her, and is concerned with their very antithesis: a crowded quarter of London's flat-land, the world of "Mansions" about Westminster, where one roof shelters dozens of households; each in its own little set of pigeon-holes, communicating by means of a common lift funnel with the earth beneath and the tradesmen's boys; each rented at 60*l.*, and each comprising men and women of a more or less needy sort, who wage constant warfare with impecuniosity upon the frayed edges of the community they refer to with such easy familiarity as "society." The change of scene from red-roofed, somnolent Rye is radical; but Mrs. Rawson's methods are unchanged. The same affectionate care for detail; the same painstaking respect in all things for the verities; and the same shrewd consistent insight into the complex foibles and cross-currents of human nature, which gave distinction to her studies of the old Sussex port, make her novel of London life better worth study than many more pretentious essays, and richer in entertainment than most novels of the season. Here and there the author is betrayed by some masculine contradiction, but upon the whole the characterization of the men of her tale is excellent. She is a little partial in depicting women, but a ripe sense of humour withholds her from disaster here, and contributes largely to the success of her work as a whole.

Jules of the Great Heart. By Lawrence Mott. (Heinemann.)

Jules was a "free" trapper of the Hudson Bay territory, in the early days of the great Hudson Bay Company; that is to say, he hunted for pelts in that country, and did not work for the Company. The fact made him something of an outlaw, for the primitive law of that country and time seems to have laid it down as an axiom that the man who trapped must trap for the Company, and do the Company's bidding in all the important affairs of life, such as those affecting fur and caribou, whatever he might choose to do in trifles, such as the killing of his enemies. Though nominally one long narrative, there is no particular sequence about the four-and-twenty chapters of the book, beyond the fact that the one central character figures in them all. In a sense, each chapter is an unfinished short story, setting forth, in graphic and telling style, the details of some attack upon Jules, or his scheme for the discomfiture of some enemy, or the manner in which he proved the goodness of his heart, rough half-savage that he was, by assisting some other denizen of the wild. It is probably fitting that stories from this part of the world should have a bleak grimness, a certain bitter harshness of quality, like that of the pitiless wind that sweeps the Canadian barrens, searching out and slaying all save the most hardy and best-equipped. Here, when men are weary, hungry, and wounded, they lie down in the snow among their dogs and sleep the night through. And they live. Elsewhere, a tenth of the exposure brings frost-bite, insensibility, death. Naturally some human attributes must be sacrificed in the process which hardens a man till he can live the life of an Arctic fox. Some lose more and some less. Jules lost less than most, and the stories of his strenuous life make stirring reading. The French-Canadian patois is particularly well rendered by Mr. Mott.

A Trombone and a Star. By C. T. Podmore. (Arnold.)

Novelists are seldom treated sympathetically by novelists. Mr. Gant, a "writer of popular novels of a sentimental and domestic kind," who plays a prominent part in 'A Trombone and a Star,' is no exception to the rule. His friend Darnborough, a musical enthusiast with high ideals and a large purse, believes that he has found in Miss Ada Bridge, the "star" at the Frivolity Theatre, where her father plays the trombone, a singer with a voice which, properly trained, will make her famous.

Convinced that she possesses a soul as well as a voice, he offers—purely in the interests of art—to send her abroad to cultivate her gifts. Gant, who at first takes merely a professional interest in the study of her character, is sceptical as to the high principles of the young actress, and, his interest in her becoming more personal, does his utmost to prove that his opinion is right by enticing her to his rooms. These two men, with their cleverly contrasted motives, are portrayed with notable skill, but, apart from the old trombone player, a pathetic figure drawn with much sympathy, the characters are wanting in vitality. So little does Miss Ada Bridge impress us that we wholly fail to understand how Darnborough came to be impressed by her. This is the central defect of the story. Its chief merit is the style in which it is written.

Heart's Desire. By Emerson Hough. (Macmillan & Co.)

This is a weakly constructed story of a Far Western township, in which at first we have nothing feminine (except the sentimentality of the spurred and booted heroes with "guns" at their hips), and at last we have nothing masculine. The dialogue is occasionally amusing, but generally rather laboured; and the characterization is inhuman and machine-made. Nevertheless, the book is not without a certain bright prettiness, rather like that of a Christmas card, and we believe there are simple souls among the dwellers in cities who, knowing nothing of the primitive life this story is supposed to depict, will enjoy its amiable unreality.

The Sacred Cup. By Vincent Brown. (Duckworth & Co.)

We regret to find in the present work a disappointing absence of that progress towards maturity and breadth of vision for which the author's first volume led us to hope. The story is again of village life, and it has sincerity, delicacy, and thoughtfulness. But it is exotic and anæmic; the conception wants robustness, the characters affect one with a sense of weariness, as drooping flowers might. There is no fresh air in the book; its emotions are not normal; the whole thing smacks of hysteria. The title refers to the sacrament of the Communion. The central characters are a gentle clergyman, a young man, and a young woman. Also, the half-insane, brooding young man, whose character has figured in two of the author's previous books, appears here, half-heartedly contemplating murder, and winding up with suicide. Before the story opens a man has seduced a village girl, who dies after giving birth to a child. The child is brought up in the clergyman's house, a fact which scandalizes many people. Presently, the vicar hits upon the identity of the child's father, who becomes engaged to the Lady Bountiful of the district. There comes a day when the vicar feels obliged to refuse to administer the sacrament to this unconfessed sinner, and upon that action the whole book hinges. The conclusion is ineffective, and, notwithstanding a certain cleverness, the novel cannot be called a success.

Maitland Major and Minor. By Charles Turley. (Heinemann.)

Before reaching a public school, your boy usually goes through a private one, which has much the same ideals of work and play, though, of course, a much closer watch is kept over the movements of its inmates. Charles Turley has a distinct and decidedly attractive style of writing, which is familiar now to a large circle since the success of 'Godfrey Marten, Schoolboy.' This style makes the boyish conversations cleverer at times than they should be, but the author understands boy nature, and his chronicle of the games and disputes which make up so much of school life is both amusing and veracious. At the beginning of the volume is printed a eulogy from Mr. J. M. Barrie, who, we should think, knows far more about Thrums than he does about English public and private schools. But a popular idol is qualified nowadays to instruct the public on everything, with results which sometimes give a shock to that credulous body as well as the expert.

Love in the Lists. By K. L. Montgomery. (Fisher Unwin.)

There may be love of a kind in these lists, but there is vulgarity in the speech and conduct of most of the actors. They inhabit a certain Swiss *pension*, and vie with one another in ill-bred remarks and personalities astounding even in such surroundings. The books we know by the same author have been historical romances. Though they contained touches not altogether charming, they give a better idea of the author than this volume. The story is written in good English, and it is not wanting in a certain vivacity.

Maurice. By Joseph Keating. (Chatto & Windus.)

This story appears to want an abiding centre of interest rather than occasional points of interest. It is about Welsh miners, and a part of the action passes, as is natural, in the bowels of the earth; but that does not explain the somewhat ineffectual sentiments and actions of the men and women described. Maurice is a boy, at times a human and rather well-drawn boy. He arrives on the scene wrapped in mystery. There are other mysteries, mostly mining and minor, and all seem rather superfluous.

The Red Reaper. By John A. Steuart. (Hodder & Stoughton.)

Writers of historical romance do not come in serried ranks to exploit—as one might expect — the legend of Montrose. There could scarcely be better matter for their purpose than Graham's fascinating figure and personality, his loyalty to the Stuart cause during his daring leadership, his chivalry in victory, his courage in reverse, and above all his gay and gallant bearing at "the gallows tree." 'The Red Reaper' has this pretty man as centre-piece. We do not think all has been done with him that might be done. On the contrary, the view vouchsafed of him is a little formal and mechanical. But more has been made of the Scottish clans and their chieftains, whose private quarrels and self-interest did so much to wreck their leader's hopes and defeat the cause of "loyaltie" so dear to his heart.

A Flood Tide. By Mary Debenham. (Arnold.)

This is a pretty story of that "hackneyed old theme—the righting of a wrong." Miss Debenham takes her readers back to the middle of the eighteenth century, when the Fordyces loved and hated, and fought and died. The story of their feud and its healing is somewhat involved, and is, moreover, mixed up with the tangled web of the *diplomatie secrète*, that ugly pastime of Louis the Well-Beloved; but Miss Debenham has a knack of making her characters live, and Pamela Fordyce and her French cousin Manon are a charming pair of heroines, whose adventures are pleasant to read—perhaps even to read again.

AFRICA.

Major J. Willes Jennings went out in September, 1903, as principal medical officer to the small British force attached to the army sent by the Emperor Menelik to assist in Sir Charles Egerton's campaign in Somaliland. He returned in the following May with "the disappointment of not having had a fight," but with notes and photographs which he considered sufficient material for a substantial volume. This volume now appears as *With the Abyssinians in Somaliland* (Hodder & Stoughton), the name of Dr. Christopher Addison, "who arranged the matter for publication," being joined with Major Jennings's on the title-page. A much smaller book would have sufficed for all the authors have to tell, and even some of its sixty-eight illustrations could well have been spared, especially if, in lieu of the very rough sketch map given, a better one had been supplied, showing more of the places named in the text. With the volume as it is some readers may be satisfied. Those who turn to it for information, however, will find in it little besides distressing evidence of the futility of such enterprises as the one in which Major Jennings played a subordinate part, and which has forced him to "hope the day is far distant when my countrymen will spend valuable lives and treasure in extending their influence over this country and its inhabitants." He is "bound to say" that he partly agreed with the opinion of the guide who thought that the country "was intended for 'infidels' and Somalis," and that, "if it had been intended for Christians, it would have been a land rich in crops and full of rivers, like Abyssinia." Major Jennings saw much of the Abyssinians, and he speaks kindly of them, but he evidently thinks poorly both of their form of Christianity and of the progress that their crops and their rivers have helped them to attain. Biassed, perhaps, by the fact that he was concerned in the business of hunting the Somali about in their desert haunts, he takes a harsher view of these hereditary enemies of the Abyssinians than most travellers among them have done. But, except that two and a half of his twelve chapters are given up to a gossiping account of Abyssinian and Somali customs, his contemptuous remarks on the natives are merely incidental to a monotonous chronicle of his experiences and those of his brother

officers in their tedious journeying. Starting from Djibuti, he joined the Abyssinian force near Harrar, and thence accompanied it to the southern side of the Haud, where Sir Charles Egerton prudently allowed his untrustworthy auxiliaries to do no more than block the road by which otherwise the Mullah and his followers might have escaped into Abyssinia. As soon as that task had been performed all the auxiliaries were sent back to Harrar, and the British contingent made its way to Berbera. In the interval Major Jennings was chiefly occupied in doctoring the camels and camel-drivers of his company, and he makes as much fun as he can out of their ailments. Among his other pastimes were the shooting of such animals as he came across—partly for sport, and also by way of eking out the scanty commissariat of the expedition—and the assistance of his colleague Major Dunn in collecting natural-history specimens which are now in the South Kensington museum. The book, indeed, unintentionally gives some support to the charge made by unkind critics of our campaigning in Somaliland that its principal object is the providing of hunting for sportsmen and naturalists.

British East Africa: Past, Present, and Future. By Lord Hindlip. (Fisher Unwin.)—This is a somewhat extensive title for a small book of 142 not very closely printed pages; nor are its contents such as to call for any very detailed examination. Lord Hindlip writes as a man with a grievance—or several grievances—and, apparently, in great haste, which may account for his using the word "lay" when he means *lie* (p. 35); for the curious statements that "the Petitioner was tried before five *Juries* instead of nine" (p. 135), and that "the Commissioner has power to *deposit* an individual without showing cause"; and for the following truly remarkable sentence (p. 25), which cannot justly be charged upon either printer or proof-reader:

"One is bound to hold up one's hands in bewilderment and wonder if such things could have happened, or whether all David's alleged followers of Ananias have taken up their abode in East Africa for the set purpose of declaiming against the railway."

Into the personal part of the book we do not propose to enter, and the questions raised with regard to East African administration are too large to be discussed within the compass of a notice like this. We will only remark that we fail to see why approval of Sir Charles Eliot need necessarily involve the condemnation of Messrs. Jackson and Bagge, whose chief crime appears to be sympathy with the Masai. The Masai, no doubt, create a difficult question, especially for capitalists, who "naturally wish to obtain the best available land" and "cannot allow other herds and flocks to graze on what is necessary for their own"; but that question is not to be solved, nor a whole set of tribal institutions to be altered in a moment, by describing the institutions as "beastly, bloody, and immoral," and summarily evicting the people. Were it so, administration would be comparatively an easy task. It does not occur to Lord Hindlip that even the most objectionable institutions cannot be swept away at a blow, any more than it seems to enter his head that there may be a method in the madness of "collecting the folk-lore of the various tribes for purposes foreign to the actual development of the country and the interests of the British taxpayer." The officials who are rendering this service, not so much to ethnographic science as to justice and good government (a point one should scarcely find it necessary to explain), would, in Lord Hindlip's opinion, be better employed in finding labour for the settlers, and also—we may gather incidentally from other passages—in preserving game for the benefit of the cruelly wronged capitalists already referred to. We believe there are various grave evils in the administration of East Africa, chiefly due, it is probable, to understaffing; and we have no wish to see the country closed to European settlers. But that the Government merits unqualified condemnation for its alleged objection to *latifundia*, as set forth in pp. 90 6, we are not prepared to believe without further evidence. That owners, or would-be owners, of *latifundia* should hold a different view is but natural, though not a matter for discussion here. We are glad, however, to say that we cordially agree with Lord Hindlip on some points—with his protest against the employment of Masai and other "friendlies" as irregular troops in native warfare, his condemnation of Government raids, or so-called "punitive expeditions," and his view as to the system of hut-tax collection in Kavirondo and Kisumu, which is also dwelt on by Major Powell-Cotton in 'Through Unknown Africa.'

A Tropical Dependency: an Outline of the Ancient History of the Western Soudan, with an Account of the Modern Settlement of Northern Nigeria. By Flora L. Shaw (Lady Lugard). (Nisbet & Co.)—As the later chapters in this bulky volume show, Lady Lugard has not lost the skill in journalism which made her famous a few years ago, when, as Cecil Rhodes bluntly put it, she "did the colonies for *The Times*." But journalistic skill is not always helpful in the making of a book intended for serious reading and to be of lasting value. In the present work all but two or three of the first forty-four of its fifty-three chapters, covering far wider ground than is indicated in the subtitle, are occupied with a superficial and fragmentary "outline" of much more than "the ancient history of the Western Soudan." This would have been allowable enough if its chapters had appeared as separate magazine articles, but it is confusing to any one who may attempt to draw from it solid instruction. It is out of place, moreover, as avowedly a mere introduction to the concluding sixth of the volume, which alone answers to its title, 'A Tropical Dependency,' and in which the writer agreeably touches up, from experiences and observations of her own, a record of her husband's achievements as High Commissioner of Northern Nigeria during the past four years.

The origin and ramifications of the negro and negroid communities that are most plentiful in the vast Soudan, stretching from east to west in the portion of Central Africa north of the Equator, but also spread through other parts of the continent, and the changes effected among these communities as a result of Phœnician and other encroachments before the Christian era, and of far more extensive Arab encroachments since the eighth century, are matters well worth more careful study than they have yet received. But Lady Lugard's information is drawn only from sources already familiar to all who have paid any attention to the subject, mainly from French translations of mediæval Arab records and repertories, together with stray details furnished by outside travellers, from Herodotus down to Barth and Clapperton. Though she occasionally hazards bold speculations, she throws no fresh light on the material she rearranges; and though in the rearrangement she gives prominence to the most romantic matter at her hand, wandering for additional incidents into the story of Arab domination in Spain and of the subsequent adventures of Spanish Arabs in Africa, her narrative is too scrappy to be enlightening. It is hardly to be supposed, indeed, that she herself believes many of the tales she borrows from the old Arabian chroniclers, which, if Homeric in their purport, were in style more akin to the dullest of the "histories" compiled in the monasteries of mediæval Europe; and in spite of her praiseworthy efforts to enlist her readers' sympathy for the builders and wreckers of Melle and Mellestine, Bankrou and Dandi, Kanem, and many other dominions, before the advent of the Fulani, it is to be feared that readers will find the numberless wars and dynastic struggles recounted for their edification, in an order which is certainly not chronological, as uninteresting as were to Milton the contests in the time of the Heptarchy.

Lady Lugard is on more satisfactory ground, as a popularizer of out-of-the-way history, when she comes to the establishment of the Fulani empire, which apparently started in the sixteenth century, and was already decadent when it had most semblance of power under the successors of Sultan Bello of Sokoto and Sultan Kanemi of Bornu, who died about seventy years ago. Then it was that Barth practically introduced to the knowledge of Europeans the nature and extent of the civilization that had grown up under Mohammedan tyranny, and in spite of it, in the interior of the Niger district, of which the southern confines, stretching down to the Atlantic coast, were given up to savagery. Lady Lugard, while commending the Fulani for such good work as was done by some of them, tells us much about the desolation wrought by others, and continued down to the dawn of the twentieth century, in slave-raiding among their pagan subjects as well as among the adjacent pagan tribes. She might have told us more about the slave-raiding, and the traffic in guns and rum, nearly as disastrous as the slave trade, for which English and other European civilizers were responsible from Queen Elizabeth's day almost down to Queen Victoria's. As the main object is evidently to show how necessary it was that Northern Nigeria should be rescued from Fulani misrule, if not also from French or other than British appropriation, by the energy and shrewdness of which her husband has given such admirable proof, it was at least as important that those for whose instruction her book is written should be fully acquainted with the share their own forefathers had in the introduction and aggravation of evils that we have now undertaken to overcome and remove. This portion of Lady Lugard's volume is none the less interesting because it is little more than a repetition of information already given by her husband in his graphic annual reports as High Commissioner, and published in the Colonial Office series of Parliamentary White Books.

OUR LIBRARY TABLE.

Messrs. Hurst & Blackett publish a volume, well illustrated by photographs, by Annette M. B. Meakin, entitled *Russia: Travels and Studies.* If it were to be judged from the first quarter of its pages the verdict would be unfavourable; but the early chapters are conspicuously inferior to the later, and the whole presents us with much information with regard to Russia of an interesting description, and not easily to be found elsewhere. The book deals only with Russia in Europe, and the whole of the most valuable portion of the empire as regards future ages is entirely excluded from consideration. The slips and little errors in the earlier pages are, though unimportant, so numerous that we began to suspect the qualifications of the writer for the task undertaken. But we gladly admit that in reading on we found reason to change our view. Many interesting small towns of European Russia receive the consideration which their antiquities and history deserve. The account, for example, of Rostoff,

which, by the way, is not the better-known Rostoff on the Don, is full of charm.

Among the points on which the author has gone wrong is the land system of European Russia. She describes the well-known "three-field system," of the antiquity of which in the whole Aryan world she gives no hint, and, while rightly stating that it continues to exist in Russia, assumes that the redistribution of land by the village still takes place—universally, for anything that she says to the contrary. No one would gather from the account given that all the Teutonic tribes, for example, had this system (which she seems to think dates only from about 1861), and that it may still be traced in Cambridgeshire and other parts of England. The theoretical power of the Russian village to redistribute its lands is in many Governments complete, although it has been abolished in some. The actual redistribution is rare indeed. The author boldly states, apparently of all Russia, "There is a redistribution of land every three years." She rightly praises the book of Sir Donald Mackenzie Wallace, but evidently has not given much study to this or other questions dealt with by that writer.

It is in archæology that she most pleases us. There are, however, many gaps in her knowledge of Russian antiquities. The Steppes of Southern Russia are still dotted with strange seated stone figures, which have a large literature of their own. To these she refers in several passages, and quotes allusions to these statues in 1253 and, elsewhere, in 1800. Apparently she has not been much off the railways, and has consequently not become aware of the continued existence in great numbers of these statues—except in the museums, where she has seen some. An allusion to the words repeated in the chants in Russian churches shows also a want of careful attention. The words are not exactly quoted as sung, and they are not continuous, as is suggested, being in fact intended for the words which close each verse in the long litanies, as do similar expressions in the Litany of our own Prayer-Book.

We might find fault with the chapter headings, such as 'Moscow: The Largest Town in Europe'; with the indexing of N. Turguenieff as "author," while J. Targuenieff, mentioned as frequently, is not indexed. As in most books of travel, there is insufficient acquaintance with other countries, and consequent ascription to Russia as peculiarities of things common elsewhere. The author declares, for instance, that the "gigantic stoves" of Russia are "never met with out of Russia." There is nothing to choose in point of size between the stoves of Russia and those of parts of Holland and North Germany. The practice among Russian colonists in the newly settled parts of agricultural Russia by which the wife and daughters cook, wait, and do not sit down to eat until the guests have done, which the author thinks peculiar to Russia, is, of course, to be met with in all new countries where servants are hard to find, and is still common in out-of-the-way parts of Canada and the United States. There is no trace of want of respect to the women in this necessary practice. We cannot understand what is meant by the statement that Catherine II. was "the only Russian lady who ever wore a crown." The depreciation of French caricature as compared with that of Russia and of England will also not bear investigation. The statement that French governesses in Russia belonged to "the scum" and "have done the greatest injury to Russia" is incorrect. The French governess has never been an institution in Russia, where at all times the governess has usually been Swiss, German, or English. French male tutors were indeed common in Russia at one time, and no doubt had influence. The heading 'Religious Freedom,' followed by an account of the privileges of the Lutheran Church, is misleading. We do not understand the references to the Struve family, the generations appearing to be confused. The best-known member of the family, after the great astronomer, was his son, who was, we think, successively Secretary-General of Turkestan and Minister in Japan. Sir George Cathcart is four times called "Cathgart." Tolstoy's statement in the usual interview that two American ministers of religion had never heard of the chief religious writers of the United States (the name of one of these being misspelt) may possibly be accurate, but we cannot believe that they did not know the name of "Parker." The author does not explain Tolstoy's remark, but from knowledge of other conversations of Tolstoy we think that his allusion was not to an American, but to Dr. Parker, whose preaching in America Tolstoy had noticed. In any case the defect was probably in Tolstoy's pronunciation of the name.

In writing the biographical sketches which make up *Five Famous French Women* (Cassell), Mrs. Fawcett may be presumed to address herself to a special public. It is a little difficult to determine what kind of public she has in view. The superficial treatment accorded to the lives of Joan of Arc, of Louise of Savoy and Margaret of Angoulême, of Jeanne d'Albret and Renée of France, shows that her work is not intended to appeal to the serious student: if, as is probably the case, we are to regard it as a book for young people, it seems occasionally to take too much for granted. Such readers as Mrs. Fawcett appears to write for will certainly demand—and be within their rights in demanding—to be told something of the parentage of Louise of Savoy, who is introduced to them with no allusion to her family history beyond that conveyed in the statement that she was a niece of Anne of Beaujeu. The quality of "scrappiness" which such an omission indicates is unfortunately present throughout a volume in which the literary gifts and achievements of Margaret of Angoulême receive but scant notice, and the story of Joan of Arc is handled in a fashion hardly worthy of its unity and dignity. Mrs. Fawcett has been most successful in her account of the Duchess of Ferrara, who, of her five heroines, makes perhaps least demand upon the higher qualities of the biographer. Evidences of carelessness in proof-reading are somewhat numerous, and include, besides ordinary typographical errors, such slips as "Grand" Duke for Archduke (twice). We cannot endorse "cat-like" as an efficient translation of *chatouilleux*. To say that Louis XII. had a "ticklish" temper would probably better represent Fleurange's meaning.

The fourth series of the *Leaves from the Diary of Henry Greville* (Smith & Elder) brings a mildly interesting record to an end. The Dowager Countess of Strafford has been less indulgent to her uncle's extracts from speeches and leading articles than on previous occasions, and stricter editing has undoubtedly made his commentary on men and events more readable. This instalment begins with the winter of 1861, when Prince Albert was consigned to the tomb, and when England seemed to be on the verge of war with the United States; and it terminates with an entry in 1872, some eight months before Henry Greville's death. During the lifetime of Lord and Lady Palmerston he was in fairly close touch with the inner side of politics, but subsequently he seems to have gleaned his information mainly from the press. The high regard in which the abilities of Sir Charles Wood, afterwards Lord Halifax, were held by his contemporaries is a notable point in statesmen's confidences with Greville. Disraeli, whom he met at Wrest and considered "agreeable, but artificial and apparently not quite at his ease," told him that Wood was the most able man in the Cabinet. Yet that excellent administrator perpetrated the following inept prophecy. He

> "spoke much of the extraordinary sagacity with which the Emperor Napoleon had played his cards and of how completely he was the arbiter of Europe; that he possibly might be without the genius of his uncle, but he had in reality put himself into an equally great position by better means.....The conduct of Germany was suicidal, and left the Emperor *beau jeu* for getting the Rhine or anything else he happened to wish for. This would ultimately have to be resisted, and our *rôle*, as in the old war, would be to 'pay the piper.'"

Wood made this prediction in 1864, by which time the Emperor had plunged deeply into the Mexican embroilment, the first revelation of his weakness to the eyes of all men. Greville, who was on intimate terms with Morny, knew Parisian society from end to end, yet he had no inkling that the corrupt and flashy system had begun to crumble. Lord Cowley, our ambassador, perceived, however, with much sagacity, that if the Emperor's half-brother died, he would be an immense loss, as he was the only man who told Napoleon the truth. Within a few weeks Greville was chronicling the sale of Morny's pictures by order of his executors.

The 'Diary' abounds in Court gossip, some of it in questionable taste. Thus, in addition to many severe remarks on the Queen's seclusion during the early years of her widowhood, we are informed that she did everything in her power to throw cold water on the welcome of Princess Alexandra of Denmark to London, and that the popular determination to do honour to the young people was only increased in consequence. Various allusions to marriages of royal princesses are also rather unseemly, as they refer to those still living. On the other hand, it is amusing to be reminded that the original project for a memorial to the Prince Consort was an obelisk "stuck down in the middle of Hyde Park, without frame or background." At least we have been spared that.

The fourth volume of Mr. Herbert Paul's *History of Modern England* (Macmillan) covers the period from the beginning of the Eastern crisis in 1875 to the fall of the Gladstone Government ten years later. Fair-mindedness continues to be a marked feature of this able and lively work. Mr. Paul's tender regard for Lord Cross is indeed touching, and another administrator who has a full measure of justice dealt out to him is the much-discussed Sir Bartle Frere. Flashes of humour also abound, such as the remark that, through the Primrose League, "Constitutional, or at least Conservative, principles were made a passport to the sort of society which had hitherto been accessible only through *The Family Herald*." Mr. Paul's High Church sympathies come out in the epigram, "Instead of Lord Penzance putting down Ritualism, it began to look as if Ritualism would put down Lord Penzance." He positively revels in the trials to which the unfortunate Public Worship Regulation Act gave birth; and though he dwells on them at greater length than their intrinsic importance demands, it would be impossible to find anywhere else so well-informed an exposition of the intricacies of ecclesiastical law.

Mr. Paul's account of the Berlin Congress and the antecedent events leaves little to be desired, but he seems to go rather far afield when he blames Lord Beaconsfield for not taking up Bismarck's hint that England should occupy Egypt. In the first place, as he himself admits, M. Waddington had stipulated that the question should not be raised at the Congress. Secondly, public opinion in this country was by no means pre-

pared for such a step; so much the turmoil raised by such a trifling acquisition as Cyprus conclusively proved. Mr. Paul ignores dates when he argues that the dual control of England and France over Egyptian affairs was, as soon appeared, impossible. When the Berlin Congress met, the dual control was not in existence. The two Powers had not ventured beyond missions of advice, which made recommendations, cheerfully accepted by Ismail and promptly rendered useless by his intrigues. It was not until the placid Tewfik had taken the place of his unsatisfactory sire that any supervision worth having was established over Egyptian finance, and the plan seemed to promise well until it was rudely shaken by Arabi's revolt. Mr. Paul reads the experiences of 1881 into the affairs of 1878, and thus gives an erroneous view of the situation as it must have appeared to Lord Beaconsfield and Lord Salisbury at the Congress.

The troubles of Gladstone's Government are attributed by Mr. Paul, in a large measure, to its discordant composition; but he will command general agreement with his eulogy of its legislation. His account of the Irish Land Act is particularly clear, and the same praise may be applied to his summary of the procedure rules carried by Gladstone in the autumn sitting of 1882. It is the inevitable defect of books dealing with such recent events as does Mr. Paul's that they are liable to be superseded in detail by the appearance of new political biographies. Thus Lord Granville's 'Life' throws much fresh light upon the dispatch of Gordon to Khartoum, and access to it might conceivably have modified some of the conclusions presented in this volume.

Pierre et Alexis. L'Antéchrist.—Pierre le Grand. Traduit du Russe de Dmitry de Merejkowsky. 2 vols. (Paris, Calmann-Lévy.)—Mr. Merejkowsky has completed his famous trilogy by two volumes on the relations between Peter the Great and his son Alexis, which form the subject of the present notice. The story is in every way painful; it narrates the worst among the discreditable things attributed to the great regenerator of Russia. However much Peter may have been perplexed and hampered by the unfilial conduct of Alexis, the verdict of a later age has universally been that his action was inhuman. No excuse can be found for such a crime. Mr. Merejkowsky undoubtedly possesses great powers of narration and description, but we wish heartily that he had spared us some of the horrors contained in his book. He has shown a marvellous vigour in raking up all the stories of Peter's brutalities and excesses. They seem paraded with needless detail. The descriptions of the drunken orgies of Peter and his courtiers and the eccentricities witnessed at the *assemblées* are probably exaggerated. Our author, however, affords some glimpses of the good side of Peter, the giant wonder-worker, as Pushkin called him. We must bear this in mind while reading of his less creditable side. Peter is so modern, so Western in his enthusiasm, that we forget the Oriental side of his character. His cruelties jar upon us because we think of him as the shipwright of Deptford and Saardam, the lover of honest toil, the man who educated himself, and, as has been well remarked, descended from his throne that he might reascend it with greater dignity. The book becomes almost unpleasing from the cruelties inflicted upon the unhappy satellites and abettors of Alexis, such as Kikin and others—some merely licentious scamps, and others grotesque fanatics. Here and there a man is chanting staves of songs against the Tsar or is ready to burn himself alive with all the attendant horrors of the "red death."

The contrast between the lurid superstitions the old school and the novel doctrines introduced by Peter is well sketched. The story keeps close to history, and all the actors in the tragedy are put upon the stage. We have the Tsar; his son Alexis; his divorced wife Eudoxia, living in the cloister at Suzdal; Catherine, the present wife; Charlotte of Wolfenbuttel, the unhappy wife of Alexis; Feofan Prokopovich, the favourite preacher of Peter, whom he used as a kind of ecclesiastical agent; and Volynski the diplomatist. We have full details of the flight of Alexis to the dominions of his brother-in-law, the German Emperor Charles VI. How he was entrapped by Tolstoy, a spy of the Tsar's, and brought back to St. Petersburg with his wretched mistress is all matter of dolorous history. The part of Catherine as mediator between her husband and the people who had offended him forms a more pleasing part of the novel. Through Catherine's intercession Voinarovski, the nephew of Mazeppa, escaped with his life. The strange fits of epilepsy from which the regenerator of Russia suffered, and which marked his paroxysms of anger, are accurately described. Considerable space is devoted to the lectures and remonstrances addressed by the father to his son. Peter had built many hopes upon Alexis: he had drawn up careful plans for his education, in which he had received the advice of Leibnitz. His tutors, Neugebauer (not Neubauer, as it is erroneously printed in the book) and Weber, were competent men, and the latter wrote a good book on Russia. But Alexis, who was under the influence of reactionaries, was ready to undo all his father's work, to abandon St. Petersburg and bring the capital back to Moscow. He was even privy to plots against his father's life.

Finding his admonitions of no avail, the father has his son tried; and after the trial he mysteriously dies, probably under the knout. This is the view generally adopted, and Mr. Merejkowsky follows it. The miserable fanatics who surround Alexis, and are so graphically described by our author, bring Alexis to his untimely end. We can only say of Peter in the words of Virgil:—

Infelix, utcumque ferent ea facta minores.

Mr. Merejkowsky has crowded his story with minute details which show his great antiquarian knowledge and accuracy. While describing the desolation and neglect of Moscow he does not fail to introduce the winking lions made of brass which imitated roaring and performed other quaint Byzantine wonders; nor is the mythical Kitovras, famous in Slavonic legend, wanting. We believe, however, that our author is in error in assigning to Sophia, Peter's second sister, a translation of Molière's 'Précieuses Ridicules' into Russian. Some translations were made by Natalia, the youngest sister of Peter, who was fond of the drama and had a private theatre, as is mentioned in Morozov's 'History of the Russian Stage.' Natalia is said to have translated Molière's 'Médecin malgré Lui.' Sophia does not seem to have had any knowledge of the French language.

Messrs. Constable send us, under the title *Peter and Alexis*, an English version, which states on the title-page that it is the only authorized translation into our language. Of the version itself we can say that it is conscientiously executed and very readable. The translator is obviously well acquainted with the Russian language, and goes safely over the pitfalls caused by the proverbial and vulgar expressions sometimes introduced. The English reader will be able to carry off a very good idea of this strange book, which is full of terrible power. We have, by the by, kept back our notice of the French version till the English appeared; but the latter is so belated that the delay is hardly fair to the French publishers.

I.N.R.I.: a Prisoner's Story of the Cross. By Peter Rosegger. Translated by Elizabeth Lee. (Hodder & Stoughton.)—Rosegger, who has of late years been growing more and more didactic in his novels, gives us in 'I.N.R.I.' a work which can hardly be considered to fall within the domain of fiction at all. Rather it is a personal exposition of Christianity—a book in many ways akin to Tolstoy's 'Gospel in Brief,' though by no means so novel and startling in its interpretation. A prisoner under condemnation of death sets himself to write the life of Christ, narrating the events and explaining the doctrine in what he feels to be their truth: such is the scheme of the book. Of course, quite apart from any question of religious sentiment, this is a daring and dangerous thing to attempt, even from the purely artistic point of view. To retell a perfectly familiar story is always a delicate matter, for every deviation from the original will seem a sort of liberty, and every addition is apt to be resented. Yet Rosegger has encountered the difficulties of his task with great skill. By supposing the story to be written by a man of no learning, who had not even a New Testament to refer to at the time, and was therefore obliged to rely on old memories and allow his imagination to help him at need, he justifies a considerable amount of freedom in the treatment of his subject, and renders himself secure from critical and scholastic objections. But, indeed, the book is scarcely one to criticize. It is unmistakably sincere, and that being so, any merely æsthetic judgment seems a little out of place, or at least every reader may be left to make his own. Many people will certainly admire and enjoy 'I.N.R.I.' unreservedly; others—and we must include ourselves in the latter class—will not read it without a certain feeling of mental discomfort and unhappiness.

It is a distinguishing mark of what may be called the classic fairy tale that it delights childhood and age in equal measure. Thus the collection of the brothers Grimm is still a keen joy to many who are advanced in years, and Hans Andersen can never pall—though their respective methods are poles apart. The Grimms charm because their stories are without a moral, and do not profess to instruct: Andersen does not disdain a moral, but imagination, poetry, and humour make it ever welcome. Dr. Max Nordau, on the other hand, does not, in *The Dwarf's Spectacles, and other Fairy Tales* (New York, the Macmillan Company), seem to possess the magic which produces the classic fairy tale. He has none of those little homely touches which can, for the moment, make fantasy seem real. His moral is, as a rule, very obvious; a desire to use a tale surreptitiously as an engine for the impatting of useful knowledge, scientific and otherwise, is often evident, and on occasions the stories are unblushing allegory. The very young child will not perceive this, those a little older will resent it; while to grown-up people the book will be just a book for children. The stories themselves are very unequal. There are three—'The Elf-Child,' 'The Heart-Thread,' and 'The Secret Empire'—which are on the verge of being real fairy tales; and they are, in their way, delightful. 'The Master' contains some sound, if elementary, art criticism, which is perhaps rather out of place in such a book as this; and of the others it may be said that they suffer from the tendencies already mentioned. It was not wise of Dr. Nordau to call one of his stories 'The Golden Beetle who went on his Travels,' for in so doing he challenges comparison with Andersen's immortal 'Beetle who went on his Travels'—and suffers accordingly. His giants (of whom there are but two) are too solemnly treated, while his fairies are not the fairies we love—perhaps for the same reason; and though here and there we get a

touch of Andersen, as in 'The Elf-Child,' or of Grimm, as in 'The Dwarf's Spectacles,' yet they are but slight, and the author's own touch is a trifle too heavy—by reason, it may be, of the many admirable lessons with which the stories teem. The translation, by Mary J. Safford, is bald and not very attractive, and the illustrations are poor—in some cases positively bad; but for all that the book may give some pleasure to those who are as yet too young to resent a moral.

Mr. Phillpotts has identified himself so intimately with Devon that it is no surprise to find him in the guise of a poet in dialect. His very title, *Up Along and Down Along* (Methuen & Co.), is racy of the soil which he loves, that good red earth to which he is faithful. There are eight pieces in this pretty volume, and eight lithographs by Mr. Claude Shepperson offset them. The poet has found an admirable collaborator. Mr. Shepperson is undoubtedly one of our most accomplished craftsmen in black and white. He has a signal sense of composition, and a romantic atmosphere. All these pictures are good, and one or two are super-excellent. Mr. Phillpotts's muse is Devonian in essence, both tenderly familiar and homely simple. That he has grasped the true spirit of the shire, and is fulfilled of its soul, is evident from such verses as those that tell of 'Man's Days' with melancholy and rural philosophy. We quote the piece in its integrity:—

A sudden wakin', a sudden weepin';
A li'l suckin', a li'l sleepin';
A cheel's full joys an' a cheel's short sorrows,
Wi' a power o' faith in gert to-morrows.

Young blood red hot an' the love of a maid;
One glorious day as 'll never fade;
Some shadows, some sunshine, some triumphs, some tears,
An' a gatherin' weight o' the flyin' years.

Then old man's talk o' the days behind 'e;
Your darter's youngest darter to mind 'e;
A li'l dreamin', a li'l dyin';
A li'l lew corner o' airth to lie in.

There is true poetry, too—poetry such as Barnes wrote when he used the vernacular of the neighbouring county. Mr. Phillpotts's accomplishment is better in the vernacular than in classical English, though that is dignified and sonorous; his note is various, and not wholly pathetic, as witness the amusing verses on 'Blue Eyes,' which is prefaced by one of Mr. Shepperson's most successful illustrations, and tells of the deceiving of Peter Chugg by the blue-eyed Daisy who cozened him into belief in her:—

Then Peter stared, wi' all his might,
An' thought, poor sawl, as he'd seen aright;
But uplong to worship the next Sunday,
If her wadden axed out wi' the chap in grey!
Ess! he'd put up the banns, thicky chap in grey.

Now Peter's swearin', so 'tis sayed,
A man be a fule to trust a maid;
An' the Dowl, though black as a parson's shoe,
Have doubtless got eyes of a butivul blue—
Chugg knows that his eyes be a butivul blue.

La Pensée Catholique dans l'Angleterre Contemporaine, by the Abbé Dimnet (Paris, Librairie Lecoffre), is a reprint of a series of essays which appeared in a French clerical review little seen outside France. The importance of the studies and their interest to English theologians are so great that the republication deserves a few words of notice. Several chapters deal with Newman, who is the principal figure in the volume; but there is one on Wiseman, as well as some on Mr. Lilly, Mr. Wilfrid Ward, and other writers of the Catholic revival. The sympathies of the author make him more liberal towards the heretics of the Church of Rome than towards the Anglican or the Eastern Churches. His own book smells a little of the faggot. A passage towards the end seems to suggest that he is one of those who expect in a distant future

"change in the liturgy.....a time when Latin will have been forgotten for ever, when the Pope..... will no longer be in Rome, when the organization of the Church will be very different from that which we now see."

In the passages in which he looks back towards the past he seems to regret that at the time of the Reformation the opportunity was lost which would have led

"the Church to reform itself without that violence which caused it to lose much of its suppleness and shut it within the barriers behind which it was forced to protect itself.....It is from the Reformation that comes that state of war against lay culture in which the Church has found itself during three centuries, and which leaves to it even now the air of a theological fortress."

The Society for Promoting Christian Knowledge have sent us *Elizabeth Over-the-Way*, written and illustrated by Edith Farmiloe, which we can commend warmly. She is a charming artist with a style of her own, and a writer with real sympathy for children, rich and poor.

We have on our table *The Development of Religious Liberty in Connecticut*, by M. L. Greene (Houghton & Mifflin),—*The Childhood of our Blessed Lord Jesus Christ*, by Agatha G. Twining (Mowbray),—*Balthasar Hübmaier*, by H. C. Vedder (Putnam),—*Gleanings and Reminiscences*, by T. Ellison (Liverpool, Young & Sons),—*Catharine Grace Loch*, edited by A. F. Bradshaw (Frowde),—*Mrs. Gaskell and Knutsford*, by G. A. Payne (Mackie & Co.),—*Hans Holbein the Younger*, by F. M. Hueffer (Duckworth), — *Picturesque South Devonshire*, by W. H. K. Wright (Valentine & Sons), — *Pictures in Colour of Derbyshire and the Peak District* (Jarrold & Sons), — *The Spanish Settlements within the Present Limits of the United States: Florida*, by Woodbury Lowery (Putnam), — *The St. Lawrence River*, by G. W. Browne (Putnam), *Facts and Fancies for the Curious*, collated by C. C. Bombaugh (Lippincott),—*The Choice of Books*, by C. F. Richardson (Putnam),—*The Collector's Annual*, compiled by G. E. East (Elliot Stock),—*The Girl's Book of Health*, by W. N. Edwards (Melrose),—*The Council Arithmetic for Schools*, Part VIII., by T. B. Ellery (A. & C. Black),—*Handbook to the Examinations of the Institute of Bankers in Scotland*, by J. G. Johnston (Edinburgh, the Darien Press),—*Book-keeping by Double Entry*, by J. Walmsley (Hodgson), — *Psychology of Ants and of Higher Animals*, by E. Wasmann (Sands & Co.),—*The Psychology of Beauty*, by Ethel D. Puffer (Houghton & Mifflin),—*Cotton Spinning and Manufacturing in the United States of America*, by T. W. Uttley (Manchester, University Press),—*A Digest of English Civil Law: Book I. General*, by E. Jenks (Butterworth & Co.),—*The Art of the National Gallery*, by J. de Wolf Addison (Bell),—*Elocution: its First Principles*, by W. H. Breare (Simpkin & Marshall), —*Llewellyn, and other Poems*, by A. Sassoon (Glasgow, Bryce & Son),—*Alcestis, and other Poems*, by Sara K. Wiley (Macmillan),—*Admissions and Asides about Life and Literature*, by A. St. John Adcock (Elkin Mathews), —*Lays of the Round Table*, by E. Rhys (Dent), —*Types of Weltschmerz in German Poetry*, by W. A. Braun (New York, Columbia University Press),—*A Levantine Log-Book*, by J. Hart (Longmans), — *A King's Tragedy*, by May Wynne (Digby & Long),—*The Face of Juliet*, by L. T. Meade (Long),—*Wilson Carlile and the Church Army*, by E. Rowan (Hodder & Stoughton),—*Jim Trelawny*, by Evelyn E. Green (S.S.U.),—*The Silent Passenger*, by G. W. Appleton (Long),—*A Stepmother in Ambush*, by Sarah Tytler (Digby & Long),—*Different Drummers*, by Evelyne E. Rynd (Newnes),—*A Daughter of Thor*, by Helen Maxwell (Brown & Langham),—*The Purloined Prince*, by E. Turner and R. Hodder (Caxton Press),—*Willie Wee's Arm-Chair, and other Stories* (Liverpool, Young),—*The Winning of Winifred*, by L. Tracy (White),—*Die deutschen Münzen der Sächsischen und Fränkischen Kaiserzeit*, Part IV., edited by Hermann Dannenberg (Berlin, Weidmann),—*Comedia Famosa del Esclavo del Demonio*, by Mira de Mesqua, edited by Milton A. Buchanan (Baltimore, Furst Company),—and *La Mare au Diable*, by George Sand, with Introduction by L. Corniquet (Dent).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bouhey (J.), The Glory of the Lord, cr. 8vo, 2/6 net.
Eucholegion, ed. by the Rev. G. W. Sprott, 12mo, 4/6 net.
Golden Book (The), translations by Mrs. F. Alexander, cr. 8vo, 6/ net.
Hardwick (J.), Fruit from the Tree of Life, cr. 8vo, 2/6
Isaacson (C. S.), Stories of Grace, cr. 8vo, 5/ net.
Maclean (J. K.), Triumphant Evangelism, 8vo, 3/6 net.
Moule (H. C. G.), The School of Suffering, cr. 8vo, 1/6
Soden (Baron Hermann von), The History of Early Christian Literature: The Writings of the New Testament, translated by Rev. J. R. Wilkinson, cr. 8vo, 5/
Whiting (Lilian), The Joy that No Man taketh from You, 12mo, 2/6 net.
Wright (C. H. H.), Daniel and his Prophecies, 8vo, 7/6 net.

Law.

Trial of the City of Glasgow Bank Directors, edited by W. Wallace, 8vo, 5/ net.

Fine Art and Archæology.

Bell (Malcolm), Old Pewter, 8vo, 7/6 net.
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Bumpus (T. F.), The Cathedrals of England and Wales, cr. 8vo, 6/ net.
English Domestic Architecture of the Seventeenth and Eighteenth Centuries, by H. Field and M. Bunney, 4to, 42/ net.
Finch (A. T.), The Story of the Parish Church of Clere, cr. 8vo, 2/ net.
Goodman (E.), Norman Architecture in Essex, 8vo, 12/ net.
Leather for Libraries, by R. Wyndham Hulme and others, 8vo, 2/6 net.
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Versailles: Les Jardins, by P. de Nolhac, 4to, swd., 40/ net.

Poetry and the Drama.

After Adam's Fall, by Author of 'David the Broiderer, and other Poems,' 4to, 2/6 net.
Cunnington (Susan), Studies in Browning, 12mo, 1/6 net.
Herbert (C. W.), Poems of the Seen and the Unseen, cr. 8vo, 3/6 net.
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Lyrists of the Restoration, selected by J. and C. Masefield, 18mo, parchment, 3/6 net.
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Synge (J. M.), The Well of the Saints, cr. 8vo, 3/6 net.

History and Biography.

Henderson (A. R.), History of Castle Gate Congregational Church, Nottingham, 1655-1905, cr. 8vo, 2/6 net.
Kennedy (P.), A History of the Great Moghuls, Vol. 1, 8vo, 15/ net.
Loch (Catherine Grace), cr. 8vo, 4/ net.
Maurice (F.), The Russo-Turkish War, 1877, cr. 8vo, 5/ net.
Miller (Hugh), My Schools and Schoolmasters, with an Introduction by W. M. Mackenzie, 8vo, 3/6
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Geography and Travel.

Guerville (A. B. de), New Egypt, 8vo, 16/ net.
Jamaica, the New Riviera, by J. A. Johnston, 4/ net.
Russia, Travels and Studies, by Annette M. B. Meakin, 8vo, 16/ net.
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Walton (I.), The Compleat Angler, 8vo, leather, 21/ net.

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Jeffreys (Letitia D.), Ancient Hebrew Names, cr. 8vo, 2/6 net.
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THE HEAD MASTERS' CONFERENCE.

The Head Masters' Conference met on Thursday and Friday last week at the College of Preceptors, Bloomsbury Square, Dr. G. Rendall, Head Master of Charterhouse, in the chair. Over sixty head masters attended, representing not only the great public schools, but also many of the smaller grammar schools, for the common notion that the Conference admits only the aristocracy of British secondary education is unfounded.

The first subject dealt with was inspection, on which the following important resolutions were passed :—

1. "That the Conference, considering the intimate relations that exist between the schools here represented and the Universities, and being of opinion that alternative forms of inspection should be left open to the governing bodies of secondary schools, approve the action of the Board of Education in entrusting University bodies with the work of inspection."

2. "That in the conduct of inspection the Conference think it of the utmost importance that the reports of inspectors—communicated to governing bodies and head masters—should be treated by the inspecting board as strictly confidential, and that the judgments of the board itself should be deliberate and collective."

3. "That the Conference desire to emphasize the principle that inspection should take into due consideration the aims and circumstances of the school inspected, and regard intellectual methods and results as of greater weight than material equipment and appliances."

4. "That, as the purpose of inspection differs from that of examination, inspections should be conducted at such intervals of time as will best secure reality and thoroughness, and prevent waste of time, energy, and expenditure."

The significance of the first resolution, which was moved by Dr. Burge (Winchester), is that by its adoption the great public schools reject inspection by the Board of Education, so vehemently desired by the advocates of the "unity of the national system," in favour of inspection by Oxford and Cambridge. The second resolution, of which Mr. F. Fletcher (Marlborough) was in charge, had its origin, though the fact was not stated, in the dispute between the Universities Joint Board and the Warden of Bradfield with regard to the teaching of chemistry at that school. The object of the third, to which Dr. Gow (Westminster) spoke, was to protest against the extravagant standard which has been set up for the equipment of science laboratories. Nothing was more prejudicial to true education, the speaker very pertinently said, than the opinion held by the public, and shared by a great many teachers of science, that very great expenditure was necessary for effective scientific teaching. Almost the greatest names in the history of British science were those of amateurs, and it was a mistake to equip school laboratories so elaborately that boys thought it impossible to continue the pursuit of science after leaving school without great expenditure. Mr. Cary Gilson (Birmingham), in moving the adoption of the fourth resolution, urged that inspection should not take place too often. In most circumstances an inspection once in three years would be quite effective.

Dr. Rendall (Charterhouse) then vacated the chair in favour of Dr. Tancock, in order to move

"That the Conference have received with satisfaction the intimation of the Army Council that inspection of approved schools will not take place more often than every five years, except in cases where the inspecting body recommends, or the War Office expressly requires, inspection after a shorter term."

This was carried, in spite of some protests against any inspection at all by the War Office. The hope, however, expressed by Col. Ward on behalf of the War Office, that its proposal "to publish a list of schools approved for presenting candidates for the 'Leaving Certificate' in the Monthly Army List and also in other publications, such as the 'Guide to the Various Ways of obtaining a Commission,' will commend itself to the schools which have been 'approved,'" was not realized, for it was decided by a very great majority that the Conference demurred to the publication of the proposed list, and the Committee was instructed to enter into correspondence with the War Office on the subject. The Committee was also desired to give "careful consideration" to "the question as to the number of hours of sleep allowed to boys at public schools."

The next subject treated was the proposed Joint Oxford and Cambridge Matriculation Examination, and Canon Lyttelton (Eton) moved

"That the Conference commend to the Universities of Oxford and Cambridge the desirability of establishing a joint examination, to be held at schools qualifying for matriculation in either University."

The Head Master of Eton said that each University was hampered to a certain extent by the feeling of the absolute necessity of not framing an entrance examination which would entail the loss of a large number of recruits. That was a consideration not always boldly stated in public, but it lay at the heart of the whole matter. The great evils discerned in the entrance examinations to the Universities were the lack of rational readjustment of old studies and the increasing tendency to lower the standard so much that it was very difficult for them to feel that there was any uplifting influence from the Universities—statements which are sure to excite much comment in the educational world.

It was evident from the discussion that followed that the proposals of the committee which has been appointed at Cambridge to promote the joint matriculation examination were not fully understood, and inasmuch as it was generally felt that the Conference were not in a position to vote upon the matter, the previous question was moved by Dr. Burge (Winchester) and carried.

The Conference were even more cautious in connexion with the question of the rearrangement of school terms. Dr. Gray (Bradfield) moved

"That in the opinion of this Conference it would be of advantage to the cause of secondary education if the school year were divided into four terms, instead of three, each of shorter duration than at present."

Dr. Gray presented a scheme under which there would be thirty-seven weeks of term time and fifteen weeks of holidays, but failed to find a seconder, and consequently there was no discussion.

On the motion of Dr. James (Rugby) the following resolutions were next passed :—

1. "That the Conference regret that, notwithstanding previous representations made to the War Office, nothing has been done (*a*) to avert the depreciation, amounting in some important schools to the practical exclusion, of Latin and German from entrance examinations to the Army [*sic*], or (*b*) to bring preparation for Sandhurst more nearly into line with preparation for Woolwich. They desire to point out that the simple increase of optional subjects from two to three in the competitive examination for Sandhurst would go far to correct both these defects, and commend this change to the consideration of the War Office."

2. "That the military authorities be requested to issue a short memorandum of instruction in elementary drill and the use of arms for all boys, for the guidance of head masters and officers of public-school cadet corps."

To the latter resolution the following rider, moved by the Rev. W. H. Chappel (Worcester), was added :—

"And to consider the possibility of financial assistance towards the cost of instruction in rifle-shooting and of ammunition in such corps and in school rifle clubs."

A discussion on notes in classical books was then opened by the Rev. H. W. Moss (Shrewsbury), in the course of which there seemed to be a consensus of opinion that the fullness of the notes in many classical books now in use detracted from the effectiveness of classical teaching.

It was announced that an invitation to hold next year's Conference at Malvern had been accepted, and the Conference closed with the usual votes of thanks.

HENRY VII.'S ALMSHOUSE, WESTMINSTER.

AN UNRECORDED EPISODE.

There is a curious episode in the history of Henry VII.'s Almshouse, which seems quite unknown to the historians and Charity Commissioners of Westminster. At the dissolution of the monasteries Henry VIII. seized it, with other church property, as if part and parcel of Westminster Abbey, then under royal patronage. He granted, gave, or sold to one Vincent, the Keeper of the Royal Beds, the Almshouse, by the Gatehouse of Westminster; and Vincent sold it to Nicholas Brigham, courtier, scholar, and Chaucerian.* Brigham was one of the four Keepers of the Exchequer during Mary's reign, and she did not disturb him in his occupation of his purchase when she restored the Abbey itself to the Church.

Nicholas Brigham died in 1558, probably in December, shortly after his royal mistress, whom he faithfully served, and by a nuncupative will (Somerset House, 52 Chayney & Bragg 272) left everything to his wife Margaret. She proved his will and had administration granted to her on February 20th, 1558/9. Shortly afterwards she married William Hunnis, gentleman of the Chapel Royal, poet and musician.

Margaret Hunnis, *alias* Brigham, made her will (46 Chayney) on June 2nd, 1559, and left everything absolutely to her husband, except the Almshouse, which was to revert to "her cousin Francis Brigham and his heirs for ever"; that is, to the second son of her late husband's brother. Mrs. Hunnis did not live long. On October 12th, 1559, her will was proved by Robert Willot, one of the witnesses thereto, as proxy for William Hunnis, her husband.

On November 4th, 1559, there was an action

* He removed his master's bones from the Cloisters to the Abbey, and thereby founded Poets' Corner.

to impugn the will instituted by James Brigham, a nephew of the defunct Nicholas. Why it should have been James, instead of Thomas, the eldest son of Anthony Brigham, or Francis, the legatee of Mrs. Margaret Hunnis, *alias* Brigham, I do not know. The case was discussed before the legal authorities, who seem to have decided in favour of William Hunnis, for he continued to hold the property.

But another claim was made which was more serious. The Charity Commission Report states that by "the charter of the second year of Elizabeth, which established the present Chapter of Westminster, the Almsmen were incorporated into the collegiate church, and we are therefore precluded from any further inquiry concerning them." But it takes no notice of all the changes, doubts, and difficulties that lay between the foundation and the refoundation. It must be remembered that Elizabeth only took possession of the abbeys, &c., *restored* by Mary, and that the Almshouse, which had been wrested from its original purpose, *had never been restored*, and therefore did not legally come under the category; nor had the Queen the right to take possession of it any more than of the great abbeys that were inhabited by the Earls of Pembroke and Southampton and the Viscount Montague. Nevertheless she did so. A petition preserved among the State Papers gives the details of the next stage in its course fully; it is therefore advisable to print it *in extenso*, as more authoritative than a mere description of it would be:—

To the Right Honourable the Lords Spirituall and Temporall, and the Comons assembled in this present High Court of Parlyment.

In moste humble and lamentable wise complayninge shewen and besechen yor honors and the Comons of this present parlyment yor pore suppliantes, the Quenes Majestics pore subjectes and Almonsmen of her Highnes Almonse House of Westminster, of the foundation of the late King of famous memory, King Henry the Seaventh, the Quenes most noble grandfather that now is, that whereas yor said orators and theire predecessors, Almonsmen of the said house, have always hadd and enjoyed as parcell of theire foundation, by force of yor said late grandfather's letters patentes, amongst other thinges, one Hall wherein they alwaies kept theire comon table, and chappell wherein twyse every daye they made theyre comon prayeres and harde devine service, to which chapelle did also belonge one Bell, with divers other ornaments, and also theire did belonge to the said house one garden for the recreacion and necessary use of the said Almonsmen and likewise there was one prest founde to do the saide devine service and to mynister the sacriments, and also there was theire founde three pore women to dress their meat and wash theire clothes, and also they hadd gownes and badges once in the yere, with firewood and coles, untill nowe of late, that is to saye about fyftene or sixteene yeres laste paste, that one Vincent, then Wardropp of the Beds to the late Kinge of like worthie memory, Henry theighte, pretending a title and intereste to the premises afore recited, as of the gifte or graunte of the same late King Henry theighte, solde and graunted the same to one Nicholas Brigham, who entered into the said Hall, garden, and other the Premises aforementioned, and the same from yor orators helde and deteyned during his life, after whose decesse, upon humble complainte made to the Queen's Majestie by yor poore suppliantes in the firste yere of her grace's raigne, touching the premises, it pleased her highness to appointe Sir Thomas Parry, Knighte, then Treasurer of her Highnes' Householde, to enter into the premises, and to sease the same to her Majesties use, who so did accordinglie, and the same helde to her Highnes' use during his life,* promising yor orators restytution thereof accordinge to the said foundation. Nevertheless so it is, if it maye please yor honors and the comons of this presente parlyment, that sithens the decesse of the said Sir Thomas Parry one Ennys, one of the Quene's Majesty's Chapelle, hath entered into the premises, intruding upon her Highnes' possession, clayming the same by intermarryage of the wife of the said Nicholas Brigham, contrary to righte, equitie, and justice, and to the disherison of the Queene's Highnes and undoing of yor pore orators, havinge nowe lefte them towardes theire reliefe only their poore chambers, and pension of six poundes thirtene shillinges and foure pence a peace by yere, whereas by their said foundacion their lyvinges were withe the said commodyties worthe Tenne poundes by yere to every of them. In consideration whereof, and forasmuch as the said Ennys, not contented with the commodities aforesayd, mynding utterly to expulse yor said poore subjects oute of the said house, and so utterly to undo and outthrowe the said foundacion made and ordeyned of a most charytable zeale by her grace's said dere grandfather for the sustentation of twelve poore men, a Preste, and three weemen for ever, to the glory of Almyghtie God, hath and doth seke, by all the waies and meanes he can devise, to gett and take from yor said Orators the said Hall, wherein the said preste and three women did comonlye lye, with the Chappell and garden to the same belonging, to the great decaye of the said foundacion, if remedy the soner be not provided. It maye therefore please yor honores and the comons of this presente parlyment, the premisses tenderly considered, to call before you the said Ennys, and to examine his title and interest to the premises. But also to call for peruse, see, and vewe the lettres patentes of the said foundacion remayninge with the Dean and Chappiter of Westminster, and theffecte thereof, and certentye of the said tytle beinge opened to yor honores and worships, with the Injurye susteyned by your pore suppliantes. If it may please yor honors and the comons assembled in this present parlyment to restore them to the premises, and that the same maye be established to them and their successors, Almonsmen there, for and towardes the godlye intente of the saide foundacion in suche manor and forme as by the Quene's Majestie's Highnes, yor honors, and the Comons of this Hyghe Corte of Parlyment shall seme meate and convenyent. And yor said pore orators shall dailie praye to Almightie God for the prosperous estates of yor honors and worships long to contynue.

Endorsed "The Queen's Almsmen Byll of Westminster."* A modern hand in pencil adds "Jan 1563. Parliament sitting."

This remarkable petition is but one small illustration of the uncertainty of tenure of church property through Henry's action. One cannot but sympathize with the almsmen, yet it was not Hunnis they should have blamed, for he had a clear legal title, but "Henry the eighth of worthy memory" and the "Queen that nowe is." Only they dared not do that just in plain words.

I have not been able, in the Journal of the House of Commons or elsewhere, to find any notice of a consideration of this petition, or of any steps taken concerning it. But it would seem that the Queen upheld her own action of the first year of her reign, and handed it over to the Chapter of Westminster. Probably, being aware of the justice of the claim of Hunnis on the other hand, she bought him out by offering him some of the extraordinary grants she made him, as "the keeping of her gardens at Greenwich," and "the wheelage and passage of London Bridge," really in the gift of the Corporation of London. She also made him, more congruously, the Master of the Children of the Chapel Royal on the death of Richard Edwards. His work in that office I have treated in these pages in an article on 'William Hunnis, the Dramatist' (March 31st, 1900, p. 410). He was always in poverty, for, with prices rising all around him, he was expected to keep twelve singing boys on 40*l.* a year. In the remarkable "Overseers' Book of the Poor" of St. Margaret's, Westminster, he is always entered as giving nothing, but the noticeable fact in connexion with this petition is that he is always described as "Mr. Hunnis of the Almonry." Whether this implies only that he lived in the neighbourhood to which the building gave its name, or whether, during his lifetime, he was able to lay legal claim to it, I cannot find out; but there ought to be some reference to the counterclaim among the records of Westminster Abbey. It certainly did become part of the possessions of the Abbey, though it was removed, some time since, under the Act for the improvement of Westminster.

Charlotte Carmichael Stopes.

* He died in 1560.

* Dom. Ser. State Papers, Eliz., Addenda, xl. 93.

BRATHWAIT'S 'SHEPHERDS' TALES.'

Of the voluminous works of Richard Brathwait, none better merits preservation than the series of pastorals which he called 'The Shepherds' Tales.' Brathwait was perhaps better fitted for this kind of work than any of his contemporaries. The son of a Westmorland squire, and brought up amongst the sights and sounds of rural life, he had all the instincts of a country gentleman, whilst assiduous study at Oxford and an apprenticeship at the Inns of Court gave him the tinge of classical learning and the London polish which add a certain finish to the artless rhymes of his shepherds and shepherdesses. Had the English public ever really cared for pastoral poetry, Brathwait's productions would have taken a high place beside those of his contemporaries, Barnfield and Basse, Browne and Wither; but for some reason which has never been satisfactorily explained—probably from an innate dislike to artificiality—this kind of composition has never been popular in this country, and the poets who have indulged in it have been relegated to the second or third rank. Even the 'Shepherd's Week' of Gay has probably more attractions for folk-lorists than for lovers of poetry. However this may be, the pastorals of Brathwait, notwithstanding the ease with which they were written, and the many touches of poetry that they contain, remained forgotten until they were resuscitated, after an interval of two hundred and fifty years, in the edition of 'Natures Embassie' which was printed for Robert Roberts of Lincoln in 1877. One of the reasons for this neglect may have been the extreme rarity of the works in which they were included. So scarce are they that an accurate account of the various issues will not be found in any bibliographical work with which I am acquainted. A short description of them may therefore be of service in filling up a gap.

The 'Tales' are divided into two parts, the second of which was published before the first. This second part formed an integral portion of the book called 'Natures Embassie,' which was published by Brathwait in 1621. This is a small octavo volume, of which the title and collation are as under:—

"Natvres | Embassie: | *or*, | The Wilde-Mans | Measvres: | *Danced naked by twelue* Satyres, *with* | *sundry others continued in the* | *next Section.* | Wilde men *may dance* wise measures; *Come then ho,* | *Though I be wilde, my* measures *are not so.* | Printed for *Richard Whitaker.* 1621."

This title is contained within a woodcut border, showing a landscape of hills and trees, at the top of which is Pan, seated on a mound and playing on a pipe, and at the bottom a number of naked satyrs dancing in a ring.

Collation:—Pp. [viii] + 264, consisting of—Title-page, as above, verso blank, pp. [i, ii]; 'The Epistle Dedicatorie,' pp. [iii-vi]; Contents, pp. [vii, viii]; 'The Satyres,' pp. 1-56; 'A Conclusive Admonition to the Reader,' p. 57; 'Epicedes or Funerall Elegies,' pp. 58-71; p. [72] blank; Title-page of "The Second Section of Divine and Morall Satyres.....London, Printed for Richard Whitaker. 1621," verso blank, pp. [73, 74]; 'Dedication,' pp. 75, 76; 'The Satyres,' pp. 77-172; Title-page of "The Shepheards Tales.....London, Printed for Richard Whitaker. 1621," verso blank, pp. [173, 174]; 'The Pastoralls,' pp. 175-213; p. [214] blank; Title-page of "Omphale, or, The Inconstant Shepheardesse .....London, Printed for Richard Whitaker. 1621," [215]; 'Dedication,' p. [216]; The Poem, pp. 217-234; 'A Poem describing the leuitie of a woman,' pp. 235 (misprinted 234), 236; Title-page of "His Odes: or, Philomels Teares..... London, Printed for Richard Whitaker. 1621," verso blank, pp. [237-238]; 'Dedication,' verso blank, pp. 239, [240]; 'The Odes,' pp. 241-255; Other Short Poems, pp. 256-263; Errata, &c., p. [264]. The signatures are A—S4 in eights. The following pages are misnumbered, the

correct paging being in brackets: [9] 10; [50] 98; [51] 99; [54] 102; [55] 103; [58] 106; [59] 107; [62] 100; [63] 111; [81 and 82] are misnumbered 79 and 80, although these figures had been previously employed, and not being corrected, this causes an error of two pages throughout sheet G; [174] 172; sheet N begins with 173, which causes another error of two pages; 191, 192 are omitted in the numbering; [234] 232; [235] 234; [239] 237; [241] 245; [242] 246; [243] 247.

The book is dedicated "To the accomplished mirror of true worth, Sr T. H. the elder, Knight, professed fauorer and furtherer of all free-borne studies." In the description of the book in the Huth Library Catalogue, this Sir T. H. is conjecturally identified with Sir Thomas Hawkins; but from a copy of 'Shepherds Tales' in the British Museum, in which the name is printed in full, it is established that this "fauorer of free-borne studies" was Sir Thomas Huet, who was, I presume, the Sir Thomas Hewett who was knighted by King James at Theobalds on December 15th, 1613.

'The Shepheards Tales' has the following heading—

"His Pastoralls are here continued with three other tales: hauing relation to a former part, as yet obscured: and deuided into certaine Pastorall Eglogues, shadowing much delight vnder a rurall subiect."

It is clear from this passage that the pastorals published with 'Natures Embassie' were only the second portion of the tales; but shortly afterwards this "former part" was issued in a brochure, consisting of three small octavo sheets, registered A—C in eights. There was no title-page, and the sheets were evidently meant to be bound up with 'Natures Embassie.' In the Huth Library there is a separate copy, with the title-page [pp. 173, 174] extracted from that work, which was formerly in the possession of Park, Utterson, and Mitford, and it is stated that "no other copy is known"; but this, it will be seen, is an error. I have a copy of 'Natures Embassie' in my own collection which formerly belonged to the well-known bibliophile Thomas Caldecott, and which has the first part of the 'Tales' bound in at the end, and furnished with a manuscript title-page. The collation is as follows: Dedication: "To my worthie and affectionate kinsman Richard Hutton Esquire, Sonne and Heire to the much honoured and sincere dispenser of judgement, Sir Richard Hutton Sergeant at Law, and one of the Iudges of the Common Pleas," pp. [i, ii]; 'The Shepheards Tales, The First Part,' pp. 1–45; 'A Pastorall Palinod,' p. [46]. Sir Richard Hutton, who died in 1639, was a nephew of Thomas Brathwait, Richard's father, and one of the supervisors of his will. Brathwait dedicated one of his early works, 'The Prodigals Teares,' to him.

Apparently the book under the title of 'Natures Embassie' did not sell well, so in 1623 Brathwait cancelled the title-page, and had another printed as under:—

"Shepherds Tales, | Containing | Satyres, | Eglogues, | and | Odes. | By *R. B.* Esquire. | [Printer's device.] London | Printed for *Richard Whitakers* [*sic*] | 1623."

This book is identical with the previous volume, except that the three sheets of the first part of 'The Shepherds Tales' were added to it. In the copy described by J. P. Collier in his 'Bibliographical Account of Early English Literature,' ii. 342, the dedication leaf to Sir Thomas Huet seems also to have been cancelled, and part i. of 'The Shepherd's Tales' bound in after the title-page, but in two copies that are in the British Museum that part is inserted in its proper place before the second part, the original title-page, pp. [173, 174], serving for both parts. This necessarily causes an irregularity in the signatures and pagination. It is in one of these copies that the name of Sir Thomas Huet is printed in full, but a careful examination has revealed no other point of difference.

Notwithstanding the change of title, the sale of the work still seems to have hung fire, and three years afterwards another attempt was made to get rid of the "remainder" sheets. Brathwait probably suspected that the book was waterlogged by the 'Satyres' and 'Odes,' which were of very ordinary merit. He therefore decided to cancel sheets A–M and Q7–84, as well as A1 of Part I., and make a virtually new book of the remainder. This was issued under the following title:—

"The | Shepherds Tales | Reuised and Reuiued. | By *R. B.* Esquire. | *Too true poore Louers doe this proverbe finde,* | *No sooner out of sight than out of minde.* | [Publisher's device.] | London, | Printed for *Robert Bostocke* at the King's head in *Pauls* Church-yard. | 1626."

Collation: — Title-page, as above, verso blank, pp. [i, ii]; a new dedication in six lines of verse, "To his truly knowing and conceiuing Friend M. Richard Lovther," verso blank, pp. [iii, iv]; the Prelude to his 'Shepheards Tales,' pp. [v-vii]; Illustrations upon the Prelude, p. [viii]; 'The Shepheards Tales,' Part I., pp. 1–45; 'A Pastorall Palinod,' p. [46]; Part II., pp. 175 213; p. [214] blank; Title-page to 'Omphale,' p. [215]; 'Dedication,' p. [216]; 'Omphale,' pp. 217-232; 'A poem describing the leuitie of a woman,' pp. 235 (misprinted 234), 236.

It will be seen, therefore, that, in addition to the new title-page and the three leaves of introductory matter, forming a half-sheet, A-A4, the book was made up of the three sheets, A-C, of the first part of 'The Shepherds' Tales,' (with the exception of A1, which contained the dedication to Richard Hutton), and sheets N-Q6, which contained the second part of 'The Shepherds Tales' and the poem of 'Omphale.' This poem was doubtless included because it is mentioned on p. 199 in the second part. Richard Lowther, to whom the reissue was dedicated, was probably the third son of Sir Christopher Lowther, of Lowther Hall in Westmorland.

So far, I believe, only one copy of this reissue is known. It was sold at Sotheby's on June 20th, 1904, and is now in my possession. Though it has suffered some rough usage, it is quite perfect, and is bound in the original panelled vellum wrappers, with the initials "P. C." stamped in gold on each side. The value of the book lies in the fact that it contains a hitherto unknown poem by Brathwait, including some curious "Illustrations," which deserves to be made known, as Milton, in composing his 'L'Allegro,' apparently derived some hints from it. The Prelude runs as follows:—

The *Shepherd* loues, yet so his loue doth seek,
As he seems loth to loue a painted cheeke;
His wench can blush for shame, which may be s'ed
A natiue blush, and not vermilioned.
Shee makes him osier-garlands in her bowre,
And intermingles them with euery flowre
Fresh fragrant Spring affords; which done, with speed
She wreathes them round about her *Shepheards* head.
She smiles to smooth his frowne, and can esple
No obiect worthy loue but in his eye:
Which fixt on her, as hers is fixt on his,
Shewes what th' effect of loue vnited is.
To th' fold they goe, when eu'ning time drawes neere,
Driuing their flocks *before, and †and pins them there:
Hastning on homeward, where the night is spent
In singing Carols, or some merriment,
To passe away long winter euens withall:
‡Great's their content, though their estate be small.
Now in the shades one doth another seeke,
Another euen is spent at *Barly-breake*,
Fox fo the hole, or *Maidens fo the greene*;
For *Masks*, alas, they know not what they meene.
Sometimes they *Gooselins in the ashes make*,
To know thereby what husbands they 're to take;
Or lest that one sport should their humours tire,
Each tells his tale, and roasts a crab by th' fire.
Againe, when feast dayes come, each in aray
Clad as becomes him in his shepheards gray,
Hastes to the *May-pole*, and the time to passe,
The Lasse takes in her Lad, the Lad his Lasse:
Which done, vnto their wassail-cups they hie them,
Yet closely too, lest other Swaines should spie them;
For *Shepheards* loue is bashfull, nor can brooke
That any eye should on their dalliance looke.
Kinde honest *Heardmen*, whose hearts are so pure
From any fained loue or forced lure;
From least adulterate varnish which ours borrow
This day from shop, and 's vanished tomorrow;
From augred smiles, or from a leering eye,
A guga tire, or art-affected dye;
From loue-prouoking powders, or that loue
Which takes her sent from perfume of a gloue;
From hatefull spells, or lust-enforcing charmes,
Which warmes the heart, but all her powers disarmes.
So pure, I say, from these, as their chiefe care
Is to be what they seeme, seeme what they are.
And hence it is, their §*Sleepes* are void of feare,
No dreadful visions to their sight appeare.
Their aimes are not aspiring, to possesse
By an iniurious purchase more or lesse;
Their thoughts are not ambitious, but confin'd
To the proportion of an honest minde;
Their hearts are not inflam'd, but as their fate
Was to be borne low, so they frame their state;
Their health 's their wealth, their broad-spred *Beech* their *Vine*,
Content their Crowne, their shadie shroud their shrine.
It was indeed; but where's those *Shepheards* now
Which made the *Downes* resound and eccho too
With thair eare-charming notes? Where be those Swaines,
Whose layes in beauties praise so chear'd the plaines,
And woolite heards which graz'd upon the vale,
As many times they ceas'd to feed at all;
Such willing eares they to their notes did lend them,
As they would rather starue than not attend them?
Where 's these? Alas, I cannot tell you, I,
I heare some say that they long since did die;
But if not dead, I 'me sure they liue vnknowne,
Or else lie buried in their wenches frowne.
Yes there it is: How can a *Shepheard* ioy
To see himselfe so kinde, and she so coy?
Who would haue thought these Heardmaids could be proud,
Or thus vpon their pantoffles haue stood?
Or which is worse, so their affections vary,
As one they loue, but they another marry?
Briefly, so weake 's their fancie, and so light,
As whom they loue all day, they hate at night:
So as me thinkes I heare these *Swaines* complaine,
And tune their sorrowes to this heauy straine;
"*Too true poore Shepheards doe this prouerbe finde,*
No sooner out a sight than out a minde."
This was not so, when in each flowrie groue
The *Shepheard* toy'd and dallied with his loue;
And plighting troths, confirmed their promise so
With some meane bracelet, or a ring of stroe.
And this they did, and deemd 't sufficient blisse
To seale the bargaine with a shamefast kisse;
Which done, and this was all poore *Swaines* they did,
They left the rest till th' marriage night did bid.
But see the fate of every state, God wot,
(For who knowes anything and knowes it not)
How it is chang'd; which but a while forbeare,
And in these *Shepheards* stories you shall heare:
Where each *Swaine* tells his tale, and doth expresse
The fickle faith of his false *Shepheardesse*.

ILLUSTRATIONS vpon the Prelude to his Shepheards Tales.

In the description of a Shepheards *life, is likewise expressed his taske in folding and vnfolding his sheepe, bringing them to the pin in the Euening, and going before them to their pasture in the Morning.*——*before them: *For* Shepheards *vsed in former times to goe before their sheepe, but now they follow them.* abigeus *quia abigit.*——†and pins them there; *aptly expressed by Seneca in Traged.*

Labour awakes, and euery where
Men enuiron'd are with care,
When the frost doth nip full sore,
Sillie Swaine he opes his doore,
And recounts his heard by head,
Which *unpinn'd*, they goe to feed.

Discoursing afterwards upon a Shepheards *content, he concludes,*‡Great 's their content: *Which the Tragick Poet briefly describeth thus:—*

Safe and glad am I withall,
Though my house it be but small,
And my little field doth yeeld
As much I ope as th' great mans field:
Lowest shrubs the freest are,
Choice content 's a *Shepheards* share.

Prosecuting likewise the homely but happy condition of a Shepheards *state, he concludes,*——§his sleepes are void of feare, *with that sententious moderne Poet:—*

Sweet is the *Shepheards* sleepe, while great ones are
Surpriz'd with broken sleepes, and nightly care;
Meane is his fare, his lodging homely too,
Yet sleepe these *Swaines* more than their masters doe.

W. F. PRIDEAUX.

SWIFT AND LEMUEL GULLIVER.

THE correspondence relating to this subject recalls another coincidence (if it be a coincidence) which I think has escaped the notice of commentators, namely, that several of Gulliver's experiences in Brobdingnag were anticipated by the writer of a somewhat remarkable letter published in a periodical called *The Free-Thinker*. This paper was conducted by Ambrose Phillips, with whom Swift appears to have been on friendly terms prior to his secession from the Whig party. The letter is signed Lindamore, and appears in No. cccxvii., dated April 3rd,

1721. The writer relates that while reading Locke's chapter on the 'Complex Ideas of Substances,' concluding with the twelfth section, "wherein he shows that our faculties of discovery are suited to our state," he became drowsy, and dreamt that he was suddenly endowed with microscopical eyes and intensified organs of sensation :—

"My feet were as large as the cupola of St. Paul's, and my legs were six or seven times the size of its stateliest pillars.....I advanced towards the looking-glass to survey my face, in which, notwithstanding its broken surface, I could perceive my eyes (beneath wide arching shadows) like two spacious lakes";

and among other particulars he mentions that "he was almost stifled with the ordure of the flies hanging (in a manner) like ravens on the walls." On turning to chap. i. part ii. of 'Gulliver's Travels' it will be noticed that the inhabitants of Brobdingnag were compared in size to an ordinary spire-steeple. When the farmer was exhibiting Gulliver to his acquaintance upon a table, as related in chap. ii. the eyes of the persons surveying him appeared like the full moon shining into a chamber at two windows; and the remarks of *The Free-Thinker's* correspondent on the appearance of his face in the looking-glass distinctly recall Gulliver's comment on the farmer's wife suckling her infant. Moreover, the allusion to the flies in the succeeding chapter is still more striking, for they are stated to have been as big as Dunstable larks and to have smelt very offensively. H. Lavers-Smith.

HENRY HARLAND.

A brave, gay spirit has passed with the death of Henry Harland, which occurred last week in Italy. He was only forty-four, and had the promise of his later years to redeem. He was significantly American in many ways, and intensely European by sympathies; born as he was in St. Petersburg, educated in Italy, and domiciled in England. Yet it might be more correct to say that domiciliary he was cosmopolitan. His early work, which was lurid and popular, was under the pseudonym of "Sydney Luska," and obtained a considerable vogue in America. But he found salvation, as he might have put it, after a successful career as Luska, and resolutely and courageously severed himself from his literary past. He was wont to declare that he knew no one of the name of Luska, but had dreamed of one like a bad dream. Thenceforward he lived heroically for art's sake and the sake of his ideals. It was his settled conviction that he could write nothing more important than a short story, and he even went so far as to contemn the long novel. He aimed at short, sparkling flights brilliantly, as is shown by the tales collected in 'Mademoiselle Miss,' 'Grey Roses,' and 'Comedies and Errors.' He was essentially temperamental in his work, and could only handle themes subjectively. His talent was fine, of good savour and fragrance, but small withal. He wrote daintiness as Fragonard painted it, but he added humour to his gift—a humour as gracious and as personal as that of any living humorist. He saw life in perfumes and fair linen, and he shrank from the sordid. Realism shocked him in art; he loved loveliness, and sunlight and fantasy, and the realm of faëry. When it was suggested to him that he should write a long story, he threw up his arms in horror; but he wrote it, and it proved the key to popularity. With 'The Cardinal's Snuff-Box' he mounted to a success which he had never attained either with his artistic *contes* or the novels of the period before he found grace. And then the slightness of his pretty talent began to demonstrate itself, for his succeeding stories were but variations of the same theme. He had known his limitations better than his critics. It should not be forgotten that he was the editor throughout of *The Yellow Book*.

Harland will be remembered by his exquisite accomplishment in a small compass; but he will live in his friends' memories also as a human figure of wonderful attraction. He was gay and blithe; his humour was always generous, and sometimes the most precious nonsense. He sported with his friends, rallied them, sympathized with them, and wept with them in turns. Tears were as near to his eyes as laughter to his lips. He had a grand, compassionate heart, and a faith in the high mission of gaiety. As a talker he was extremely entertaining, and displayed some of the agility of Stevenson's 'Spring-heeled Jack.' Of late years he had ailed, and his characteristic qualities had been no doubt affected. But he has died too soon, in the prime of his accomplishment and his humanity. W.

FANCY TITLES TO REVIEWS.

All good reviewers should read *The Athenæum*, and I therefore hope that the following remonstrance may reach those to whom it is addressed. A most unhappy practice has recently sprung up of prefixing fancy headings to reviews. For some mysterious reason, it is thought that a notice of a 'History of Early Greece' will be more attractive if headed 'In the Days of Agamemnon.' The public persists in demanding 'The Days of Agamemnon,' and when the bookseller reports that no such work is known, indignant reference is made to *The Daily Thunderer* review, and sarcasm is freely indulged in at the bookseller's expense. I submit it is too much to expect that the bookseller, in addition to knowing the titles of the hundred and one books which appear daily, should also know the nicknames with which it pleases reviewers to disguise their identity. Alfred Nutt.

*** We should have thought that even the unintelligent public of to-day would look for the actual title of the volume reviewed, which, we presume, is given either in the body of the review or at the bottom of the page.

Literary Gossip.

Messrs. Macmillan will publish the eagerly expected Life of Lord Randolph Churchill by his son on Tuesday next—not three days later, as was originally proposed.

Messrs. Smith, Elder & Co. have in the press, for publication immediately after the Life just mentioned, a book by Mr. Harold E. Gorst containing the full story of the "Fourth Party." Mr. Gorst has had access to Mr. Winston Churchill's proofs through the kindness of the author and his publishers, as well as to the extensive private correspondence of Sir Henry Drummond Wolff with all the members of the Fourth Party; while he has throughout the story derived first-hand information from his father Sir John Gorst, who also contributes a prefatory note to the volume. The celebrated cartoon of the Fourth Party in *Vanity Fair* forms the frontispiece.

Mr. Watts-Dunton has a poem in 'The Queen's Christmas Carol,' entitled 'Mother and Child in Famine Street,' which is a pendant to one published by him in *The Athenæum* at this season two years ago. We give the first part of the poem, which is one of the most gracious and striking features of the volume :—

I wonder whether Jesus sees and hears,
While, outside Famine Street, the Christmas board
Sparkles and steams in honour of the Lord,
The milk flows thin, my babe, and salt of tears :
I wonder how the Birthday-feast appears
To Him who in the Church is still adored
By sound of organ—Him whose touch restored
The shattered music of the stricken spheres.

Mr. Snead Cox has made considerable progress with the biography of his kinsman Cardinal Vaughan. It will occupy two volumes, and will contain an unsuspected wealth of intimate personal material in letters and diaries of the late Cardinal. Messrs. Constable & Co. will be the publishers.

The letters of the late Earl of Lytton, which Lady Betty Balfour has already got into type, will contain a good deal of interesting matter about the Brownings during their Florentine period. This vivacious record of personal intercourse gains added interest from the obvious influence of Browning, in some moods, over the verse of "Owen Meredith."

Mr. William Henry Wilkins, F.S.A., whose death occurred in London on the 22nd inst., a day before the completion of his forty-fourth year, did some sound historical work in a popular style. Probably his best book was 'The Love of an Uncrowned Queen,' a study of George I.'s unfortunate consort; but his life of Caroline Matilda, Queen of Denmark, and his recently published account of the relations between George IV. and Mrs. Fitzherbert, were also useful contributions to historical knowledge, showing the qualities of careful research, judgment, and clear exposition. Among other work, Wilkins also wrote a biography of Isabel, Lady Burton, and edited the letters written by Lady Anne Barnard from South Africa. He collaborated in several novels, including 'The Green Bay Tree,' written with Mr. Herbert Vivian.

We also regret to notice the death of Mr. Arthur Elam Haigh, an Oxford scholar, whose book on 'The Attic Theatre' (1889) has become something like a standard work. Mr. Haigh was further part author of a commentary on Virgil and an admirable Oxford tutor.

Mr. Randolph Bedford writes from Melbourne :—

"In your review of my book 'The Snare of Strength' (Heinemann) you regard it as my first venture. You reviewed my first novel, 'True Eyes and the Whirlwind' (Duckworth), in 1903 or early in 1904. In error, it was not mentioned on the title-page of my second book."

It is eminently satisfactory to learn that the four extremely important volumes of MS. copies or extracts of Orders, Returns, and Capitulations relating to the American War of Independence, which Messrs. Hodgson discovered when cataloguing the books from the library of the Royal Military College, Sandhurst, and which appeared in the catalogue as lot 193, were "bought in" on behalf of the War Office. They have since been deposited in the library in Pall Mall, together with a few of the early military treatises which also appeared in the

catalogue. The fine and almost complete set of 'Historical Records of the British Army' in this sale realized 44*l.* 10*s.*

A memorial in St. Patrick's Cathedral to the late Provost of Trinity College, Dublin, Dr. George Salmon, was unveiled on Friday last week by the Dean. It consists of two stained-glass windows and a portrait medallion in bronze, the work of Mr. A. Bruce-Joy, an Irish sculptor of repute. In a Latin inscription Dr. Bernard has paid a deserved tribute to Dr. Salmon's many gifts of heart and head. The Provost's memory is also, says the *Daily Express* of Dublin, "to be perpetuated in a little Alpine church, where it will be associated with the names of Lightfoot, Westcott, and Hort."

Messrs. Hutchinson & Co., as publishers for Mr. Charles Garvice, inform us that American editions of his novels are being introduced into this country and offered for sale, and that, as the copyright of all his novels is protected in England, legal proceedings will be taken against sellers of the editions previously mentioned.

We regret to notice the deaths of two promising official antiquaries of the younger school. Mr. F. B. Bickley, formerly of the Manuscripts Department of the British Museum, whose retirement through ill-health was recently noticed in these columns, was the editor of the famous municipal register known as the 'Little Red Book of Bristol,' and had co-operated in numerous antiquarian works. Mr. A. Hughes, who recently retired from the Public Record Office for the same cause, was one of the editors of the scholarly edition of the 'Dialogus de Scaccario' issued by the Clarendon Press, and had co-operated in several articles in *The English Historical Review*, &c. By a sad coincidence, each died within a few hours of the other from the same lingering malady.

The Canadian Archivist and Keeper of Government Records says in his latest report that he has been in correspondence with Mr. Fitzroy Fenwick, of Thirlestaine House, regarding a collection of original papers in his hands relating to the last years of the French *régime*, and the first years of British rule in Canada. The papers are held in trust, and their disposal is subject to the decision of the Court of Chancery. When in England the Archivist inspected the documents, and found six volumes of original papers in French and five or six in English of a later date. The first volume contained over one hundred letters signed by the Marquis de Montcalm between 1757 and 1759, and three entirely in his handwriting. In the second there were about one hundred letters of the Marquis de Vaudreuil, and several letters of the Intendant Bigot. The third volume contains ninety letters of the Chevalier de Lévis, with several by Bougainville. In the fifth volume there are letters of Louis XV. and others. There was a volume containing a journal of the Hudson's Bay Company which should be of public interest. Lord Strathcona arranged for an examination of the records of the Hudson's Bay Company in Lime Street, and has also completed arrangements whereby the papers of the Marquess of Townshend may be examined. An important letter (1656) of Father Ignace regarding Acadia is printed by the Archivist from a photographic copy of the original in the archives of the Propaganda, Rome.

Mr. Thomas Verrinder closes his working career this week; he has been librarian of the Grosvenor Gallery Library for twenty-two years.

The death is announced of Mr. Duncan Macnab, for many years a representative and partner in the firm of Messrs. John Menzies & Co., of Edinburgh. Mr. John Menzies started in Princes Street, in the retail line, but gained some important London agencies, such as *Punch*, *The Cornhill Magazine*, and others. Mr. Macnab, who was in his seventy-fifth year, helped—along with the late Mr. Innes, and Mr. MacKenzie, who is still active—in the development of the business.

The death is also announced on December 21st of Dr. James Stewart, Principal of Lovedale College, South Africa, who was with Mrs. Livingstone when she died at Shupanga, on the Zambesi, and with her husband on the Shire river and at Lake Nyassa. James Stewart was born on February 14th, 1831, and was educated at the Universities of St. Andrews and Edinburgh. He went to Lovedale in 1866. A volume, with fifty views from photographs, was published in 1894, with an introduction by Dr. Stewart, entitled 'Lovedale, South Africa,' describing the theological, industrial, scientific sides of the mission.

The interesting paper on the subject of Canning's famous "Rhyming Despatch" recently read by Sir Harry Poland before the Royal Historical Society has been printed, and will be issued in the *Transactions* of the Society. The completeness of the author's proofs, the amazing blunders of previous writers, and the dramatic discovery and exhibition of the original dispatches from the private collection of Col. Josceline Bagot have aroused considerable interest in diplomatic and literary circles. It is greatly to be hoped that the owner of the originals of these oft misquoted documents may see his way to bestow a further benefaction on historical students by depositing the originals in the British Museum.

The death is reported of M. Elie Cabrol, a literary man of many accomplishments. His most popular work was a 'Voyage en Grèce,' which enjoyed a great success; he was also a poet, and wrote several dramas in verse.—M. Amédée Pigeon, under whom the German Emperor studied at the University at Bonn, is also dead. He was the author of an interesting volume, 'L'Allemagne de M. de Bismarck,' as well as a volume of poetry, 'Les Deux Amours,' and two novels; in addition he wrote a series of studies on German and English art for the *Gazette des Beaux-Arts*. M. Pigeon was born in 1851.—We notice, further, the death of M. Marius Roux, a well-known Paris writer associated with the *Petit Journal*.

M. Gustave Simon has been appointed at a "conseil de famille" to succeed the late Paul Meurice, the literary executor of Victor Hugo. M. Simon, who is the eldest son of Jules Simon, has been assisting Meurice during the last seven or eight months in the national edition of Hugo's works. Although this edition was begun three years ago, only three volumes have up to the present appeared; but a fourth is due on January 15th. The edition will require, it is expected, about forty volumes, and will include a great mass of unpublished documents. M. Simon will be associated in the remainder of his task with M. Georges Hugo, grandson of the poet.

The annual prizes at the disposition of the Paris Société des Gens de Lettres were announced last week. The first prize of the Fondation Chauchard, of the value of 3,000fr., has been awarded to M. Jean Reibrach; and six other prizes of the same origin (two of 1,000fr. each and four of 500fr.) have been awarded respectively to M. Camille Vergniol, Madame Jean Pommerol, M. Edmond Lepelletier, Madame Gavin-Cassal, M. Alph. Labitte, and Madame Leroy. The two Prix Balzac have been given to M. Rémy Saint-Maurice (1,000fr.) and M. Georges Grison; that offered by the President of the French Republic (500fr.) goes to Madame Brada; that of the Conseil Municipal (500fr.) to M. Adolphe Rossay; and the Prix Petit-Bourg (1,000fr.) to M. Victor du Bled.

One of the most distinguished Belgian authors has passed away in Reimond Stijns, whose death, in his fifty-sixth year, is announced from Brussels. Among his best-known works are 'Broodnijd,' 'Sprokkelingen,' and 'Ruwe Liefde,' the last dramatized by Edmond Roelandt.

The eminent Orientalist Friedrich von Spiegel, whose death took place recently at Munich, did much to further the knowledge of Oriental philology and literature in Germany, and his scholarly investigations opened up many new branches of study. He was for many years professor at the University of Erlangen.

The death is announced from Turin of Romualdo Bobba, Professor of Philosophy and History at the University of that town, and author of several valuable works.

The Parliamentary Papers of the most general interest to our readers this week are Reports from University Colleges, 1905 (1*s.*); and Secondary Education, Scotland, Report for 1905 (4*d.*).

SCIENCE

OUR LIBRARY TABLE.

Extinct Animals. By E. Ray Lankester, F.R.S. (Constable & Co.)—The Director of the Natural History Branch of the British Museum has provided in this work a most delightful introduction to the study of fossils. It is not a technical treatise, not even an elementary text-book, but simply a volume of pleasant reading about some of the fossil treasures of the Museum, with a popular exposition of the lessons which they teach. It represents, in fact, a course of lectures which Prof. Lankester delivered at the Royal Institution during the Christmas holidays of 1903-4; but though addressed primarily to a

juvenile auditory, they were lectures which—like so many of the Christmas courses in Albemarle Street—contained much to interest those of mature years. It is a great thing, and a most useful thing, to get a master of a science to expound its leading principles in such a way that the outsider may understand him, and this simplification has been effected with marked success in the volume under review. Such is the care with which the stumbling-block of technical terms has been removed from the path of the beginner, that the very word "palæontology"—though this is the subject of the book—is never used by the author. The scientific names of the fossils are, of course, unavoidable.

Any one unversed in natural science will probably be not a little startled on reading here for the first time an account of some of the recent discoveries in the world of fossils. Take, for instance, the story of the pedigree of the elephant. The cover of the book is ornamented with a gilt figure which looks rather like the head of an elephant that has somehow got too many tusks and not enough trunk! As a matter of fact it represents, in a restored form, the head of a marvellous mammal unearthed from its resting-place in the Miocene deposits of Southern France—a long-jawed, four-tusked mastodon, which has come to be known nowadays as *Tetrabelodon angustidens*. The fossil shows one pair of tusks, bent downwards, in the upper jaw, and a pair of procumbent incisors, or short tusks, in the lower jaw; but about the trunk of this very ancient elephantine creature the fossil is of course silent. Prof. Lankester, from a study of the fossil some years ago, came to the conclusion that it probably had a short trunk-like organ which, instead of hanging down, like the pendulous proboscis of the later elephants, rested horizontally on the elongated lower jaw, fitting in between the two upper tusks. This was, in truth, an elongated prehensile upper lip, and seems to have been the forerunner of the true elephantine trunk. An original drawing gives a notion of the probable appearance of Tetrabelodon in the flesh. But the history of the elephant is carried many steps further back by the remarkable fossils discovered in recent years by Dr. Andrews and Mr. Beadnell, in the Eocene deposits of the Fayum district in Western Egypt, and known as Palæomastodon and Meritherium, the latter representing a very early ancestral type, a rather pig-like animal, yet foreshadowing in many ways the elephant to be. Those who have not had an opportunity of consulting Dr. Andrews's valuable papers will do well to read the fascinating story of the ancestry of the elephant as told in these lectures.

To realize the gradual evolution of the different kinds of animal life, as revealed by the geological record, needs an extension of our ordinary notions of time as applied to the earth's history, which it is by no means easy for the student to acquire :—

> "The difficulty in this study of extinct animals and in the geology connected with it is to think of long enough lapses of time. If you look at that clock you cannot see the hand moving, and yet it is moving."

This excellent illustration must have appealed forcibly to the young people in the lecture-room, and prepared them for very generous estimates of geological time. The lecturer certainly cannot be said to have erred on the side of parsimony in this respect if he referred to the Eocene rocks of Bognor as "deposited some thousand million years ago"!

It is explained in a modest preface that the work "does not profess to give more than a peep at the strange and wonderful history of extinct animals." The peep, however, is so attractive that it will indeed be strange if it fails to lead many a reader to a fuller view of the subject. This is naturally what the author desires :—

> "The whole art of education consists in exciting the desire to know. By showing something wonderful, mysterious, astonishing, and marvellous, dug from the earth beneath our feet, we may awaken the desire to understand and learn more about that thing."

Such surely must be the desire of any intelligent person who reads in this volume about the vanished forms of past ages—the giant sloths and armadilloes of South America, the huge marsupials of Australia, the great wingless birds of New Zealand, the gigantic reptiles of the Jurassic rocks, or the quaint fishes and fish-like forms which characterize the Old Red Sandstone. By the way, it was this last group of fossils that formed the subject of some of Prof. Lankester's earliest researches, far back in the sixties.

A notable feature of the book is the profusion, not less than the interest, of its illustrations. Many of these are reproductions of photographs taken expressly for the lectures from specimens in the British Museum. But good as the illustrations are, the real specimens are naturally far better; and it may be safely predicted that the publication of this volume will send many visitors to the Cromwell Road Museum in order that they may see, in the galleries of Geology and Zoology, examples of those extinct animals and their living representatives which Prof. Lankester has described with a masterly hand in these pleasant pages.

Elementary Experimental Science. By W. Mayhowe Heller and Edwin G. Ingold. (Blackie.)—The number of text-books that have appeared lately on elementary science affords a gratifying indication of the increasing interest which teachers are taking in this important branch of education. Messrs. Heller and Ingold's little volume is an excellent example of its class; for the main portion there can be nothing but praise, but attention must be drawn to a dangerous tendency to apply the authors' educational methods to subjects in which they can do nothing but harm. The authors are devoted adherents to the "heuristic" religion of which Prof. Armstrong is the high priest. Though we may be unable to join whole-heartedly in the hymn of praise which they raise to their master, we readily acknowledge the valuable services which the Professor has rendered to scientific education. But the heuristic method, like everything else, has its limitations. Prof. Armstrong is a chemist, and fifteen years ago chemistry, probably by reason of its obvious commercial application, was indisputably the worst-taught science; unintelligent "test-tubing" according to analytical tables was the prevalent mode of instruction. In such conditions the heuristic principle that a pupil should investigate facts for himself, instead of accepting blindly a statement of them from his teacher, came as a welcome relief. In the teaching of other sciences, such as physics or physiology, when free from the malign influence of examinations, such methods were already in vogue; the new principle might do good, and could do no harm. But the enthusiasm of the reformers has carried them too far. Moderate "heuristicism" is admirable in experimental science, but in sciences which are not of that character its influence must be disastrous; its application in the present volume to arithmetic and geometry cannot be commended. The authors wish the pupil to prove for himself the law of addition of decimals by measuring lines representing the quantities and their sum. Now, that "one and one make two" is not an experimental fact; it is a deduction from the definition of "one" and "two"; to attempt to prove it experimentally is to give a wholly erroneous idea of reasoning processes. (Some observation is required to prove that one inch plus one inch makes two inches, but the result is of so obvious a character that to point it out to a child would be to insist on needless subtleties.) Again, in geometry the pupil is directed to prove by actual measurement the constancy of the ratio of the diameter to the circumference of a circle. If this proposition is made of geometrical circles, it cannot be proved by measurement of actual circles; if it is made of actual circular bodies, it is only approximately true. In any case, to suggest that it can be proved by the measurement of four or five circles is to inculcate false ideas of induction. Of course, the pupil cannot be supposed at this stage capable of proving the proposition geometrically for himself; he must accept it, as he accepts historical truths, from his teacher, and satisfy himself by measurement that it is at least not contrary to experience. The sole value of instruction in elementary science lies in the teaching of sound methods of reasoning; such faults as we have pointed out confirm the worst and most popular of logical fallacies. The authors insist strongly in their introduction upon the value of scientific education as a means towards social and political progress; but the most fruitful source of political error is inadequate induction.

There is another danger in treating inductively subjects which are by nature deductive: it is liable to discourage children whose cast of mind is deductive. The inductive mind is far commoner; to most people to "see with their own eyes" is far more conclusive than to read a proposition of Euclid; but the deductive, or mathematical, mind is just as useful, and, being rarer, should have every inducement to develope.

Even in the experimental sciences the heuristic method requires careful handling. The pupil must not be led to believe that the few simple experiments he has performed have really proved the proposition; they have but yielded some confirmation of a theorem suggested by the teacher. Care must be taken to avoid Bacon's mistaken view that scientific discoveries are made by more or less random experiments or observations subsequently co-ordinated by inductive reasoning. In most cases induction merely confirms hypotheses suggested by deduction. But in the hands of a capable teacher this little volume may do excellent service. The experiments are well chosen, well described, well illustrated, and may be performed with the simplest apparatus; there are constant references to the bearing of the phenomena investigated upon the problems of ordinary life. The lessons of handiness, neatness, and accuracy taught by such simple means are invaluable; and we trust that books of this class will have a wide circulation among elementary teachers.

British Fisheries, their Administration and their Problems: a Short Account of the Origin and Growth of British Sea-Fishery Authorities and Regulations. By James Johnstone. (Williams & Norgate.)—The object of this work is to provide information on our sea-fisheries for those "whose public duties compel them to give some attention to the subject," as well as for the general student. Part i. gives a very useful summary of the development of modern legislation on our fisheries since 1863. Part ii. gives a short account of fundamental facts of marine natural history and of the special problems which confront modern fishery authorities. As Mr. Johnstone says, experimental legislation has been the rule in the past. That this

> "should have failed is due to obvious causes, and one has to admit that for the mass of obsolete, futile, and injurious fishery laws both the fisherman and the administrator are to blame."

It is evident that Mr. Johnstone has given much attention to this part of his subject, and we do not envy the task of any one who takes up his challenge to verify his statements, by consulting "any library containing a set of the Parliamentary Papers

published during the last forty years." What has rendered of no effect so much of our fishery legislation and other legislation is "compromise." A good Bill is proposed, objections are made, and are accepted to "save it," when in nine cases out of ten it would have been better to drop it altogether. To our intricate and bewildering network of fishery legislation Mr. Johnstone's book is much the best guide with which we are acquainted. In Part ii. he deals with 'The Life Histories of Fishes,' 'Metabolism in the Sea,' 'Fishery Statistics,' 'Marine Pisciculture,' 'Destruction of Immature Fish,' &c., in short but interesting and well-written chapters, made additionally valuable by references to the latest works on each subject. Marine fish culture in Europe seems to have no conspicuous success to point to, but there can be no question as to the national benefit derived from such work in America, which is at least encouraging for us. Mr. Johnstone's book has a good index.

SOCIETIES.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Dec.* 20.—Mr. R. H. Forster, Hon. Treasurer, in the chair.—A paper was read by Mr. C. H. Compton on the history of the Abbey of Arbroath, situated some seventeen miles east of Dundee. The remains of the abbey have recently been acquired by H.M. Commissioners of Works, to be preserved for the use of the public. The abbey was founded in 1178 by King William the Lion, who largely endowed it; and at his death, in 1214, he was buried before the high altar of the abbey church. The abbey was colonized by Benedictine monks from Kelso, Reginald, one of them, becoming the first abbot. Owing to the exposed situation of the abbey on the shore of the German Ocean, and the unsettled state of the Scottish government during the twelfth, thirteenth, and fourteenth centuries, it was subject to the fury of the elements and to the vicissitudes of the wars with England and internal feuds, including the dispute between the Ogilvies and the Lindsays, which ended in the subjection of the latter in 1350. In 1240 litigation arose between William de Ros and the abbot concerning the advowson of the church of Haltwisel, which ended in 1329 in favour of the abbot. It was at this abbey that Robert Bruce in 1317 received the messengers from the two cardinals sent by Pope John XXII. after the battle of Bannockburn, commanding a truce for two years under pain of excommunication, with sealed letters addressed to Robert Bruce, "Governing in Scotland," to which he made the spirited reply refusing his consent so long as the Pope and his legates, under English influence, withheld from him the title of king. It was here also that Bruce convened a Parliament of the nobility of Scotland in 1320, when they framed their remonstrance to Pope John on account of the hardships which Scotland was suffering from the anathemas of his Holiness and the invasions of Edward I. In 1523 David Beatoun succeeded his uncle James Beatoun as Abbot of Arbroath. The abbot and convent also appear in Queen Mary's reign on several occasions as supporters of her claims. The act of annexation in 1587 attached the temporalities of the abbey to the Crown. John, Lord Hamilton, commendator of the abbey, who was created Marquess of Hamilton, remained in possession until April 17th, 1599, when he resigned the abbey into the hands of the king, who confirmed the same to his eldest son James Hamilton. On July 6th, 1606, the king and Parliament dissolved all the temporalities of the abbey, and created them into a temporal lordship in favour of James, with the title of a lay lord of Parliament, and the Act also provided that the memory of the abbey should be extinguished.

ROYAL NUMISMATIC.—*Dec.* 21.—Sir John Evans, President, in the chair.—Miss Edith C. Clarke and Mr. Percy J. D. Baldwin were elected Fellows.—Mr. T. Bliss exhibited a pattern half-crown of the Commonwealth, dated 1651, the work of Ramage; and proofs in silver of the gun-money crown and half-crown of 1690 of James II.—Mr. F. G. Hilton Price showed a rose-noble of Edward IV. with mint-mark a crown, and reading HIBAT for IBAT.—Mr. W. C. Boyd exhibited a base denarius of Carausius, reading on the reverse, apparently, ROM . ET . AVG, and with figure holding sceptre and patera; and a sestertius of Augustus struck *c.* B.C. 10, and countermarked with the head of Vespasian and a figure holding a wreath. These counter-marks are probably of Alexandria.—Mr. F. A. Walters showed an angel of Henry VII. of the first coinage with mint-mark a rose, three ropes from the stern of the ship, and reading DNS. HIB.—Mr. Percy Webb read a paper on the coinage of Allectus. Having given some particulars of the little-known history of this Romano-British emperor, the writer proceeded to discuss the classification of his coins, which are of gold and copper, the latter sometimes washed with silver, and which he attributed to the mints of London and Colchester. The gold coins are of London only. At each mint the different issues were distinguished by a series of letters placed on the reverses, which in some cases are difficult of interpretation. The paper was accompanied by a description of the coins, arranged, where possible, under the mints. Of the London mint there were 89 types or varieties of types, and of Colchester 91. In compiling this list Mr. Webb had consulted the public collections in London, Oxford, Glasgow, Paris, &c., and many private ones.—Mr. W. Wroth communicated a paper on select Greek coins in the British Museum, amongst which he described some interesting pieces of early date of the towns of Scione, in Macedon, and Ænus, in Thrace. The most remarkable piece lately acquired for the national collection is a drachm of Atarneus, in Mysia, having the head of Apollo on the obverse and a coiled serpent on the reverse. It has been suggested that the serpent may be a *type parlant* of Drakon, who commanded the garrison after its capture by the Spartans in B.C. 397; but Mr. Wroth was not disposed to accept this interpretation, as the same type occurs on coins of Atarneus of a considerably later date. He therefore suggested that it was the badge or arms of the town.

ZOOLOGICAL.—*Dec.* 12.—Mr. Howard Saunders, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during November, and exhibited a coloured print (published by R. Ackermann in July, 1812) of Polito's Royal Menagerie at Exeter 'Change, London.—Mr. A. H. Cocks exhibited twelve enlarged photographs of whales taken by him at the Finwhaling factories in East Finmarken in 1883-9. The species represented were *Megaptera longimana*, *Balænoptera sibbaldii*, *B. musculus*, and *B. borealis*.—Mr. G. P. Mudge exhibited and made remarks upon a dog fish with an apparently abnormal disposition of the digestive viscera, and an earthworm with bifid tail.—Mr. H. B. Fantham exhibited and made remarks upon a new Hæmosporidian parasite from the blood of a white rat.—Mr. Oldfield Thomas exhibited the tail-vertebræ of a dormouse of the genus Eliomys, which showed the phenomenon (hitherto unrecorded among mammalia) of the regeneration of a bony structure in case of accident. The caudal vertebra, in this case the twelfth, which had been originally broken across, had grown out into a slender styliform appendix, 15mm. in length, and rather less than 1mm. in diameter, the normal vertebræ of this part of the tail measuring about 6 by 2mm. On further search two other specimens exhibiting the same structure had been found, and it appeared therefore that dormice, like lizards, were able partly to regenerate their tails, when these important balancing-organs got accidentally broken.—Dr. W. G. Ridewood exhibited microscopic sections of the skeletal tube found in the restored tail of one of the dormice (Graphiurus) exhibited by Mr. Thomas. He also exhibited, by way of contrast, slides of the skeleton of the restored tail of an iguana lizard.—A paper was read from Prof. J. E. Duerden, of the Rhodes University College, Grahamstown, Cape Colony, giving an account of his observations and experiments on the habits and reactions of crabs bearing sea-anemones in their claws.—A communication from Capt. F. Wall contained notes on a large collection of snakes made by Mr. Alan Owston in Japan and the Loo Choo Islands.—Mr. H. R. Hogg read a paper on a collection of South Australian spiders of the family Lycosidæ contained in the Museum at Adelaide. He stated that this was one of the most widely distributed families of Arachnida, but that, except in size, the many forms varied but very little in general characteristics from the type species found in Italy and Spain. Thirteen species were remarked upon, ten being described as new.—Mr. Oldfield Thomas read a paper on a collection of mammals which had been obtained by Col. A. C. Bailward during a shooting trip through Persia and Armenia during the past summer, and which had now been presented to the National Museum. The specimens had been trapped and prepared by Mr. R. B. Woosnam, who accompanied Col. Bailward. Thirty-one species were enumerated, and special attention was drawn to the discovery of Calomyscus, a primitive Murine, the only ally of which, amongst recent forms, was the N. American Peromyscus. The following novelties were described: *Calomyscus bailwardi*, g. et sp. nn., teeth as in Peromyscus; tail long, heavily pencilled; ears very large; colour rich sandy buff above, white below; *Pipistrellus aladdin*, sp. n., a very small species, allied to *P. nanus* and *P. mimus*; small anterior premolar in the tooth-row; colour pale; *Ellobius woosnami*, sp. n., colour as in *E. lutescens*; teeth of much simpler pattern, the last molar, above and below, nearly as simple as in *E. talpinus*.—A communication from Dr. Alfred Dugès described a new Mexican snake.—Mr. Leonard Doncaster contributed a paper on the colour-variation of the beetle *Gonioctena variabilis*. The material on which the paper was based was collected almost entirely at Granada.—Mr. F. E. Beddard contributed two papers describing two new species of worms: one a Pontodrilus from the shores of the Red Sea, and the other an Enchytræid of the genus Henlea from India, which was destructive to the eggs of the locust.—A paper was read from Dr. J. G. de Man, in which he described two species of decapod Crustacea, a crab and a prawn, collected by Dr. R. Hanitsch, of Singapore, from a small artificial fresh-water pool on Christmas Island. The interest of their occurrence lies in the fact that previous to the construction of the reservoir, a few years ago, there seems to have been no possible habitat for these animals on the island, and they must have been introduced since that time, perhaps by migration from the sea. The crab was referred to *Ptychognathus pusillus*, a species described by Heller from the Nicobar Islands forty years ago and not since found. The prawn was made the type of a new variety of *Palæmon lar*, both the variety and the typical form having a wide distribution in countries bordering the Indian Ocean.—Mr. R. Staples-Browne contributed a paper containing the results of experiments he had made in connexion with the heredity of webbed feet in pigeons.—Mr. Cecil Warburton read a paper, prepared by himself and Mr. N. D. F. Pearce, on new and rare British Oribatidæ. Eleven species were remarked upon, of which seven were described as new to science, and two were recorded for the first time as being British. The nymph of *Serrarius microcephalus* was described for the first time, and it was pointed out that *Gustavia sol* of Kramer was a nymph of an unknown species of Serrarius.

METEOROLOGICAL.—*Dec.* 20.—Mr. Richard Bentley, President, in the chair.—Mr. G. C. Simpson gave an interesting account of his 'Attempt to fly Kites for Meteorological Purposes from the Mission Ship attached to a Deep-Sea Fishing Fleet in the North Sea.' These observations, which were made in July and August last, were carried out on behalf of the joint Kite Committee of the Royal Meteorological Society and of the British Association. By the kindness of the Royal National Mission to Deep-Sea Fishermen, the kites were flown from the deck of the mission ship Queen Alexandra, attached to the Red Cross Fleet. Owing to the vessel being almost continuously employed in trawling, the opportunities for flying kites were very limited; nevertheless Mr. Simpson was able to secure eight ascents during the time he was on board the vessel, and he now gave the results obtained. The greatest height reached was 5,800 ft.—Mr. C. J. P. Cave described his method of flying kites in Barbados in April and May last year; and Mr. W. H. Dines, who had examined the records, said that the humidity traces show generally a value of about 60 per cent at the surface, rising to 80-90 per cent at heights from 1,000 to 2,000 ft., and then falling off again in some cases to 50 per cent or less as the height increased. These values are lower than might have been expected over a tropical ocean. The increase is of the ordinary kind, but the maximum value occurs at a far lower elevation than is the case in Europe. It is probable that the relative humidity forms an extremely accurate index to the vertical circulation, a low humidity indicating a descending current of air, and so it may be inferred that there is some settling down of the atmosphere over the region of the smaller West Indian islands in April and May.—The other papers read were 'Temperature Observations during the Partial Solar Eclipse, August 30, 1905,' by Mr. W. H. Dines; 'Comparison between Glaisher's Factors and Ferrel's Psychrometric Formula,' by Mr. J. R. Sutton; and 'A Rapid Method of finding the Elastic Force of Aqueous Vapour, &c., from Dry and Wet Bulb Thermometer Readings,' by Dr. John Ball.

ANTHROPOLOGICAL INSTITUTE.—*Dec.* 19.—Prof. W. Gowland, President, in the chair.—Mr. S. Hazzledine Warren read a paper on 'The Origin of Eolithic Flints from Natural Causes.' Mr. Warren classified eoliths as follows: (1) flints with battered surfaces formed by prolonged concussions; (2) flints with flaked surfaces formed by sharp percussions

(3) flints with chipped edges formed by (*a*) indiscriminate battering, (*b*) perpendicular pressure. The possible causes of the production of eoliths were considered by Mr. Warren to be: (*a*) human agency; (*b*) wave action; (*c*) water abrasion by streams, rivers, floods; (*d*) soil abrasion by the pressure and movement of soil-creep and foundering; (*e*) the drag of ice; and (*f*) wear and tear on the surface of the ground. The eoliths of the first class, as defined above, may obviously be due to water abrasion. Those of the second class bear evidences of percussion-flaking, acting along the lines of least resistance, but show no control-working upon a definite design. It is concluded that these forms, together with those having indiscriminately battered edges, are likewise due to water abrasion. It is noteworthy that these classes are characteristic of river gravels of various ages, and may be reproduced by artificial rolling. The flints with definitely pressure-chipped edges include the typical "plateau implements" of Sir J. Prestwich. The chief forms are a general chipped edge, and the notch, either single or in various combinations, such as the double notch with intervening point. It is found by experiment that these are the forms produced by the fortuitous pressure of one flint against another. The angle of chipping and the type of the fractures are also identical in the case of the experimental productions and the plateau flints. These pressure-chipped eoliths are characteristic of hill-drifts which have suffered from the movement of soil-creep and foundering, and it is concluded that this is the cause of the chipped edges. This process is named "soil abrasion" in contradistinction to water abrasion. Collateral evidence of these differential soil movements under pressure is furnished by the frequent association with the eoliths of the hill-drifts of flints with surfaces striated in all directions. Subsidiary causes of the pressure-chipped eoliths, or those which have operated in certain special cases, are the drag of ice and wear and tear on the surface of the ground, including the impact of the hoofs of animals.

Institution of Civil Engineers.—*Dec.* 19.—Sir Alexander Binnie, President, in the chair.—The paper read was 'Heat-Economy in Factories,' by Mr. H. A. Mavor.

Historical. — *Dec.* 14.—The Rev. W. Hunt, President, in the chair.—The following were elected Fellows: R. Bagwell, G. Bethell, the Rev. F. H. Dudden, and E. Hartley.—The following were admitted as subscribing libraries: Otago University and Vassar College.—A paper was read by Mr. J. F. Chance on 'The Northern Policy of George I.,' based upon the author's researches in the Foreign State Papers, some of which have been already published from time to time in *The English Historical Review*.—A discussion followed, in which the President and Messrs. Mahaffy, Skrine, and Browning took part.

MEETINGS NEXT WEEK.

Mon. London Institution, 4.—'Our Atmosphere and its Wonders,' Lecture I., Prof. V. B. Lewes. (Juvenile Lecture.)
Tues. Royal Institution, 3.—'Astronomy,' Lecture III., Prof. H. H. Turner. (Juvenile Lecture.)
Wed. London Institution, 4.—'Our Atmosphere and its Wonders,' Lecture II., Prof. V. B. Lewes. (Juvenile Lecture.)
Thurs. Royal Institution, 3.—'Astronomy,' Lecture IV., Prof. H. H. Turner. (Juvenile Lecture.)
Fri. London Institution, 4.—'Our Atmosphere and its Wonders,' Lecture III., Prof. V. B. Lewes. (Juvenile Lecture.)
— Aristotelian, 8.—'Is the Conception of "Good" Undefinable?' Mr. J. Solomon.
— Geologists' Association, 8.—'On the Geology of the Country around the Sogne Fjord and the Hardanger Fjord, Norway,' Mr. H. W. Monckton.
Sat. Royal Institution, 3.—'Astronomy,' Lecture V., Prof. H. H. Turner. (Juvenile Lecture.)

Science Gossip.

Under the title of 'The Birds of Middlesex' there was published some forty years ago a small book by Mr. J. E. Harting, which was the first attempt at a county avifauna ever made. Since its publication the author has been collecting new material, and he has now prepared an enlarged edition, entirely rewritten. It will be issued by Mr. Unwin in the spring. The book records the changes which have taken place in the bird-life of the county by reason of the extension of railways, the enclosure of commons and washes, and the continuous advance of building operations. It also contains numerous notes and illustrations of a topographical and antiquarian character.

Mr. Mee's card calendar *The Heavens at a Glance* has been published (Llanishen, Cardiff) for 1906, reaching its tenth year, and further improvements have greatly increased its utility as a handy guide to the stellar heavens through the year.

The earth will be in perihelion about 4 o'clock in the afternoon (Greenwich time) on the 3rd prox. The moon will be full at 4h. 37m. on the afternoon of the 10th, and new at 5h. 9m. on that of the 24th. She will be in perigee about 6 o'clock on the morning of the 20th. The planet Mercury will be at greatest western elongation from the sun on the 5th, and visible in the morning until about the 23rd, moving in an easterly direction through the constellation Sagittarius. Venus moves during next month from Sagittarius into Capricornus, rising later each morning. Mars sets earlier each evening, diminishing in brightness; he passes from Aquarius into Pisces about the middle of next month. Jupiter is in Taurus, nearly due south of the Pleiades; he will be on the meridian at 8 o'clock in the evening on the 15th prox., and at 7 o'clock on the 30th. Saturn is situated not far to the south-west of Mars, in the constellation Aquarius; he will be very near the moon on the 26th prox.

The Lalande Prize of the French Academy has this year been awarded to Prof. W. H. Pickering for his discovery of two new satellites (the ninth and tenth) of the planet Saturn; the Valz Prize to M. Giacobini for his numerous cometary discoveries; the G. de Pontécoulant Prize to Prof. Kapteyn, of Groningen, for his important cosmical investigations; and the Damoiseau Prize to M. Fayet for those on cometary orbits, a prize on the Guzman foundation being also given to M. Fabry for his work on the same subject.

Prof. W. J. Hussey, of the Lick Observatory, has been appointed Professor of Astronomy at the Michigan University, and Director of the Detroit Observatory, Ann Arbor, which has recently passed its jubilee, having been founded in 1854.

The comet which was photographed at the La Plata Observatory was thought to be a return, not of the comet of 1884, but of one photographically discovered by Prof. Barnard on October 12th, 1892, and calculated to be moving in an elliptic orbit of short period, about six or seven years in length; but it escaped observation in 1899. Up to the present no confirmation has been received of the alleged rediscovery. The comet stated to have been photographically discovered (by Mr. Slipher on November 29th) at Mr. Lowell's observatory, in Arizona, has since been looked for without success—by Prof. Wolf at Heidelberg photographically, and by Prof. Hartwig at Bamberg optically—so that it must be a very faint object.

FINE ARTS

British Portrait Painters and Engravers of the Eighteenth Century (Kneller to Reynolds). With Introductory Essay and Biographical Notes by Edmund Gosse. (Goupil & Co.; Manzi, Joyant & Co.)

This is the first of two volumes in which the firm of Goupil aim at presenting a sumptuously illustrated record of British portraiture during the eighteenth century. The volume still to appear will treat of the period from Gainsborough to Lawrence. The two, though sold separately, are to be looked upon as parts of the same work, since the biographical and critical notices of the engravers of both periods will appear in the second volume.

The period now under consideration witnessed the gradual elimination or assimilation of foreign influences by the rise of a national school and its swift flame-progress to maturity. The course of its like development is admirably displayed in the hundred plates contained in the present volume. We may there see how that "Vandyke-like elegance," which, though somewhat coarsened and materialized in type, is yet to be found in the work of Sir Godfrey Kneller, gave place to the comparatively untutored sincerity of Richardson and Hudson, and above all of Hogarth. We may see how this sincerity gained grace and delicacy in the work of Cotes and Allan Ramsay, and strength and subtlety with almost infinite variety in the many canvases of Reynolds.

The quality of the illustrations is such as fully to maintain the high standard of Messrs. Goupil's artistic publications. Four out of every five are taken from mezzotint engravings, and these, even seen immediately after the exhibition of the Cheylesmore mezzotints, convey something of the feeling and charm of the originals. The plates are arranged alphabetically, according to the names of the subject, and in consequence the fifty examples of the works of Reynolds dominate the whole. Among the most successful may be mentioned the plate of 'Mrs. Collier' from the engraving by James Watson, which it would be hard to surpass in softness and delicacy of texture; that of Lady Charles Spencer standing beside her horse, from the engraving by Dickinson, cool and silvery in tone, with exquisitely harmonious gradation of light; that of the Earl of Rothes from McArdell's engraving, or the bewitching little figure of the Lady Catherine Pelham Clinton feeding fowls from the engraving of J. R. Smith. The conceptions of Reynolds seem always to have stimulated his engravers to their most successful creations, and the quality of these reproductions is such that they almost of themselves suffice to make this fact evident. We have noticed one mistake in the titles of the plates. No. 56—a half-length with a youngish woman seated, drawing an ermine cloak round a child who nestles in her lap—is described as "'Hope nursing Love' from a mezzotint engraving by Edward Fisher after Sir Joshua Reynolds." The picture which the plate represents is, however, that of the beautiful Maria Walpole, Countess of Waldegrave, with her daughter Lady Elizabeth Laura, and it is taken from the mezzotint engraving by Richard Houston. 'Hope nursing Love' is the title of the picture of Miss Morris now in the possession of the Marquis of Lansdowne, of which there is an engraving by Edward Fisher.

The illustrations claim priority of mention, but the introductory essay on the status of the portrait painter during the eighteenth century has afforded Mr. Gosse a theme to which his wide knowledge of eighteenth-century literature has enabled him to do full justice. The limit of time is not interpreted very literally, and perhaps the most interesting parts of the essay are those which treat of the position of the portrait painter at the time of the

Restoration and under the later Stuarts, and show the deep line of severance that existed between the foreign painters of the Court and their humbler English confrères. The very arrogance of Verrio and Verelst tended to perpetuate that tradition of prestige which had grown up with Vandyke. So we are told of Michael Wright that he owed his commission to paint the judges for the Guildhall to the fact that Sir Peter Lely refused to wait upon them in their chambers. This difference ceased after Kneller, so completely that Mr. Gosse remarks of Aikman and Hudson that "they have saved eighteenth-century art from being too monotonously aristocratic." The dictum seems to leave somewhat out of account the work of Hogarth, but it serves to show the prevailing tendency of art, and this of necessity reacted upon the status of the artist. The change was seen to the full in Reynolds, in treating of whose work the introduction may itself seem to incur the reproach of the aforesaid monotony, though this it is perhaps hardly possible to avoid in an essay which purports primarily to treat of social status. His canvases are characterized as "scenes in which, as it must have seemed to the noble subjects of George III., the English aristocracy walked about transformed to deities, in a fairyland of glorious light and air." After this follow some half-dozen instances of the essentially idyllic character of the setting of Sir Joshua's compositions, and then we are told, somewhat incongruously, that "it must have seemed to the beautiful great ladies that for the first time the conditions of their life were comprehended by an artist."

Of the biographical notices of the seventeen painters represented in the volume, those of Hogarth and Reynolds are naturally the most considerable. They present a vivacious and succinct account of their lives and of their art. We think, however, that there is somewhat slight foundation for the statement that "it seems certain that Reynolds was bent more upon amusement than hard study while in Italy." The note-books which he made during his stay in Rome, as well as his subsequent work, both literary and artistic, would seem to point to the contrary conclusion. We may also observe that, although in the latter part of his life he felt the competition of Romney severely, it is surely an exaggeration to speak of the latter as having "decoyed away all Reynolds's best sitters"! Of Sir Godfrey Kneller, who is said to have had ten reigning monarchs as his sitters, and of the various poetic eulogies which now by their hyperbole tend rather to obscure his fame than to enhance it, there is an account, brief indeed, but eminently readable; and the other notices, though short, yet form an admirable introduction to the plates which follow.

The cult of old furniture has now developed into a religion which requires a liturgy and exegesis. Hence the large number of books on the subject that have appeared during the past few years. The latest, *Old Oak Furniture* (Methuen), by Fred Roe, may claim in some ways to be one of the best. It does not go beyond the age of oak, but it treats its theme more scientifically, and with more expert knowledge and research, than any similar book. The illustrations, although they suffice, are not in the same category with those in Mr. Percy Macquoid's history of furniture, but Mr. Roe is a far more comprehensive guide in some ways. Thus he begins his treatise with an account of the coffin of St. Cuthbert in the Cathedral Library at Durham. This has little practical relation to furniture, but it is an interesting place from which to start a disquisition on oak, for St. Cuthbert died in 688, and the coffin is the restored oak in which he was buried. It is noticeable that the 'Ancestral Furniture' of Mr. Ernest Crofts, Keeper of the Royal Academy, is drawn upon by many writers on furniture, and Mr. Roe is no exception. He has gone everywhere for his information, and it is perhaps a pity that the scope of the book did not allow him to make better use of the pictures he must have had at his disposal. For the eye of the romantic there are two later chapters, full of interesting anecdotes, on 'Furniture with Hiding-places,' and the vicissitudes of furniture. Mr. Roe dwells upon the influence of Walter Scott in reviving an interest in old furniture, but we cannot think that our grandfathers, who lived among horsehair cushions and early Victorian ottomans, and packed all the old-fashioned furniture into attics, were much affected by the author of 'Waverley.' The revival is much more modern, and springs from a better taste. No book of this sort nowadays is complete without a chapter on forgeries, and Mr. Roe gives one, but after perusal one hardly feels confident of one's ability to detect a "fake."

The Cathedrals of England and Wales. By T. F. Bumpus. (Werner Laurie.)—Mr. Bumpus has many qualifications for writing about English architecture; chief among them a thorough knowledge of his subject and great enthusiasm for the English styles. We ourselves should hardly have asserted that "England has a greater number of noble parish churches than France and Germany put together," or that "our cathedrals are proportionately nobler and more numerous than those of any single nation in the world"; but we are glad to feel that such theses may be reasonably maintained. Mr. Bumpus describes Durham, Ely, Lincoln, Salisbury, and five other cathedrals, both architecturally and historically. When one reads the detailed catalogue of the crimes committed under the name of restoration by such men as Wyatt and his modern successors, one wonders how it is that anything beautiful or authentic survived their frenzy. Mr. Bumpus's book is a valuable guide in the case of these buildings, not only describing them very fully, but also pointing out what parts of them are original, and what new. The book is illustrated by twenty-five plates from good photographs. We hope Mr. Bumpus will continue the series forthwith.

An Elementary History of Design in Mural Painting, especially during the Christian Era, with an Introduction on the Art of the Pre-Christian Period. By N. H. J. Westlake, F.S.A.—Vol. II. *From the Second until the Twelfth Centuries*, A.D. (Parker & Co.)—The contents of this volume are very difficult to understand and analyze. The key-note of the author's ideas seems to be that the character of Christian art in early times is largely the result of Oriental influence and imitation of older forms. He says (p. 86), "The art of Western Europe.....would be historically incomprehensible unless considered with that of Greece, and Greek influence, European, Asiatic, and African." And again, he draws attention to the influence of Egypt, Assyria, and Phœnicia on ancient Greek art, and the reflected influence of Hellenic art on those countries, and that of all these sources on Etruria, Southern Italy, and Rome. All this is but truism written hazily; art, like language and all other prehistoric attributes and accomplishments, has one common origin; and just as we can trace the modern man back to the anthropoid animal, so we can trace the handiwork of the Gothic cathedral-builder back to the primitive constructor of a wigwam, and the masterpiece of an Italian Cinquecento artist back to the delineator of outlines on a fragment of mammoth ivory. Unless this were so, we must admit of a gap in the continuity of humanity. We fear Mr. Westlake has never realized, or has forgotten, this universality, and the paramount necessity of admitting it. The examples he has brought together are numerous, and valuable factors towards establishing the points he seeks to inculcate; but the pictorial instances of them are mediocre, and in these days of excellent reproductions it is shocking to see, for instance, the Madonna of St. Luke, the portrait of our Lord in the church of St. Bartholomew at Genoa, or the head of our Lord in St. Silvester at Rome, through the medium of coarsely drawn copies reproduced by some cheap process. The importance of the teaching which they are adduced to verify demands the more accurate aid of a photographic method. Let any one compare, for example, the illustrations of the earliest representations of our Lord's head, given by Sir Wyke Bayliss in 'Rex Regum,' plates xiv. and xv. (two), with those on pp. 11, 12, and 13 of the present work, which are infinitely inferior in every respect. Further, as one reads through this volume, and loses one's way in the vagueness of the author's deductions, the fact is very quickly brought to notice that either his printer has wreaked a terrible vengeance upon him, or his ideas of language are strange indeed. The work teems with error. Take, for example, the passage (pp. 6, 7): "I have sent you a copy of that decree.....and I will that it be openly proposed on a table of brass," &c. How does one propose a copy of a decree? In the same p. 7 occurs the passage: "It is also granted to Hyrcanus and to his sons.....that in fights,..... that they sit amongst the Senators," &c. What do the words "Art cone Nicæn." mean on p. 10? Why "Rothwell, in Germany," in the text, and "Rottwell, in Germany," in the note on p. 10? and what are the subtle distinctions between "quasi-Hellenic" and "Semitic-Hellenic" on the same page, where the author speaks of the origin of mosaics?

The first chapter deals with the early representation of our Lord's face and the Crucifixion. Sufficient notice of this has been laid before our readers in our review of the 'Rex Regum' of Sir Wyke Bayliss (whom, by the way, Mr. Westlake calls Baylis, pp. 16, 19), a valuable work which does not appear to have been consulted, though it was published three years ago. Mr. Westlake deals also with the portraits and *sudaria*, and seems to believe in their authenticity, although he admits that St. Augustine did not support the genuineness of any of the former. We find "Iræneus" (p. 16) and "Lentulius" (p. 18). And, beyond all, what nightmare is responsible at p. 18 for a reference to "'Itinera et descriptiones Jeuce Sancta,' ed. Iobler," which we suppose indicates Tobler's well-known work 'Itinera,' &c., 'Terræ Sanctæ'? In this chapter the series of portraits is brought forward to indicate that

> "the tradition which involves the *sudaria*, the portraits and pictures in the Catacombs, on the glasses, and on the sarcophagi, were [*sic*] accepted and respected from the most ancient time."—P. 18.

Mr. Westlake's Latin is as bad as his English. Take, for example, "mulieres nimium cujusdam sedentis effigiem" (p. 21) for "mulieris nimirum," &c., in his quotation descriptive of the earliest picture of the Annunciation, in the Cemetery of St. Priscilla on the Via Salaria. On the same page we read of the "Higoumenus of Daphne" and the "Abbey of Malvern."

In the next chapter we find good examples of very early Christian Roman art, but they are badly drawn. In the account of the Roman

method of painting on the surface of a wall before it was dry, what are we to make of a quotation from Vitruvius thus rendered: "Colores autem udo tectoris cum diligentur sunt inducti, ideo non remittunt"? The well-known Cavalcaselle is made into "Cavascacelle" (pp. 29, 87). Is there not a double error in the mention of the name of "Sister Costalga de Santa-croce," an Italian abbess who allowed excavations to be made which resulted in the discovery of S. Maria Antiqua in the Roman Forum at the corner of the Palatine hill? Of this church the author gives excellent illustrations. Why garble the names of two saints (p. 44) into "Chrysostum" and "Epiphanus"? What are we to make of "Ego Beno de Rapiza .....fecit" (p. 47), and of "Ego Maria Macellaria pro timore Dei et remedio anima meo hæc pingere feci" on the same page? At p. 56 the author uses the expressions "Toga picta" and "Toga pictus," the latter an error which would disgrace a first-form boy. What can "Mabillon's Annales Ordinores S. Benedicti" mean?

Chap. iii. deals with mural paintings in North and South Italy, and reproduces examples—interesting on account of their derived styles—from Ravenna, Naples, Brindisi, Palermo, and other sites, Pompeii being especially rich in Græco-Christian art of the fifth and sixth centuries. The Latin extracts in the foot-notes of pp. 65 and 66 may be taken as specimens of the author's way of rendering unintelligible the statements of his authorities. The Swastika occurring in Pompeii, Germany, France, and England is worthy of remark, as it seems to link our native art with that of the Orient; and Oriental influence, with the addition of the copying of older forms, is the key-note of this work. Chap. iv. treats of mural paintings in European and Asiatic Greece, Coptic and Slavonic art, and other styles, from the second to the twelfth century. Here, again, we meet one Waltmann (p. 86), rightly called Woltmann (pp. 29 and 88), and Pausanius (p. 91), and marvel why these things, and the terrible Greek on p. 80, were allowed to stand. A chapter devoted to mural painting in France follows next; among the examples, those from St. Savin, in Vienne, are remarkable for their drawing. The early German wall-paintings described in chap. vi. are equally curious, and the Celtic nature of those at St. Gall is so interesting that they deserve a book to themselves. The chapter dealing with English mural painting is perhaps the best written of all; but it treats of many other things as well, being very discursive, and betrays the same careless dealing with details—for example, the line of rhyming inscription over a picture of the Salutation is given as "Virgo Salutatur, Sterilis fecunda probatior." This slipshod manner of writing, of which we have mentioned only a few out of many examples, cannot fail to arouse suspicion as to the author's competence. No man with a claim to scholarship should leave his book in a state like this.

Handbook of English Antiquities for the Collector and Student. By George Clinch. (Upcott Gill.)—This is an interesting and attractive little volume which will be welcome to beginners in the pleasant study of English archæology. A great portion of its contents is trite and commonplace, but there is no harm in that, and to learn any science well a student must begin at the beginning. The writer says in his preface that his desire is to be intelligible to those having a very slight acquaintance with archæology, and it is in obedience to this that his subjects have been selected for their prominence and frequency of occurrence, and that what he says of them is rudimentary rather than profound. Being also intended primarily for the use of collectors, the book mainly deals with antiquities likely to be acquired for collections. The arrangement is chronological. We have the introductory part, dealing with prehistoric, and with historic, periods and relics. But the different ages or progressive stages of human culture, as shown by the surviving objects, are not uniformly contemporary, nor coincident either chronologically or geographically. Then comes the Age of Stone, with notices of early pottery and flint instruments, palæolithic and neolithic (we find no mention of the "mesolithic" which some antiquaries have placed between the two), and remarks on the now frequent forgeries of such articles.

The author has not ventured to record the controversies circling around the objects recently discovered in the Clyde, by some gravely suspected of being spurious, but not without parallel among genuine objects found lately in Portugal. The Age of Bronze introduces a consideration of hoards, celts and palstaves or axe-heads, knives, swords, and similar weapons, with their concomitant *fictilia*. Then comes the prehistoric Age of Iron, with remarks on Late Celtic antiquities and pottery, gold ornaments, the penannular brooch, combs, &c. Here some mention might have been made of the sharpened leg-bones of the sheep, often stained with greenish colours, and presumed to have been used as tools for making holes, or ornamenting the coarse clay vessels of this and appropriate periods. The Romano-British period, with its wealth of relics, follows. Here occur glass vessels, enamelled trinkets, pottery both native and of the so-called Samian style, flue-tiles, armour, keys, pins, *styli*, and many other objects indicative of the widely increasing intelligence of man brought to bear upon the improvement of his domestic *supellex* and his military apparatus. Anglo-Saxon remains of armour, glass, jewellery, enamels, and art-metal work are perhaps more fascinating to the collector than the rugged and uncouth specimens of anterior times; and when we come to the mediæval age, with its range of remains, only a few of the now greatly diversified forms of articles can be dealt with in so rudimentary a work as the one before us. Perhaps this accounts for the omission of any notice of seals and matrices of seals, seldom absent from the cabinet of the collector, however small may be its capacity. It is true the 'Dictionary of Antiquities,' a chapter towards the end of the book, devotes about fifty or sixty words to this popular class of mediæval objects, but the seal really deserves a book to itself.

The remarks on forged antiquities ought to be of the highest value to the tyro, who is frequently impressed with the fictitious value of the forgery, and difficult to persuade into a disbelief of its genuineness. Pilgrims' *signacula*, intended to be worn on the clothing by way of badges indicative of a visit to a favourite shrine or resting-place, are another popular class of antiquities. That described and figured at pp. 204, 205, is wrongly read as to its inscription. The reading around the royal figure is given "Sigillum sancti Edwini regis pmartiris," "The Sign of Saint Edwin King (and) Protomartyr." The true reading at the end is "et martiris," for the *et* is represented by an arbitrary sign, and *p* could never stand for *proto*. Besides, King Edwin laid no claim to be the Protomartyr of England; that honour, as many people know, belongs to St. Alban. Edwin or Æduine, King of the Northumbrians, was converted by Paulinus, Archbishop of York, and by the advice of his pastor built the chapel of St. Peter in that city in the early years of the seventh century. On the reverse of this curious relic, which is probably of the fifteenth century, is an effigy of St. Ecgwine, Bishop (of Worcester) and Confessor. The author rightly says that the "reasonable explanation of these two Saints being shown on one badge is that there may have been a joint shrine where relics of the two Saints may have been preserved, and where the sign or badge was probably procured" (p. 208). We know that St. Ecgwine's body rests at Evesham, from the passage "Thonne restedh sanctus Egwinus bisceop on Eoues hamme neah thære éá Afene" in the recent edition of the 'Hyde Abbey Register,' p. 92; and it is not unlikely that the opulent Abbey of Evesham, on the Avon, possessed the relics both of Edwin and Ecgwine—possibly miracle-working relics—and took care to perpetuate the fact by distributing metal impressions of this commemorative badge among those votaries who visited the remains. A very useful chapter on the preservation and proper treatment of antiquities is given at the close. This work should be extensively circulated among the young students of a science which deserves more attention than it usually receives.

A PORTFOLIO which Messrs. Cassell publish of *Pictures from Nature*, by Richard and Cherry Kearton, deserves to be widely known and appreciated. We have here fifteen photogravures of an exquisite kind of beasts and birds caught in their natural haunts by the exercise of patience and ingenuity. The reproductions are selected out of a very great number, and are of the highest quality. The letterpress gives some idea of the unwearied assiduity which refused to be baffled by any difficulties. Most of the pictures are of birds, but we find also leverets, a squirrel, and a hedgehog.

MR. WALTER CRANE'S *Flower Wedding* (Cassell & Co.) recalls his 'Flora's Feast.' It is a blaze of bright and beautiful colour, which should appeal both to young and old. Mr. Crane is highly ingenious in inventing human types of flowers, and he has done some bold things in the way of introducing our "modern small-souled garb," as Heine calls it; but even he cannot make a frock-coat look tolerable in a picture. There is, however, good store of older and more attractive dress, and we find several pretty fashions of head-dress.

Fine-Art Gossip.

TO-DAY is the press view, at the rooms of the Royal Society of Painters in Water Colours, of the work by six painters which has become a feature of the Christmas season.

AT the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers Mr. J. R. G. Exley, Mr. Malcolm Osborne, and Mr. D. I. Smart were elected Associates.

THE editorial article in the January number of *The Burlington Magazine* on 'The Lesson of the Rokeby Velazquez' proposes that the Trustees of the National Gallery and the Committee of the National Art-Collections Fund should co-operate in taking steps to preserve for the nation works of art of first-rate importance in private collections, whenever they come into the market. Sir Richard Holmes contributes the first of a series of articles on the English miniature painters, dealing this time with Nicholas Hilliard. Prof. Baldwin Brown concludes his paper on 'How Greek Women Dressed,' and Mr. Lawrence Weaver deals with 'Some English Lead Fonts,' illustrating his article with several fine examples. A paper of importance to students and collectors of English pottery is that by Mr. A. J. Caddie on 'Recent Discoveries at the Wedgwood Factory.' Gaston Gramont writes on the furniture at Windsor Castle, and Mr. Beck concludes his series of articles on 'Ecclesiastical Dress in Art.' Among the miscellaneous notes are one by Mr. W. H. J. Weale on a Franco-Flemish picture which he publishes, and another by Mr. Walter Dowdeswell on a painting which he attributes to Bartolomé Vermejo.

A PICTURE in the Ambrosian Library at Milan, hitherto known as a portrait of a Duke of Milan, and attributed to the school of Luino, has now, owing to the removal of paint by a later hand,

revealed an inscription with musical notes and the words "Cantus Amoris." This is thought to refer to Gaffurio, who was painted by Leonardo towards 1483, and thus we have, possibly, a portrait of the utmost interest.

The admirers of the work of David d'Angers, in concurrence with his son, M. R. David d'Angers, have obtained permission to place a commemorative tablet on the house built on the plot of ground on which the great sculptor's studio once stood, in the Rue d'Assas, at the corner of the Rue de Rennes, Paris. The tablet will be fixed on January 5th, the fiftieth anniversary of the death of the sculptor.

The death, at the early age of forty-eight, is reported from New York of the portrait painter Carl Fredrik von Saltza, who was a native of Sweden, and was Lecturer on Fine Arts at the University of Columbia.

The January number of *The Reliquary* will contain articles on 'Recent Researches in connexion with Roman Remains in Scotland,' 'The Silver Altar of Pistoia Cathedral,' 'Ye Antiente Hospitall of Ye Holye Trynitie, Croydon,' and 'The Sculptured Caves of East Wemyss: III. The Factor's Cave.'

The Amir of Afghanistan has issued an order for the preservation of ancient monuments and buildings in his country. The governors of provinces are to be held responsible for this being done; but in the absence of a capable archæological adviser it may be feared that as much harm as good may be done by unskilful restoration.

MUSIC

OUR LIBRARY TABLE.

The Life and Letters of Peter Ilich Tchaikovsky. By Modeste Tchaikovsky. Edited from the Russian, with an Introduction, by Rosa Newmarch. (John Lane.)—Among modern composers no one has been more played—at any rate in England and America—than the subject of the present volume. The lives of some composers—as, for instance, those of Schumann and Brahms—offer little interest apart from their art-work. In the Russian composer's short career there was, however, a certain romance, and in his marriage a certain mystery; while a few months after his sudden death in 1893 his 'Pathetic' Symphony, produced under Sir Alexander Mackenzie at the Philharmonic Society, created special interest. The present volume will therefore find many readers. Mrs. Newmarch had already published in 1900 'Tchaikovsky, his Life and Works,' and, as she tells us in her 'Introduction,' there was a proposal made to her to prepare a new edition. Meanwhile, however, the three-volume life of his brother by Modeste Tschaïkowsky (we adhere to the old spelling) was published at Moscow, so she gave up the idea of revising her book, and resolved to translate the work just mentioned, but finally decided to make only a "careful selection" of the voluminous matter contained in it. The present abridged version, like the original work, is virtually an autobiography, for it consists to a very large extent of extracts from letters written by the composer. Those addressed to Nadejda Filaretovna von Meck are of special importance. A lengthy correspondence was carried on between the composer and this lady, whom Modeste Tschaïkowsky describes as "my brother's best friend and benefactress," and yet "they never saw each other except in a crowd—an accidental glimpse at a concert or theatre." All letters on both sides have been preserved, and the brother is of opinion "that the publication of the entire correspondence on both sides would be of profound interest."

Various letters explain the composer's views on the burning subject of programme music. To Taneiew, for instance, in reference to his Fourth Symphony, he says:—

"Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous, and only raise a smile."

Yet in a letter to Nadejda von Meck, who was in thorough sympathy with him and with his music, he declares that "*our* symphony has a programme," and adds, "I will tell you—and you alone—the meaning of the entire work and of its separate movements"; and then he proceeds to do so. In like manner Beethoven seems to have explained to friends the inner meaning of certain of his works, though he was by no means inclined to publish it to the world at large.

As a rule, great composers are unable to render justice to their contemporaries, but Tschaïkowsky's opinions in many cases show considerable acumen. Towards Brahms he may have been rather severe. Of Liszt's works, his declaration, "They have more poetical intention than actual creative power," seems, however, to us most sensible. And this comment on Wagner's services to art is not unreasonable:—

"He has proved that the older forms of opera are lacking in all logical and æsthetic *raison d'être*. But if we may no longer write operas on the old lines, are we obliged to write as Wagner does? I reply, *certainly not*."

The history of stage music since Wagner has shown that deliberate attempts to imitate him have not been successful. Of Richard Strauss, Tschaïkowsky said, "Such an astounding lack of talent, united to such pretentiousness, never before existed"; but this, it should be remembered, was written seventeen years ago, when Strauss was almost at the outset of his art-career. Of his great predecessors Tschaïkowsky seems most to have admired Mozart. Bach he did not regard "as a great genius"; to him Handel was "only fourth-rate, he is not even interesting"; Haydn is that "genius of 'burgher' music which induces a fierce thirst for beer"; while of Beethoven's last period he said he "really hated it, especially the latest quartets." Like Berlioz, he probably knew very little about the art-work of either Handel or Bach.

Tschaïkowsky was very fond of reading, and in a long letter to Von Meck he discourses about Schopenhauer; but he does not appear to have studied him very thoroughly, for he says:—

"A man who is convinced that non-existence is the best thing of all should endeavour to act up to his conviction; should suppress himself, annihilate himself, and leave those in peace who desire to live."

In 1880 he is trying to master English, for "to read Shakspeare, Dickens, and Thackeray in the original would be the consolation of my old age." But he became busy, and left off studying; moreover, he died before old age overtook him.

The Singing of the Future. By David Ffrangcon-Davies. (John Lane.)—"With the march of time," remarks Sir Edward Elgar in his brief yet thoughtful preface to this volume, "and with it the improvement of musical education, a new desire has possessed us—the desire to *understand*." By "us" the author evidently means the general run of musicians; for in every age there have been some earnest lovers of the art possessed of that desire. Mr. Davies, the author, at the outset claims forgiveness if in presenting his ideas he is "somewhat emphatic"; but as the emphasis is the natural outcome of great earnestness, the request is readily granted. The art of *bel canto*, as practised by the great Italian teachers of the eighteenth century, was something higher than mere sensuous beauty of voice and vocal plastics, and we are rightly reminded that "the singer's art must embrace the whole of man's nature"; it was the mere "vocalizing" tendency of the school of Rossini, Donizetti, and Bellini which brought about the false idea that the term merely meant agile, pretty singing.

Our author easily disposes of the contention that the "ability to do" is of greater moment than "the thing which is done." We have plenty of able musicians, but "geniuses do not arrive in crowds." And yet he is far from underrating technique, for, as we read, though "not the main thing, it is an integral part of it." Mr. Davies is a singer who thoroughly understands the technique of his art. He states its basis, and enters into details respecting the important matters of breathing, pronunciation, &c.; in fact, he is not only a preacher, but also a practical man.

The second part of the volume is headed 'Style, Oratorio, Opera.' Operatic drama deals with mundane aspects of love, hate, fear, &c.; oratorio drama, on the other hand, "with the dealings of God with man." Thus our author, and he considers "music which depicts a lofty mood eternally superior to that which illustrates restless movement and action." Operas could, however, be named of which the subjects are not mundane, and oratorios by no means of lofty character. Mr. Davies is perfectly right in saying that "opera cannot be held to supersede the necessity for the cultivation of oratorio"; but to set one above the other is surely a mistake. 'The Messiah" and 'Die Meistersinger' are both masterpieces, yet totally different in kind. Then we read that the leanings of Bach and Beethoven "were toward oratorio rather than opera"; also that, "apart from their abstract music, they occupied themselves with sacred and kindred subjects mostly, and their works supply musicians with a standard to this day." Bach wrote principally sacred music, simply because, by reason of his calling, he had to provide music of this kind. As to Beethoven, he wrote only one oratorio, and, though he undertook to write another, never fulfilled his promise. His opera 'Fidelio,' by the way, is a great work; the same, however, cannot be said of his oratorio 'The Mount of Olives.'

Mr. Davies has written a book which prompts thought. Vocalists at the present day are too anxious to appear in public, and the fact that a fine voice, though imperfectly trained, does sometimes bring success, and with it fortune, unfortunately tempts many to consider time spent in slow, steady work as in great measure wasted. But the singers whose names stand highest have laid a good foundation, and, in addition, always felt that they had still something to learn.

PERFORMANCES NEXT WEEK.

Mon. New Year's Concert, 3, Queen's Hall.
— 'The Messiah,' 8, Albert Hall.

DRAMA

THE WEEK.

Drury Lane. — *Cinderella: a Children's Pantomime.* By Sir F. C. Burnand, J. Hickory Wood, and Arthur Collins.

In 'Cinderella' Drury Lane has essayed a return to ancient faiths, and has attempted to substitute for unmeaning splendour something like the grace and prettiness of fairy legend. Its task in so doing has been the easier since this year it has encountered no opposition, and has had, so far as the West-End is concerned, a monopoly of pantomime. With regard to the libretto an improvement is perceptible, and Sir Frank Burnand's verses, though not specially noteworthy, are in neatness and sparkle an advance upon anything that has been heard

in Drury Lane in modern days. The effort at improvement in other respects commends itself the more readily to the management, since it involves, apparently, a reduction in expense. Still further retrogression is necessary before the primitive simplicity of the nursery legend is restored and fancy rather than science is the magician evoked. That the ground that was lost when music-hall performers were substituted for actors will be regained is scarcely to be expected, and that no employment should be made of the recent discoveries of science is not to be desired. There is room for further improvement in regard to the songs, in which simplicity is an object chiefly to be sought. Elaborately orchestral or operatic arrangements only impose new difficulties, and suggest contrasts by which pantomime is not likely to profit. The vulgarity of reference concerning which too much was heard last year has entirely disappeared, and the rough-and-tumble humour which attends the production is no more than is to be expected in what was once called, and still is, a burlesque introduction. The place of Dan Leno in Christmas pieces is not to be filled. In his own grotesque fashion Dan Leno was as unrivalled an artist as was, more than a generation ago, in another and a broader line, Robson. Close imitation of Dan Leno's methods is pardonable enough in one called upon to replace him, but the result is scarcely proportionate to the exertion that has been made. In the Baroness de Bluff, the stepmother of Cinderella, we have the only instance of a feminine character played by a man, and the reticence of Mr. Walter Passmore in the rôle is specially to be commended. The classical names Hippolyta and Œnone accorded—amusingly, if incongruously—to the unamiable sisters of Cinderella, whose real name is supposed to be Fioretta, we attribute to the collaboration with Mr. Hickory Wood and Mr. Collins of Sir Frank Burnand. The leading characters of the tale of Cinderella are well realized. Those of such persons, now first introduced into the legend, as Alfonso, a so-styled page of the baron, and of Dandigny, a species of mignon of Prince Jasper, are not intrinsically funny, but may become so when the exponents have contrived to reshape them. The representative of Dandigny is Mr. Fragson, a music-hall performer of English birth, who has been, we are told, the rage of late in Paris. His musical numbers are sentimental rather than comic, and have been in some instances written for him by men so considerable as M. de Féraudy. They are, however, in translation not specially suited to the position assigned them.

Great Queen Street.—*Aschenbrödel.*

The only rivalry attempted with Drury Lane is, curiously enough, at the Great Queen Street Theatre, whereat the German comedians have given a performance of 'Aschenbrödel,' not, as might have been expected, in the well-known play of Benedix, which supplied T. W. Robertson with the basis of 'School,' but in a prettily sentimentalized rendering of the fairy legend. The musical accessories to this render it a specially attractive entertainment. Fräulein Margarete Russ constitutes a delightful representative of the heroine, who is credited with more virtue than the average Cinderella is supposed to possess.

Dramatic Gossip.

The Aldwych Theatre was opened last Saturday, under Mr. Seymour Hicks, with a revised (or rather an elaborated) rendering of 'Bluebell in Fairyland,' the principal parts in which are still played by Mr. Seymour Hicks (the author) and Miss Ellaline Terriss.

'Charley's Aunt' was revived on Boxing Day at Terry's Theatre, where it is expected to run till the end of January, when it will give way to Mr. Henry Arthur Jones's promised novelty. Mr. Brandon Thomas plays his original part of Sir Francis Chesney, and Mr. Stanley Cooke reappears as Charley's Aunt.

It seems settled that Mr. Forbes Robertson and Miss Gertrude Elliott will not return to the Scala Theatre, but will go on a country tour.

The Théâtre Français in London will begin on Thursday next with Madame Réjane in 'La Souris.' On January 8th that piece will give way to 'Décoré,' which will be succeeded on the 10th by 'Heureuse,' and on the 12th by 'La Rafale.' M. de Féraudy, Mlle. Leconte, and Mlle. Laparcerie will be seen on the 15th in 'Le Paon,' and on the 17th in 'Les Cabotins' of M. Pailleron. Mirbeau's 'Les Affaires sont les Affaires,' 'Notre Jeunesse,' by M. Capus, 'Brichanteau,' and 'Le Barbier de Séville,' will be given before M. et Madame Silvain appear in 'Le Père Lebonnard,' 'Le Misanthrope,' 'La Femme de Tabarin, and 'Louis XI.'

Afternoon performances of 'As You Like It' are to be given on Tuesdays and Thursdays during the tenure by Mr. Mollison and Mr. Durward Lely of the St. James's Theatre. The first of these will take place on January 9th. Miss Lilian Braithwaite will be Rosalind; Miss Lettice Fairfax, Celia; Mr. Mollison, Jaques; Mr. Henry Ainley, Orlando; Mr. Charles Groves, Touchstone; and Mr. Sydney Brough, Le Beau.

'The Lion and the Mouse,' a play by Mr. Charles Klein, now running at the New York Lyceum, will shortly be produced in London under the direction of the author.

The production of an English version of 'Heureuse,' by MM. Maurice Hennequin and Paul Bilhaud, is contemplated by M. Gaston Mayer, the director of the French company in London.

Mr. Frederic Harrison has now completed a dramatic version of his 'Theophano,' with good hopes of its being staged in London.

A one-act farce by Mr. Edward Knoblauch, entitled 'The Partik'lar Pet,' was given on the 18th inst. at the Theatre Royal, Brighton, by Mr. Cyril Maude, who will include it in his opening programme at the Waldorf. It is said to be derived from 'L'Aisle de Nuit' ('L'Asile de Nuit'?), by M. Max Maurey. Mr. Maude plays a tramp sheltering in a workhouse.

'Le Réveil' of M. Paul Hervieu, a play in three acts at the Comédie Française, is a great success for the interpreters, who include M. Mounet Sully, M. Le Bargy, M. Paul Mounet, and Mlle. Bartet.

'Les Déblayeurs,' a four-act play by Madame Marya-Chelga, given at the Théâtre de l'Œuvre, is a picture of life and revolt in Russia, gloomy enough to be faithful.

To Correspondents.—H. H. J.—J. G.—G. B.—C. C. S.—received.
H. H.—W. B.—Many thanks.
E. A. C.—Too late.
No notice can be taken of anonymous communications.

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